

**English  
version**

Comédie de Genève

● 2023-24-25

# Productions

[comedie.ch](http://comedie.ch)

**MANAGEMENT**  
**SÉVERINE CHAVRIER**

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# A theatre factory in full swing

In the autumn of 2020, Comédie de Genève moved into its new theatre, built in the Eaux-Vives district. A genuine theatre factory located in the heart of the city, the venue is equipped with a 500-seat auditorium and a 200-seat modular hall, two rehearsal studios as well as set construction and costume workshops within the building.

Comédie de Genève features a multidisciplinary and eclectic programme, inviting local and international companies such as Ivo van Hove, La Ribot, Simon McBurney, Yan Duyvendak, Gisèle Vienne, La Veronal, Marco Berrettini, Dimitris Papaioannou, Alexander Zeldin, Peeping Tom, Cindy Van Acker, Sylvain Creuzevault, Joël Pommerat, Sharon Eyal and Alain Platel. Open to all audiences, Comédie also offers a wide range of cultural activities which make the theatre a thriving place in the heart of the city.

For the past four years, the production department has been working with numerous European partners on ambitious projects focused on contemporary creation. Comédie has become a European production hub as well as an open and supportive home for artists. Invitations have been extended to international artists to work and create together at Comédie with local and international artistic and technical teams. The first of these fellow artists have been Tiago Rodrigues, Christiane Jatahy, Amir Reza Koohestani, Pascal Rambert and Krystian Lupa.

On 1<sup>st</sup> July 2023, Séverine Chavrier will take over the direction of Comédie de Genève and build on the momentum, bringing together local and international creation, favouring auteur theatre and focusing on integrating young people in all the theatre professions.

Listed below are Comédie 2023-24 creations that will be touring in 2024-25, as well as the projects that were created in 2021-22-23. We look forward to welcoming you in Geneva, to meeting you on tour and to discussing possible collaborations with you.

Comédie de Genève team

**To follow our news and receive our newsletter for professionals, please register with Elyse Blanquet: [eblanquet@comedie.ch](mailto:eblanquet@comedie.ch) / +41 22 708 49 03.**

Creation 2023-2024

# Absalon, Absalon!

**SÉVERINE CHAVRIER**

(Switzerland)

Based on the novel by William Faulkner

After *Les Palmiers Sauvages*, Séverine Chavrier returns to the words of William Faulkner with one of his most masterful novels. Inspired by a biblical episode, this text, which is closer to an ancient tragedy, unfolds a multitude of stories.

*Absalon, Absalon!* is the story of a white man who is sent away by an Afro-American slave when he rings his doorbell at the age of twelve: "Go through the back door". The young man feels utterly humiliated. He then seeks to take revenge, in a quest for absolute social recognition. Alone, he leaves everything, becomes a man and builds a house and a would-be dynasty.

This is the story of a world and an American South that no longer exist. It is the story of Mississippi, of planters, of Jefferson, of Blacks and Whites, of lineages and the atavisms that go with them, of the Civil War, of defeat and bitterness, of the tragedy of this almost mythological "South".

To tell this story, several voices intermingle, answering each other to grasp the design of this man who finally fails in incest and fratricide to establish a lineage.

This puzzle lends *Absalon, Absalon!* a form of suspense, not narrative suspense, but a spiral, immersive, perhaps more anxiety-provoking form of suspense, as if the heat and humidity of the South had descended upon us.

Based on *Absalom, Absalom!* by William Faulkner

Translation by René-Noël Rimbault and edited by François Pitavy

Adaptation and direction Séverine Chavrier

Scenography and props Louise Sari

Sound design Simon d'Anselme de Puisaye et Séverine Chavrier

Composer Armel Malonga

Light design Germain Fourvel

Video design Quentin Vigier

Costumes Clément Vachelard

Cinematographer Claire Willemann

Bird education Tristan Plot



Dramaturgy and director assistance **Marie Fortuit, Marion Platevoiet** and **Baudouin Woehl**  
Dramaturgical consultant on diversity and representation policies **Noémi Michel**  
Set design assistant **Tess du Pasquier**  
Costumes assistant **Andréa matweber**  
Dolls' conception **Chantal Sari**  
Set design **Ateliers de la Comédie de Genève**

