

Brooklyn Academy of Music

Alan H. Fishman,
Chairman of the Board

William I. Campbell,
Vice Chairman of the Board

Adam E. Max,
Vice Chairman of the Board

Katy Clark,
President

Joseph V. Melillo,
Executive Producer

Phaedra(s)

BAM Harvey Theater

Sep 13—17 at 7pm; Sep 18 at 3pm

Running time: approx. three hours and 25 minutes,
including one intermission

After Sarah Kane, Wajdi Mouawad, and
J.M. Coetzee

Directed by Krzysztof Warlikowski
Odéon-Théâtre de l'Europe

Dramaturgy by **Piotr Gruszczyński**

Set and costume design by **Malgorzata Szczesniak**

Lighting design by **Felice Ross**

Music by **Pawel Mykietyn**

Video design by **Denis Guéguin**

Choreography by **Claude Bardouil** and

Rosalba Torres Guerrero

Makeup and hair design by **Sylvie Cailler**

and **Jocelyne Milazzo**

Additional music composed by **Bruno Helstroffer**

Sound design by **Thierry Jousse**

Season Sponsor:

**Bloomberg
Philanthropies**

*Leadership support for French programming at
BAM provided by The Florence Gould Foundation.*

*Additional support for French programming at BAM
provided by the Fribourg Family Foundation.*

Major support for theater at BAM provided by:

The Francena T. Harrison Foundation Trust

Donald R. Mullen Jr.

The SHS Foundation

The Shubert Foundation, Inc.



CAST

Aphrodite, Phaedra, Elizabeth Costello
Strophe
Hippolyte 2, Senior Lecturer
Thésée, Doctor, Priest
Hippolyte 1, Dog
Œnone, Arab singer
Arab dancer
Musician (electric guitar)

Isabelle Huppert
Agata Buzek
Andrzej Chyra
Alex Descas
Gaël Kamilindi
Norah Krief
Rosalba Torres Guerrero
Grégoire Léauté

PHAEDRA(S)

Welcome to the labyrinth. Isabelle Huppert, as the queen, is our guide: the victim, and the great architect who travels within it as she builds it ahead of us. First divine, then mortal: Aphrodite becoming Phaedra, the very drunkenness of love personified as a lover. This first tragic heroine, multiple and complex, is the one constructed by Wajdi Mouawad, after a long dialogue with Krzysztof Warlikowski, on layers of other Phaedras, those of Euripides and Seneca.

Another Phaedra succeeds her, that of Sarah Kane: bitter, rigorously modern, delivered up to the despair of a world from which even the shadows of the absent gods have receded.

And then, after a second suicide, her final form emerges. This one, inspired by a novel by J.M. Coetzee, seems to have lost even her mythic name. She is now Elizabeth Costello, come to deliver a lecture on the subject of Eros. She speaks about sex between humans and deities, to have us imagine very graphically the conjunction of such dissimilar bodies. In one of her circumlocutions, we encounter Aphrodite and a doubt over comes us: this woman reveals to us how deeply human pleasure is rooted in mortality, like a secret from which the gods know they are excluded.

So, Elizabeth Costello suddenly opens one last door... The third Phaedra returns, and is again the first: at the end of the journey, Phaedra in the plural is more singular than ever.

—*Daniel Louayza*

PHAEDRA

In Greek mythology, Phaedra is the daughter of Minos, king of Crete, and his queen Pasiphaë (who also gave birth to the Minotaur). She marries Theseus but falls in love with his son, Hippolytus, who rejects her. Angered, she tells Theseus that Hippolytus raped her. Theseus curses his son and, as a result, a sea monster causes Hippolytus to drown. In some versions, Theseus slays his son himself. Phaedra, racked by guilt, kills herself.

The myth inspired Euripides (ca. 480—406BC) to write two versions of the story of Hippolytus (one of them lost), Seneca's *Phaedra* (written before 54BC), and plays by Robert Garnier (1573), Jean Racine (1677), and Tony Harrison (1975), as well as the three authors of *Phaedra(s)*.

