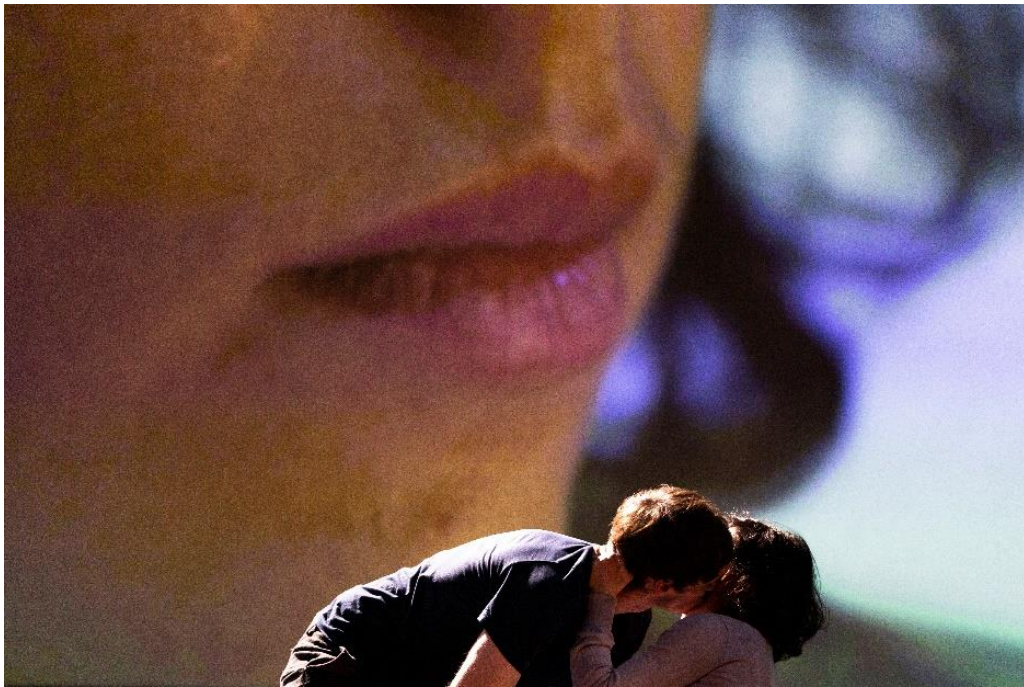


Comédie de Genève

# DUSK

**BASED ON THE FILM *DOGVILLE* BY  
LARS VON TRIER**

**A CREATION BY  
CHRISTIANE JATAHY**



©Magali Dougados

Created on 5 July 2021 at Festival d'Avignon

**Adresse postale**  
Promenade Louise-Boulaz 2  
Case postale · 1211 Genève 6

# Credits

Based on the film *Dogville* by **Lars von Trier**  
Staging, direction and adaptation **Christiane Jatahy**  
Artistic collaboration, set and light design **Thomas Walgrave**  
Direction of photography **Paulo Camacho**  
Music **Vitor Araujo**  
Costumes **Anna Van Brée**  
Video system **Julio Parente** and **Charlélie Chauvel**  
Sound **Jean Keraudren**  
Collaboration and coordination **Henrique Mariano**  
Assistant Director **Stella Rabello**  
Set construction **Ateliers de la Comédie de Genève**

With **Véronique Alain, Julia Bernat, Paulo Camacho, Azelyne Cartigny, Philippe Duclos, Vincent Fontannaz, Delphine Hecquet** (replacing **Élodie Bordas**), **Viviane Pavillon, Matthieu Sampeur, Valerio Scamuffa**

With the participation of **Harry Blättler Bordas**  
Thanks to **Martine Borno, Adèle Lista, Arthur Lista**

Production **Comédie de Genève**  
Coproduction **Odéon-Théâtre de l'Europe - Paris, Piccolo Teatro di Milano-Teatro d'Europa, Théâtre National de Bretagne – Rennes, Maillon Théâtre de Strasbourg Scène européenne**

Lars Von Trier is represented in French speaking Europe by Marie Cécile Renauld, MCR Agence Littéraire as agreed with Nordiska ApS.

Christiane Jatahy is an Associate Artist at Odéon-Théâtre de l'Europe, Centquatre-Paris, Schauspielhaus Zürich, Arts Emerson - Boston and Piccolo Teatro di Milano. The company Axis is sponsored by *Direction régionale des affaires culturelles d'Île-de-France*, Ministère de la Culture France.