Featuring (tbc) **Pierre Artières-Glissant, Daphné Biiga Nwanak, Jérôme de Falloise, Victoire du Bois, Alban Guyon, Jimmy Lapert, Armel Malonga, Annie Mercier, Hendrickx Ntela, Ordinateur Laurent Papot** with the participation of **Maric Barbereau** and **Remo Longo** (in alternance)

Production **Comédie de Genève**  
Coproduction **CDN Orléans/Centre-Val de Loire, Les Théâtres de la Ville de Luxembourg, Teatre Nacional de Catalunya – Barcelone, Théâtre de la Cité - Centre dramatique national Toulouse Occitanie, Bonlieu Scène nationale d'Annecy, Théâtre de Liège - DC&J Création** with the support of Tax Shelter from **Gouvernement fédéral of Belgium** and **Inver Tax Shelter, Festival d'Avignon**  
Support from **Fondation Ernst Göhner, JTN - Jeune Théâtre National - Paris**

Acknowledgements **Caroline Bonnafous, Tess Du Pasquier, Judith Zagury, l'équipe du CDN Orléans**

Show in French, english surtitles available / Estimated duration 4h with intermission / Age 14+

### **Creation**

On June 29th 2024 at the FabricA du Festival d'Avignon

### **Available from January 2025**

Production and touring set-up in progress

Creation 2023-2024

# Rêve d'automne

**DENIS MAILLEFER**

(Switzerland)

By Jon Fosse

It is late autumn. The trees are already bare. It has rained. A man walks through a cemetery, reads the epitaphs, sits on a bench. He has been crying, perhaps. A woman enters, he and she have no names, they are The Man and The Woman. A man and a woman who meet or meet again in a cemetery. They will love each other, or they have loved each other and broken up, or they still love each other as if they had in the past.

We know little or nothing about these characters and yet, from remembrance to unanswered questions, from commonplaces to unfinished sentences, from doubts to uncertainties, we feel that we are getting to the heart of the matter, to the core of what constitutes them.

As in a memory or a dream, time condenses and cancels itself out, bringing together the living and ghosts in one and the same place. For the main character of this play seems to be time itself. The time that passes inexorably in an endless spiral with no other resolution than death.

A master of dialogue where unspoken words and silence predominate, Jon Fosse has a talent for writing between words and building his work on the edge of emptiness, the better to touch our existential impasses. Delicately, Fosse pencils his timeless characters, fostering a feeling of undying tenderness for these beings.

“I’d like us to see, feel, hear and almost touch desire. Just desire. The desire for desire. The desire to express desire.” (Denis Maillefer, May 2023)



Text **Jon Fosse**  
Traduction **Terje Sinding**  
Direction **Denis Maillefer**  
Director assistant **Juliette Mouteau**  
Scenography and light design **Laurent Junod**  
Scenography **Wendy Tokuoka**  
Vidéo **Jérôme Vernez**  
Sound design **Benoit Saillet**  
Costumes **Isabelle Boucharlat**  
Make up **Rebecca Güller**  
Set construction **Ateliers de la Comédie de Genève**

Featuring **Isabelle Caillat, Joëlle Fontanaz, Vincent Fontanaz, Marie-Madeleine Pasquier, Roland Vouilloz**

This text has been published by L'Arche Editeur

Production **Comédie de Genève**

Estimated running time 1h45

Show in French

### **Creation**

18 - 28 January 2024

Comédie de Genève (Main Auditorium)

### **Available in 2024-2025**

Touring set-up in progress

Rereation 2024-2025

# Coup Fatal

**FABRIZIO CASSOL, ALAIN PLATEL  
& RODRIGUEZ VANGAMA**

(Belgium- Democratic Republic of the Congo)

*Coup Fatal*? An orchestra, a band, a show, a concert, a tour?

Such a phenomenon doesn't fit into a single box ; Its nature is plural, it crosses and connects, it is «trans-» a whole lot of things, starting with itself. It is what poetry can do best, enchantment without affection. Developed by successive magnetisations from 2010 to 2014, this iconic show, which played to sold-out houses all over Europe, seems just as necessary 10 years on.

It took 4 years of rigorous exchanges of practices between Fabrizio Cassol, Serge Kaku-dji, Alain Platel, Rodriguez Vangama, and dozens of musicians, for the work to fuse and catalyse in a 'natural', profound and exuberant way the baroque phrases of Monteverdi, Handel, Gluck or Bach and the many unwritten interpretations of Congolese music, traditional or popular, not forgetting rock and jazz.