ADDITIONAL PRODUCTION CREDITS

Assistant director **Christophe Sermet**
Costume collaboration **Géraldine Ingremeau**
Production intern **Matthieu Dandreaux**
Coaching script for Andrzej Chyra **Maciej Krysz**
Mannequin production **Coralie Leguevaque,**
Claire Vialon
Jewelery **Marina Gendre**
Furs **Frédéric Keskinides**
Animal sculpture **Gladys Le Bihan**
Costume production **Atelier de Création du**
Moulin Rouge
Set design **Atelier de construction de Odéon-**
Théâtre de l'Europe
Recorded music **Pawel Mykietyn**
Electronic music **Pawel Mykietyn**
Electric guitar **Pawel Stankiewicz**
Arab flute and doodook recording **Sebastian**
Wieladek
Recording **Jarek Regulski**

Surtitle translation **Harold Manning**

American Stage Manager **R. Michael Blanco**

The Actors are appearing with the permission of
Actors' Equity Association.

The American Stage Manager is a member of
Actors' Equity Association.



With the participation of **Crystal Equipment**

Costumes for Isabelle Huppert provided by
Les Maisons Dior, Givenchy, Saint-Laurent by
Hedi Slimane

Production photographer **Pascal Victor**

L'Arche is editor and theater agent of the play
L'Amour de Phèdre by Sarah Kane (translation
by Séverine Magois)

Simard Agence Artistique Inc. is theater agent for
the script by Wajdi Mouawad

Elizabeth Costello copyright 2003 by J.M.
Coetzee (translation by Catherine Lauga du
Plessis, published by Seuil)

Extracts from the films *Psycho* by Alfred Hitch-
cock, 1960, USA, Shamley Productions Inc;
Frances by Graeme Clifford, 1982, USA, Studio
Canal Films Ltd; *Teorema* by Pier Paolo Pasolini,
1968 Italia, exclusive distribution in France,
Sidonis production

Al-Atfal: poem written by Ibrahim Nagi, set to
music by Riad Sunbati, for the mythical diva
Oum Kalthoum

Recent Publication

Une chienne by Wajdi Mouawad, Leméac/Actes
Sud-Papiers, March 2016

Produced by Odéon-Théâtre de l'Europe. Co-produced by Comédie de Clermont-Ferrand – La
Scène nationale, Les Théâtres de la Ville de Luxembourg, Théâtre de Liège, Barbican – London
& LIFT, and Onassis Cultural Centre – Athens.



AL-ATLAL

Poem written by Ibrahim Nagi

Set to music by Riad Sunbati

For the mythical diva Oum Kalthoum

O my heart, do not ask me where the
love has gone It was no more than a
castle of mirages and has disappeared

Pour me a glass and drink in memory
of its ruins And tell me for as long as
my tears shall run How this love has
turned into a legend

An impeccable myth of passionate love

Never will I forget you who have
intoxicated me With your mouth, so
sensual and refined

And with your hand that reached to me
like the hand

Extended to a drowning man through the
waves

A lightning bolt restores all hope to the
lost traveller Is there a lightning bolt
just like the one in your eyes?

O my love, I have one day visited the
nest

Of the bird of yearning desire to sing him
of my pain You possess the idleness of
the magnificent lover And the cruelty of
the powerful who reigns

Yet my tenderness for you scorches my
entrails

And the seconds set my blood aflame

Translated by Suzanne Zhang





ISABELLE HUPPERT (Aphrodite/Phaedra/
Elizabeth Costello)

The theatrical career of Isabelle Huppert began at the Théâtre des Bouffes du Nord in de Musset's *On ne badine pas avec l'amour*, directed by Caroline Huppert. Bernard Murat directed her in Turgenev's *A Month in the Country*; Claude Regy in Claudel's *Jeanne au bûcher* and in Sarah Kane's *4:48 Psychosis*. In 1996, Isabelle Huppert played the title role in Schiller's *Mary Stuart* at the National Theatre in London. More recently, she appeared in Yasmina Reza's *God of Carnage*, directed by the author in Paris; in Genet's *The Maids* with Cate Blanchett, directed by Benedict Andrews for Sydney Theatre Company; and in *Cour d'honneur* by Jérôme Bel at the Avignon Festival. In 2014 and 2015, she appeared in Marivaux's *Les Fausses confidences*, directed by Luc Bondy at the Odeon-Théâtre de l'Europe. The Odéon is the stage she has appeared on the most frequently, having played there in Shakespeare's *Measure for Measure* directed by Peter Zadek, in Virginia Woolf's *Orlando* directed by Robert Wilson (2006, which also toured throughout Europe and visited Sao Paulo, Brazil, and New York), in Euripides's *Medea* directed by Jacques Lassalle, in Ibsen's *Hedda Gabler* directed by Eric Lacascade, and in Heiner Müller's *Quartett*. In 2009 Krzysztof Warlikowski directed her in *Un Tramway* from Tennessee Williams' *A Streetcar Named Desire*, which was revived in 2011 before touring France and abroad. On film, the many directors she has worked with include Michael Cimino (*Heaven's Gate*), Otto Preminger, Joseph Losey, Marco Ferreri, Claude Goretta (*The Lacemaker*); Michael Haneke (*The Pianist* and *Le Temps des Loups*), Claude Chabrol (*Violette Nozière*, *La Cérémonie*, *Madame Bovary*, *Une Affaire de Femmes*, *Merci pour le chocolat*), Mauro Bolognini, Andrzej Wajda, Werner Schroeter, the Taviani brothers, Raoul Ruiz, David Russel, Rithy Panh, Joachim Trier (*Louder than Bombs*), Paul Verhoeven (*Elle*), Mia Hansen-Love (*L'Avenir*), and Pascal Bonitzer (*Tout de suite maintenant*).