Duration 1h50  
Recommended age 15+  
Optional English subtitles

Created on 5 July 2021 at Festival d'Avignon and performed from 30 Sept. to 13 Oct. 2021 at Comédie de Genève

## **PRODUCTION AND TOURING CONTACT**

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**Comédie de Genève**  
Julie Bordez  
Head of Production  
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jbordez@comedie.ch

# Dusk

## PRESENTATION OF THE PROJECT

With each project, Christiane Jatahy invents original stage sets that address issues of borders, whether intimate, formal or geographical.

The interweaving of Brazilian current events and Lars von Trier's fable of *Dogville* augurs a fertile playground for this artist whom the joint directors of Comédie de Genève, Natacha Koutchoumov and Denis Maillefer have been following for three seasons.

What is this wave of intolerance in which the world is currently engulfed?

At what point does hatred of one's fellow being germinate in a society?

At what point does one tip over?

Why is what was once forbidden, suddenly normalised?

When and why are fellow beings seen as a threat and punished for it?

Freely adapting from *Dogville*, Jatahy diffracts the viewer's point of view into multiple centres of attention, linking theatre and cinema to deliver the essence of these two art forms. In light and shadow everything is visible: the actors filming and being filmed, the scenes, the music, the editing of the film – everything is fiction. Fiction that tells the story of a Brazilian woman. A woman who exiles herself. She flees from fascism and without realising it throws herself into its arms, like someone who advances, resolutely, towards her tragic destiny. This could happen anywhere in the world but it is here and now. A fictional place that comes terrifyingly close to reality.

Is there still time to stop? Can one still change? Such is the question that Jatahy asks, show after show, in a haunting way, in forms always renewed.



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## **2021-2022 TOUR**

September 30<sup>th</sup> to October 13<sup>th</sup>, 2021 at Comédie de Genève (CH)  
October 18<sup>th</sup>, 2021 at Parvis, Scène nationale de Tarbes (FR)  
October 21<sup>st</sup> and 22<sup>nd</sup>, 2021 at Estive, Scène nationale de Foix (FR)  
November 5<sup>th</sup> and 8<sup>th</sup>, 2021 at festival Temporada Alta in Girona (ES)  
November 15<sup>th</sup> and 16<sup>th</sup>, 2021 at Comédie de Caen, CDN de Normandie (FR)  
November 20<sup>th</sup> to December 4<sup>th</sup>, 2021 at TNP de Villeurbanne (FR)  
January 11<sup>th</sup> and 12<sup>th</sup>, 2022 at CDN de Rouen (FR)  
January 18<sup>th</sup> and 19<sup>th</sup>, 2022 at Scène nationale de Bayonne (FR)  
January 25<sup>th</sup> and 26<sup>th</sup>, 2022 at Salins, Scène nationale de Martigues (FR)  
February 2<sup>nd</sup> to 4<sup>th</sup>, 2022 at Théâtre du Nord, CDN de Lille-Tourcoing (FR)  
February 22<sup>nd</sup> to 24<sup>th</sup>, 2022 at Maillon, Scène européenne de Strasbourg (FR)  
March 5<sup>th</sup> to April 1<sup>st</sup>, 2022 at Odéon-Théâtre de l'Europe, Paris (FR)  
May 5<sup>th</sup> and 6<sup>th</sup>, 2022 at Scènes du Golfe - Vannes (FR)  
May 18<sup>th</sup> to 20<sup>th</sup>, 2022 at Piccolo Teatro, Milan (IT)  
June 3<sup>rd</sup> and 4<sup>th</sup>, 2022 at De Singel, Anvers (BE)  
June 27<sup>th</sup> and 28<sup>th</sup>, at Athens Epidaurus Festival (GR)