Ten years after its premiere, the Comédie de Genève decided to bring the show back to the stage at the initiative of its creators, who were driven by a very strong desire.

Musical direction **Fabrizio Cassol**

Artistic direction and director **Alain Platel**

Orchestra conductor **Rodriguez Vangama**

Compositions **Rodriguez Vangama, Fabrizio Cassol** based on **Händel, Bach, Monteverdi, Gluck**

Sound design **Guillaume Desmet**

Scenography **Freddy Tsimba**

Light design **Carlo Bourguignon**

Costumes **Dorine Demuyneck**

Photography **Chris Van der Burght**

Artistic direction assistance **Romain Guion** and **Éléonore Bonah**





Featuring **Stephen Diaz** (counter-tenor)

And **Russell Tshiebua** (backing vocals), **Bule Mpanya** (backing vocals), **Fredy Massamba** (backing vocals et percussions), **Deb's Bukaka** (balaphone), **Tister Ikomo** (xylophone), **Cédrick Buya** (percussions), **Bouton Kalanda** (likembe), **Silva Makengo** (likembe), **Erick Ngoya** (likembe), **Brensley Manzodulua** (guitar), **Évry Madiamba** (percussions and gourd instrument) and **Rodríguez Vangama** (electric guitar, balaphone)

Production (from 2024) **Comédie de Genève**

Touring **Nicolas Roux - OTTO productions**

Production at creation (2014) **KVS – Bruxelles et les ballets C de la B**

Coproduction **Théâtre national de Chaillot - Paris, Holland Festival - Amsterdam, Festival d'Avignon, Theater im Pfalzbau, Torinodanza, Opéra de Lille, Wiener Festwochen**

Support **Ville de Bruxelles, Ville de Gand, Brussels Hoofdstedelijk Gewest, Vlaamse Gemeenschapscommissie, Province de la Flandre-Orientale, autorités flamandes**

Show in French

Estimated running time 1h50

Created 10<sup>th</sup> June 2014 at Wiener Festwochen - Austria

## **Recreation**

December 2024 at Comédie de Genève (Main Stage)

## **Available from January 2025**

Touring set-up in progress

Creation 2024-2025

# Lenz

**ÉLÉONORE BONAHE  
& MARIA CLARA CASTIONI** (Switzerland)

By Georg Büchner

Lenz is a fugitive: he's running away from a world that's torn apart. At once too big and too small. The lucidity of this walker tips over into madness, and this madness tips over into disenchantment, sometimes even terror. In this way, Lenz's thought is thrown out of all comfort; it dilates and expands, bringing in turn anguish and enlightenment.

It is a thought that cannot be contained, that turns in on itself and broods over itself. In this adaptation, the story of Lenz's madness is told by two women who took him in during this episode of delirium. Their lives were, for a moment, disrupted. This true story never ceases to resonate. Büchner wrote it at a time when he was encountering setbacks on all sides. Embracing Lenz's flight across the mountain, we sought to bring this existential and timeless vertigo to the stage.



© Nicolas Brouard

Text *Lenz* by **Georg Büchner**

Traduction in french **Georges-Arthur Goldsmith**

Director and stage adaptation **Éléonore Bonah**

Scenography and stage adaptation **Maria Clara Castioni**

Light design and management **Édouard Hügli**

Set construction and costumes **Ateliers de la Comédie de Genève**

Artistic collaboration **Michèle Pralong**

Featuring **Luna Desmeules** and **Anne Tismer**

This text has been published by the Vagabonde editions, Paris, 2020

Production **Comédie de Genève**

Coproduction **La Manufacture - Haute école des arts de la scène - Lausanne** (en cours)

With the support of **Fondation Leenaards**

Show in French created from a work presented in the frame of OUT 10 at La Manufacture (September 2023)

Estimated running time 45 minutes

## **Creation**

From 6<sup>th</sup> to 17<sup>th</sup> November 2024 at Comédie de Genève (Modular Auditorium)

## **Available from November 2024**

Touring set-up in progress

On tour 2023-2024

# Ils nous ont oubliés

**SÉVERINE CHAVRIER**

(France)

Based on *The Lime Works (La Plâtrière)* by Thomas Bernhard

After *Nous sommes repus mais pas repentis*, a play that was presented at Odéon-Théâtre de l'Europe in 2016, Séverine Chavrier has tackled another work by Thomas Bernhard, which is still somewhat influenced by his past as a court reporter. With devastating humour, the master of exaggeration addresses some of his major obsessions in *The Lime Works*.