AGATA BUZEK (Strophe)

Agata Buzek has appeared in over 30 films since 1997, under the direction of Peter Greenaway, Martin Freeman, Krzysztof Zanussi, Emily Watson, Andrzej Wajda (*Zemsta / La Vengeance*, 2002), and Agnieszka Holland, among others. She played the lead in Borys Lankosz's *Rewers*

(*Tribulations d'une amoureuse sous Stalin*), which was nominated for an Oscar for best foreign film and for which she won best actress prize at the Gdynia film festival. In 2015 she appeared in Anne Fontaine's *Innocentes*. And in theater, Krzysztof Warlikowski directed her in *Les Français*, inspired by Proust's *A la recherche du temps perdu*.

ANDRZEJ CHYRA (Hippolyte 2/Senior Lecturer)

Actor and director Andrzej Chyra trained at the School of Dramatic Art in Warsaw. From 2000 to 2007 he worked with the Theatre Rozmaitosci troupe in Warsaw. In 2008, he joined Krzysztof Warlikowski's Nowy Teatr and played the roles of Woyzeck, Platonov, and Dionysos in Euripides' *Bacchae*, Hanan in *The Dybbuk*, Roy Cohn in *Angels in America*, and Heracles in (*Apollonia*). Warlikowski directed him in *Un tramway* (by Tennessee Williams, at the Odéon-Théâtre de l'Europe), and more recently in *Kabaret Warszawski*. In Poland, he is well known for his roles in film: *Dług* by Krzysztof Krauze, *Zmruz oczy* by Andrzej Jakimowski, *Komornik* by Feliks Falk, *Katyń* by Andrzej Wajda, *Wszystko kokocham* by Jacek Borcuch, and *Wimie* by Malgorzata Szumowska. In 2012, he staged Shostakovich's opera *The Gamblers* and in 2015, Pawel Mykietyń's opera *The Magic Mountain*, based on Thomas Mann's novel. Andrzej Chyra has won numerous awards in Poland for his work in theater and film.

ALEX DESCAS (Thésée/Doctor/Priest)

Alex Descas trained at Cours Florent before joining the Théâtre Noir troupe in 1991. He has worked with, among others, Hans Peter Cloos (in Lautréamont's *Les chants de Maldoror*), Jean Labori (in *L'ami des nègres*), Irina Brook (in Marivaux's *L'île des esclaves*), and most recently Pierre Laville's *Race* at the Comédie des Champs Elysées. On screen, he has appeared in more than 50 films, most importantly with Claire Denis with whom he has made seven films (*S'en fout la mort*, for which he won the Prix Michel Simon and was nominated for the César for most promising actor; *J'ai pas sommeil*; *Nenette et Boni*; *Trouble Everyday*; *L'intru*; *35 rhums*; and *Les salauds*). He has also worked with directors Peter Handke (*L'absence*), Olivier Assayas (*Irma Vep*; *Les regrets*; *Boarding Gate*), Patrice Chéreau (*Persecution*), Jim Jarmusch (*The Limits of Control*; *Coffee and Cigarettes*), and

most recently with Roschdy Zem (*Chocolat*).

