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 Gruszczynski
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.
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

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 Dandreau
Coaching script for Andrzej Chyra Maciej Krysz
Mannequin production Coralie Leguevaque, Claire Vialon
Jewelry 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 Hitchcock, 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-Atlal: 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

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
Who's Who

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 *Jeannie 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* by Tennessee Williams, at the Odeon-Théâtre de l’Europe, and more recently in *Kabaret Warsawski*. In Poland, he is well known for his roles in film: *Dlug* by Krzysztof Krauze, *Zmrz oczy* by Andrzej Jakimowski, *Komornik* by Feliks Falk, *Katyri* by Andrzej Wajda, *Wszytsko cokocham* by Jacek Borcuch, and *Winnie* by Malgorzata Szumowska. In 2012, he staged Shostakovich’s opera *The Gamblers* and in 2015, Pawel Mykietyn'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.

ANDRZEJ CHYRA (Hippolyte 2/Senior Lecturer)

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

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* (*35 rhums*; *Boni*; *Trouble Everyday*; *35 rhums*; and *Les salauds*). She 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’dore ma vie) and Benoît Cohen (Tiger Lily).

NORAH KRIEF (Œnone/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 Éric 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 Ir régul ière 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 Éric 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 (Karim Beier, Schauspielhaus Hamburg). Operas include Lulu and Don Giovanni. With Koen Augustijnen and Hildegard Devuyst, 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), Koltès’ 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 Ruhtriennale he created Les Français, inspired by Proust’s 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 Léméac-Actes Sud). He is also the author of children’s stories and two novels, Visage 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 Léméac/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,

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 Cosi 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 Sebastian.

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