## **2022-2023 TOUR**

October 11<sup>th</sup> to 14<sup>th</sup>, 2022 at Théâtre national de Bretagne - Rennes (FR)  
November 9<sup>th</sup> and 10<sup>th</sup>, 2022 at Bonlieu Scène nationale - Annecy (FR)  
November 25<sup>th</sup> to 27<sup>th</sup>, 2022 at CDN Madrid for Festival de Otoño (ES)  
March 15<sup>th</sup> and 16<sup>th</sup>, 2023 at Grand R, Scène nationale de La Roche-sur-Yon (FR)  
March 21<sup>th</sup> 2023, at Théâtre de Cornouaille, Scène nationale de Quimper (FR)  
May 4<sup>th</sup> and 5<sup>th</sup>, 2023 at Maillon Théâtre de Strasbourg, Scène européenne (FR)  
August 5<sup>th</sup> to 8<sup>th</sup>, 2023 at Edinburgh International Festival (UK)

## **AVAILABLE ON DEMAND**

## PRESS EXTRACTS

*Si cette nouvelle création de Christiane Jatahy part bien de Dogville et en propose une mise en abyme virtuose, il n'est pas nécessaire d'avoir vu le film pour entrer de plain-pied dans sa nouvelle création.*

*(...) Pour une fois, le dispositif vidéo ne sert pas de loupe. Mais il aiguise le spectateur en sollicitant son attention comme rarement. D'où viennent les images ? Qui porte la caméra et qui maîtrise le point de vue ? Correspondent-elles au présent des acteurs ou s'agit-il d'une reconstitution ?*

Anne Diatkine, *Libération*, 9 July 2021

*Christiane Jatahy et sa troupe tutoient ce mystère, le miracle de la bonté. Au bout du protocole, Tom, Ben, Elise, Véra, Virginie s'enlisent chacun sur sa chaise, naufragés dans leurs eaux intérieures, faute d'avoir fait mentir le scénario. Christiane Jatahy, elle, provoque nos démons, avec une obstination qui est une grâce.*

Alexandre Demidoff, *Le Temps*, 9 July 2021

*Christiane Jatahy's Entre Chien et Loup uses onstage film in an entirely different manner, examining the perversion of collective charity. Drawing on Lars von Trier's Dogville, it combines live filming with subtle shifts into recorded sequences featuring additional characters. We are drawn far closer to the dark, compelling subject than in Dogville through our real-time implication. (...) The deeply moving central performance by Julia Bernat adds fightback and moral outrage to the original portrayal by Nicole Kidman. The ensemble cast is perfect, creating a terrible sense of collective responsibility for individual suffering. It is a piece of high artistic maturity.*

Andrew Todd, *The Guardian*, 8 July 2021

*Tout comme le film du Danois Lars Von Trier, "Entre chien et loup" scrute le basculement: comment devient-on insensible et finalement haineux, inhumain, fasciste, alors qu'on se croit au-dessus de tout reproche. Et là, c'est une histoire brésilienne que Christiane Jatahy nous apporte: celle de l'avènement au pouvoir d'un Jair Bolsonaro. (...) Cette histoire d'abus et de viols nous prend aux tripes. Ce théâtre-là n'est pas conçu pour nous distraire. (...) Et ça fait du bien de s'y confronter et de se le rappeler.*

Thierry Sartoretti, *RTS*, 8 October 2021

*La construction ambitieuse du spectacle qui ne nous perd jamais, un collectif d'acteur de haut niveau autour de Julia Bernat, Matthieu Sampeur et Philippe Duclos, un regard incisif sur le Brésil de Bolsonaro qui oppose les différentes communautés, font d'Entre chien et loup l'un des temps forts de ce 75e festival d'Avignon.*

Sophie Jouve, *FRANCETVINFO.FR*, 10 July 2021

*Dans une mise en scène intelligente au parti pris « méta » et à la scénographie qui, comme dans Dogville, abat tous les murs (à commencer par le quatrième), Christiane Jatahy livre une pièce qui trahit une sincère nécessité de créer pour dire quelque chose.*

*Lars Von Trier est l'orfèvre de tout ce qu'il y a de pire chez l'humain : Dogville est peut-être son film le plus insidieux. En promettant de s'en détacher, et à la fois, en dynamitant cette promesse, la metteuse en scène extériorise sa rage et son impuissance d'être témoin de la complaisance et de la mauvaise foi de son pays face à un retour progressif mais certain vers le fascisme et la dictature.*

Antoine Heraly, *Culturopoing.com*, 12 July 2021

# Christiane Jatahy



© Estelle Valente

Born in Rio de Janeiro, Christiane Jatahy is an author, theater director and filmmaker. She graduated in theater and journalism, and she holds a postgraduate in Art and Philosophy.