GAËL KAMILINDI (Hippolyte 1/Dog)

Gaël Kamilindi trained at the Conservatoire of Geneva before joining the Conservatoire Supérieur d'Art Dramatique in Paris in 2008, under Dominique Valadie and Alain Françon. In 2012 Joël Dragutin directed him in *Une maison en Normandie* at Théâtre 95. In 2013, he played opposite Dominique Blanc in Goldoni's *Mirandolina*, directed by Marc Paquien at the Théâtre de l'Atelier. He played Village in Genet's *The Blacks*, in a production by Robert Wilson for the Odéon-Théâtre de l'Europe in 2014. In 2015, he appeared in *Waiting for Godot* at the Théâtre du Gymnase in Marseille, directed by Jean-Pierre Vincent. In cinema he has worked with the directors Philippe Garrel (*Un été brûlant*) and Vasily Serikov (*22 minutes*). On television, he has worked with Stéphane Kurc (*J'adore ma vie*) and Benoît Cohen (*Tiger Lily*).

NORAH KRIEF (Cenone/Arab singer)

Norah Krief has worked with, among others, Philippe Minyana, François Rancillac, Éric Lacascade, Guy Alloucherie, Florence Giorgetti, Jean-François Sivadier (Feydeau's *The Lady from Maxim's*, 2009; Molière's *The Misanthrope*, 2013), David Lescot, and Valère Novarina. In 2005, she won the Molière award for best supporting actor for *Hedda Gabler*, directed by Eric Lacascade. She was also nominated in the Molières in 2008 and 2010. As a singer, she has performed *Shakespeare's Sonnets*, *La Tête ailleurs* from texts by François Morel, and *Irrégulière* from sonnets by Louise Labé. As a member of the Collectif Artistique de La Comédie de Valence, she collaborates in their creations: *Une chambre en ville – Opus 1* and *Les Tribunes*. She created *Une autre histoire* with Frédéric Fresson and Pascal Collin, and played in 2013 in *Le Silence du Walhalla*, another production by the Collectif, directed by Richard Brunel and written by Olivier Balazuc. In 2014, she made a new version of *Shakespeare's Sonnets*, under the artistic direction of Richard Brunel, which she will revive this autumn at the Théâtre de la Bastille. In January 2016, she rejoined Fred Fresson and Philippe Thibault at the Monfort Theatre for *Revue Rouge*, a show under the artistic and musical direction of Eric Lacascade and David Lescot.

ROSALBA TORRES GUERRERO (Arab dancer)

Rosalba Torres Guerrero is a French-Spanish-Belgian born in Switzerland in 1974. After studying at the Geneva Conservatory and the CNDC in Angers, she began her career in 1995 with Philippe Decouflé in *Decodex*. In 1997 she performed with Ismaël Ivo in Weimar in *Medeamaterial*. From 1997 to 2005, she was a member of Anne Teresa De Keersmaeker's Rosas company performing *Drumming*, *I Said I, In Real Time*, *Rain*, *April Me*, *Bitches Brew/Tacoma Narrows*, *Kassandra*, *Raga for a Rainy Season/Love Supreme*, and in *Woud*, *Achterland*, and *Mozart/ Concert arias-un moto di gioia*. Between 2005 and 2015, she danced with Les Ballets C de la B (Alain Platel) in *VSPRS*, *Pitié!*, *Out of Context*, and *C(h)oeurs*. *Je sens le beat qui monte en moi* by Yann Le Quellec was her first film aside from dance films. In 2011, she created *Pénombre*, a solo dance image with the French video artist Lucas Racasse produced by Les Ballets C de la B. Collaborations with theater directors include the role of *Kassandra* in *Die Troerinnen* and *Die Rasenden* (Karin Beier, Schauspielhaus Hamburg). Operas include *Lulu* and *Don Giovanni*. With Koen Augustijnen and Hildegard Devuyt, she directed *Badke*, a dance performance 10 ten Palestinian dancers.

GRÉGOIRE LÉAUTÉ (musician)

Grégoire Léauté plays blues, flamenco, rock, and Asian music. While living in Berlin, where he spent three years, he was a member of the Cleo T. project, which led in 2011 to a first album, *Songs of Gold and Shadow*, recorded with John Parish in Bristol. Since 2012, he has played guitar for Son Of (ex Jack the Ripper). His next album, *Le Motel, la piscine et l'eau verte*, with Sylvain Jacques and Gérard Duguet-Grasser, is due to be released this year. He is currently recording a solo project.