Vast yet cramped, empty yet cluttered, the *Lime Works* is a building that is as white as a barren room and as black as the surrounding forest. A couple have locked themselves in after “barricading all the doors and locking all the windows”. Indeed, Konrad needs absolute peace to write his *Essay on Hearing*—something which is seemingly impossible. His wife is disabled and totally dependent on him. Konrad has to do all the housework himself. Unbeknownst to his wife, he has to sell off the furniture bit by bit to ensure their subsistence. He also has to guarantee their safety by hiding weapons in almost every room, because isolation attracts prowlers... A contribution in the form of a desperate farce to the “study of what controls the catastrophes of intelligence”, *The Lime Works* is a magnificent ode to sterility.

Based on *The Lime Works (La Plâtrière)* by **Thomas Bernhard**

Translation **Louise Servicen**

Direction & sound design **Séverine Chavrier**

Set design & props **Louise Sari**

Props **Rodolphe Noret**

Light design **Germain Fourvel**

Sound design **Simon d'Anselme de Puisaye**

Video design **Quentin Vigier**

Costumes **Andrea Matweber**

Bird training **Tristan Plot**

Intervention IRCAM **Augustin Muller**

Forest design **Hervé Mayon – La Licorne Verte**

Director assistant **Ferdinand Flame**

Set design assistant **Amandine Riffaud**

Set construction **Julien Fleureau, Olivier Berthel**



© Jean-Louis Fernandez

Featuring **Aurélia Arto/Adèle Joulin, Laurent Papot, Marijke Pinoy, and Floran Satche** (musician)

Video manager **Typhaine Steiner**

Stage manager and set **Corto Tremorin**

Acknowledgements **Rachel de Dardel, Marion Stenton, Marie Fortuit, Antoine Girard, Pascal Frey and Romuald Liteau Lego**

Production for creation **CDN Orléans / Centre-Val de Loire**

Production from 2024 **Comédie de Genève**

Coproduction **Théâtre de Liège - Tax Shelter, Théâtre National de Strasbourg, ThéâtrédelaCité - CDN Toulouse Occitanie, Tandem Scène nationale Arras-Douai, Teatre Nacional de Catalunya - Barcelona**

With the support of **Région Centre - Val de Loire**

Partnership **Odéon-Théâtre de l'Europe, JTN - Jeune Théâtre National - Paris, ENSATT - École Nationale Supérieure des Arts et Techniques du Théâtre - Lyon, Ircam Institut de recherche et coordination acoustique/musique** and the participation of **DICRÉAM**

Duraron 3h45 (2 intermissions) / Show in french

*La Plâtrière* by Thomas Bernhard, translated by Louise Servicen, is published by Éditions Gallimard. Thomas Bernhard is represented by L'Arche, Agence théâtrale [www.arche-editeur.com](http://www.arche-editeur.com)

Created on 12<sup>th</sup> March 2022 at Teatre Nacional de Catalunya - Barcelona

### **Tour 2023-2024**

12-14 September 2023

CDN Orléans / Centre-Val de Loire (FR)

7-13 October 2023

TNP - Théâtre National Populaire (FR)

30 November - 2 December 2023

Comédie de Genève (CH)

16 January - 10 February 2024

La Colline - Théâtre National (FR)

**Available on tour on demand**

On tour 2023-2024-2025

# Dans la mesure de l'impossible

**TIAGO RODRIGUES**

(Switzerland - Portugal)

The son of a doctor mother and a journalist father, Tiago Rodrigues has often wondered why he chose to tell the story of the world rather than to save it by taking more concrete action. Should we rescue the world or speak about it? Should we try to act directly on reality or talk about it?

To write *Dans la Mesure de l'Impossible*, he immersed himself in international Geneva and met those who work in humanitarian organisations. He met people who work at the International Red Cross and Doctors Without Borders, and the need to write a text through the prism of intimacy was born. Inspired by their accounts, this show exposes the dilemmas of these committed men and women who come and go between troubled areas of intervention and a peaceful "home". *Dans la Mesure de l'Impossible* is made up of stories of men and women who fight every day for a better world, knowing that they will not change it. They continue to work to stall for time before the worst happens.