Since 2003, she has been developing a body of work that explores border zones, between artistic disciplines, between reality and fiction, actor and character, theater and cinema. Some of the first performances are *Conjugado* and *The lack that moves us* and *Corte Seco (Straight Cut)*.

In 2010 she launched her first feature film, *The lack that moves us*, starting from the play with the same name. Despite its radically experimental set up (the film was shot in one continuous session of 13 hours, on a Christmas Eve, in one single location), it gained a wide acclaim, remaining on the billboard of Brazilian movie theaters for over 12 weeks and participating in various international film festivals.

In 2011 she premiered *Julia*, based on Strindberg's *Miss Julie* (rewarded the *Shell Award 2012* for Best theatrical direction in Brazil). Deepening Christiane's research into the tension fields between theater and cinema, *Julia* has been presented by major theaters and festivals in Europe and the US. After over 300 presentations worldwide, *Julia* continues touring, and will be presented in various theaters in Europe in 2021 and 22.

In 2012, part of the cultural program of the 2012 Olympics, she created, directed and coordinated *In the comfort of your home*, a series of interventions, documentary work, performances and video installations by 30 Brazilian artists in the privacy of households in London.

In 2013, she developed the audiovisual and documentary installation project *Utopia.doc*, her first research into questions of home, exile and refugees. It was presented in Paris, Frankfurt and São Paulo.

In 2014, she premiered *What if they went to Moscow?* based on Anton Chekhov's *The Three Sisters*. Splitting the audience between a cinema and a theater (they switch places at the break), *What if...* was recognised with the Shell Award, the Questão de Crítica Award and the APTR Award. More than seven years after its creation, *What if...* continues touring.

In 2015, concluding *the memory trilogy* (including *Julia* and *What if they went to Moscow?*), she created *The Walking Forest*, loosely based on Shakespeare's *Macbeth*, combining live performance with a video installation and live cinema.

In 2016 Christiane Jatahy directed for the first time an opera, staging Beethoven's *Fidelio* at the Teatro Municipal in Rio de Janeiro, mixing the live performance with filmic elements and positioning the choir

In 2017, invited by the Comédie Française, she created *La règle du Jeu* (The Rule of the Game, based on Jean Renoir's masterpiece.

In the same year, at the invitation of the Theater der Welt Festival and the Thalia Theater in Hamburg, she premiered the installation/performance *Moving People*, again focusing on the question of refugees, and an adaptation of Bernard-Marie Koltès' *In the Solitude of the Cotton Fields*.

In 2018 she was invited as *Artista na Cidade* (artist of the city) by the city of Lisbon, presenting throughout the year her oeuvre in the main theaters, cinemas and festivals of the city.

In the same year, deepening her research into the question of refugees, she started to develop the diptych *Our Odyssey*, inspired by Homer's *Odyssey*. The first part, *Ithaca*, premiered at the Odéon-Théâtre de l'Europe in Paris, confronting Homer's epic and the reality of today's refugees crossing the Mediterranean.

The second part, *The Lingering Now*, based on Homer's epic as well as on documentary material filmed in Palestine, Lebanon, South Africa, Greece and the Amazon, is a dialogue between theater and film, mixing Greek fiction with real stories from refugee artists. The *Lingering now* premiered in 2019 in São Paulo and at the Festival d'Avignon. It continues touring in Europe, Asia and the US.

Soon, in July 2021, Christiane will premier her new creation *Entre chien et loup* ("between dog and wolf") as opening performance of the Avignon Festival. Based on Lars Von Trier's *Dogville*, the performance will tour extensively throughout 2021, 2022 and 2023.

*Entre chien et loup* is the first part of a *Trilogy of Horror*, addressing questions of the mechanisms of fascism (*Entre chien et loup*); of toxic machismo in *Before the sky falls* in October 2021 (again based on *Macbeth*); and of slavery and its consequences for structural racism in *After the silence*.

Christiane Jatahy is an Associate Artist at Odéon-Théâtre de l'Europe, Centquatre-Paris, Schauspielhaus Zürich, Arts Emerson - Boston and Piccolo Teatro di Milano. The company Axis is sponsored by *Direction régionale des affaires culturelles d'Île-de-France*, Ministère de la Culture France.

In June 2022, she received the Golden Lion at the Venice Biennale for her whole career.