KRZYSZTOF WARLIKOWSKI (director)

Krzysztof Warlikowski was born in 1962 in Szczecin, Poland. After studying the history of philosophy, and the history of theater at the Ecole Pratique des Hautes Etudes at the Sorbonne, he started with a directing group at Krakow Academy of Theatre. He was assistant to Peter Brook and Krystian Lupa. Giorgio Strehler supported and supervised his work as director and adapter of Proust's *A la recherche du temps perdu* at the Piccolo Teatro, Milan, 1994. The

same year, he began work on a Shakespeare cycle, staging seven of his plays, while also tackling the Greek tragedies (*Sophocles, Euripides*) and the modern repertoire: Kafka's *The Trial* (1995), Koltes' *Roberto Zucco* (1995), and *Key West* (1998), works by Matei Visniec and Gombrowicz, and Sarah Kane's *Cleansed* (2001). Krzysztof Warlikowski has presented his work on all the great stages of Europe: Holland Festival, Avignon Festival, where he staged *Krum* in 2005 which went to the Odéon-Théâtre de l'Europe in 2007, and Tony Kushner's *Angels in America* in 2007, at the Europalia Festival and the Festival Theater der Welt. His staging of (*A pollonia*) using texts by Euripides, Aeschylus, Hanna Krall, Jonathan Littell, and J.M. Coetzee, a highlight of the 2009 Avignon Festival, was presented the same year at the Théâtre de Chaillot. It was also at the Chaillot that, in 2012, he staged *African Tales* based on Shakespeare's *Othello, The Merchant of Venice, and King Lear* and the writings of J.M. Coetzee; and *Warsaw Cabaret* in 2014. In 2015 in the Ruhrtriennale he created *Les Français*, inspired by Proust's *A la recherche du temps perdu*. For several years, Warlikowski has also directed opera, staging, among others, Janacek's *The Makropoulos Affair* (2007), Wagner's *Parsifal, The Rake's Progress* (2010), *Woman Without a Shadow* (2013), *Don Giovanni, Bluebeard's Castle, and La Voix Humaine* (2015). Krzysztof Warlikowski is artistic director of the Nowy Teatr in Warsaw. At the Odéon Théâtre de l'Europe, he has presented *Krum* by Hanokh Levin (2007), *Un Tramway* from Tennessee Williams (2010, revived 2011), and *La Fin* after Kafka, Koltès, and Coetzee (2011).

WAJDI MOUAWAD (writer)

Born in 1968, the writer, director, and actor Wajdi Mouawad spent his childhood in Lebanon, his adolescence in France, and his young adulthood in Quebec before returning to live in France. After graduating from the National Theatre School of Canada in 1991, he wrote adaptations of contemporary plays and classics as well as his own texts (published by Leméac-Actes Sud). He is also the author of children's stories and two novels, *Visagre retrouvé* and *Anima*, which won several awards. He headed the Quat'Sous Théâtre in Montreal from 2000 to 2004, and the following year founded two companies (Abé Carré Cé Carré in Québec and Au Carré de l'Hypoténuse in France), and

was director of the French Theatre at the National Arts Centre in Ottawa until 2012. He was associate artist of the 63rd Festival of Avignon, where he created *The Blood of Promises*, composed of *Shore, Fires, Forests, and Skies*; and was then associate at the Grand T in Nantes. After a long project based around the seven Sophocles tragedies, presented together in 20 hours under the title *The Last Day of His Life* in 2011, he is now working on a new cycle entitled *Domestique*, which, in the tradition of his shows *Seuls and Sœurs*, completes the set, with the creation to come of *Brothers, Father and Mother*. Also a teacher, he has just completed the project *Being 20 Years Old* in 2015, led over five years with 50 young people from Belgium, Quebec, Réunion, and France, and devoted to the study of thought. He is now pursuing another project on adolescence in partnership with MC93 of Bobigny. Recently, at the invitation of the Château des ducs de Bretagne, and in partnership with the Museum of Nantes, he conceived of *Creatures*, giving voice to animals, presented in February 2016. His current collaboration with Warlikowski is their third, following *Un Tramway* and the text for *African Tales*. Next, he will stage Mozart's *The Flight from the Seraglio* in June 2016 at the Opéra de Lyon then at the Canadian Opera Company (Toronto). Honored by several awards, among which is the Prix de la Francophonie de la Société des auteurs compositeurs dramatiques in 2004 for his life's work, he was named Chevalier de l'Ordre National des Arts et des Lettres, and Artiste de la Paix in 2006, received an honorary doctorate from the Ecole Normale Supérieure des Lettres et Sciences humaines de Lyon, and the Académie Française awarded him the Grand Prix for Theatre. His plays and novels have been translated into dozens of languages and presented in many countries. In March 2016, his *Une Chienne* was published by Leméac/Actes Sud-Papiers. In April 2016 he was named director of the Théâtre National de La Colline, Paris.

SARAH KANE (writer)

Sarah Kane was born in 1971. Her first play, *Blasted*, was produced at the Royal Court Theatre Upstairs in 1995. Her second, *Phaedra's Love*, was produced at the Gate Theatre in 1996. In April 1998, *Cleansed* was produced at the Royal Court Theatre Downstairs,



and in September 1998, *Crave* was produced by Paines Plough and Bright Ltd at the Traverse Theatre, Edinburgh. Her last play, *4.48 Psychosis*, premiered at the Royal Court Jerwood Theatre Upstairs in June 2000. Her short film, *Skin*, produced by British Screen/ Channel Four, premiered in June 1997. Sarah Kane died in 1999.

J.M. COETZEE (writer)

John Maxwell Coetzee was born in Cape Town, South Africa, in 1940. In 1968 he graduated from the graduate school of the University of Texas at Austin with a PhD in English, linguistics, and Germanic languages. From 1968 to 1971 Coetzee was assistant professor of English at the State University of New York in Buffalo. After an application for permanent residence in the US was denied, he returned to South Africa. From 1972 until 2000 he held a series of positions at the University of Cape Town, the last as Distinguished Professor of Literature. Coetzee began writing fiction in 1969. His first book, *Dusklands*, was published in South Africa in 1974. *In the Heart of the Country* (1977) won the CNA Prize, and was published in Britain and the US. These were followed by *Waiting for the Barbarians* (1980), *Life & Times of Michael K* (1983, which won the Booker Prize), *Foe* (1986), *Age of Iron* (1990), *The Master of Petersburg* (1994), and *Disgrace* (1999, which also won the Booker Prize). Coetzee also wrote two fictionalized memoirs: *Boyhood* (1997) and *Youth* (2002); *The Lives of Animals* (1999), a fictionalized lecture, later absorbed into *Elizabeth Costello* (2003); *White Writing* (1988) essays on South African literature and culture; *Doubling the Point* (1992) essays and interviews with David Atwell; *Giving Offence* (1996), a study of literary censorship; and *Stranger Shores* (2001) a collection of his later literary essays. He has also translated Dutch and Afrikaans literature. In 2002 Coetzee emigrated to Australia, where he holds an honorary position at the University of Adelaide. He was awarded the Nobel Prize in Literature in 2003.

R. MICHAEL BLANCO (American stage manager) Blanco 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*; and Vesturport Theatre's *Metamorphosis*; *Faust: A Love Story*, The Young Vic's *A Doll's House*; Fugard Theatre's *A Human Being Died That Night*, and Chichester Festival Theatre's *The Judas Kiss*. At the Metropolitan Opera: Kirov Ballet, Bolshoi Ballet, and Robert Wilson's *Le Martyre de Saint Sébastien*.

THE ODÉON THEATRE first opened in 1782 to house France's national theater, the Comédie Française, and is an excellent example of 18th-century architecture, located near the Luxembourg gardens and palace on Paris' Left Bank where it has been witness to many upheavals, both artistic and political. The Odéon has always been closely tied to the French State and is now one of the six national theaters in France fully funded by the Ministry for Culture. In 1990 it became the Théâtre de l'Europe, to conduct the mission of "fostering joint projects with stage directors, actors, playwrights and other figures involved in the dramatic arts in Europe, to present new works and breathe new life into Europe's artistic heritage."

Director **Stéphane Braunschweig**
General Manager **Pierre-Yves Lenoir**
Producer **Agnès Ravaud**
Tour Manager **Anne Rogeaux**
Technical Director **Luc Tramier**
General Technical Manager **Brice Le Mestique**
Stage Management **David Broutte, Jacques Venturini**
Props **François Zani**
Lighting Engineer **Pierre Martigne**
Electrician **Marc Bordereau**
Follow-spot Operator **Jean-Laurent Parisot**
Video Engineers **Stéphane Trani, Igor Minosa**
Sound Engineer **Thierry Jousse**
Micros HF **Régis Sagot**
Dressers **Magalie Pichard, Nicolas Dupuy**
Make-up **Sylvie Cailler**
Hair **Jocelyne Milazzo**