Text and direction **Tiago Rodrigues**

Translation **Thomas Resendes**

Scenography **Laurent Junod, Wendy Tokuoka, Laura Fleury**

Music **Gabriel Ferrandini**

Light design **Rui Monteiro**

Sound **Pedro Costa**

Costumes and artistic collaboration **Magda Bizarro**

Assistant to the director **Lisa Como or Renata Antonante**

Set construction **Ateliers de la Comédie de Genève**

Featuring **Adrien Barazzone, Beatriz Brás, Baptiste Coustenoble, Natacha Koutchoumov and Gabriel Ferrandini** (musician)



© Magali Douglados

Production **Comédie de Genève**

Coproduction **Odéon-Théâtre de l'Europe – Paris, Piccolo Teatro di Milano – Teatro d'Europa, Teatro Nacional D. Maria II – Lisbon, Équinoxe – Scène nationale de Châteauroux, CSS Teatro stabile di innovazione del FVG – Udine, Festival d'Automne – Paris, Théâtre national de Bretagne – Rennes, Maillon Théâtre de Strasbourg – Scène européenne, CDN Orléans – Val de Loire, La Coursive Scène nationale La Rochelle**

With the help of the **ICRC – International Committee of the Red Cross** and **MSF – Doctors Without Borders**

Duration 2h/Recommended age 14+

Show in French, English and Portuguese/Surtitled in English and French

The text has been published by Les Solitaires Intempestifs.

Created on 1<sup>st</sup> February 2022 at Comédie de Genève (Main Auditorium).

### **Tour 2023-2024**

23 - 24 June 2023

13-22 July 2023

11 - 14 August 2023

10-11 January 2024

18-20 January 2024

24-25 January 2024

21-22 February 2024

1 March 2024

12-15 March 2024

4-5 April 2024

17-25 April 2024

Sibiu International Theatre Festival (RO)

Festival d'Avignon (FR)

Edinburgh International Festival (UK)

MAC, Créteil (FR)

Théâtre-Sénart, Scène nationale (FR)

Château Rouge, Scène conventionnée Annemasse (FR)

Le Rive Gauche, Scène nationale de Saint-Étienne-du-Rouvray (FR)

Théâtre Le Reflet, Vevey (CH)

Grand T de Nantes (FR)

Châteauvallon-Liberté, Scène nationale (FR)

Culturgest, Lisbon (PT)

**Available on request 2024-2025**

Available for touring

# Aria da Capo

**SÉVERINE CHAVRIER**

(France - Switzerland)

Scherzando, agitato, andante ma non troppo, a quartet of young budding musicians explores their age and the upheavals it conveys. Is adolescence the bearer of a promise or a terrible wait? Rare acuity or confusion of feelings? Withdrawal or impetus? Is it an airlock or a continent ? What melancholic or ecstatic states does it carry ? If it were to take musical shape, what would it be ?

One girl and three boys. One plays the violin, the other plays the trombone and the third plays the bassoon, while she sings. Séverine Chavrier has tuned in to their frequency altogether, for, in that show, they play music, sing, have fun and tell in their own way what being a teenager means to them. Their lyrics stand in sharp contrast with the pre-conceptions generally held about this so-called awkward age.

By acting several parts using masks, they shed an ironic view at their elders. And they use the words of Thomas Bernhard and Elfriede Jelinek to tear their idols apart, be they forefathers, great composers or parents... The result of common research on music and improvisation, this creation closely renders the intensity of desire, between tenderness and untamed energy, facing a realm of possibilities.





© Alexandre Ah-Kye

Direction and sound **Séverine Chavrier**  
Text **Adèle Bobo-Joulin, Guilain Desenclos and Areski Moreira**  
Video **Martin Mallon and Quentin Vigier**  
Sound **Olivier Thillou**  
Set design **Louise Sari**  
Lights and stage manager **Jean Huleu**  
Costumes **Laure Mahéo**  
Musical arrangement **Roman Lemberg**  
Set construction **Julien Fleureau**

Featuring **Adèle Bobo-Joulin, Guilain Desenclos, Victor Gadin and Areski Moreira**

Production (2024) **Comédie de Genève**

Production for creation **CDN Orléans / Centre-Val de Loire**  
Coproduction **Théâtre de la Ville-Paris, Théâtre national de Strasbourg**  
With the participation of **DICRéAM**

Duration 1h45 / Show in French

Created on 30<sup>th</sup> September 2020 at Théâtre National de Strasbourg, in the frame of Festiva Musica

### **Tour 2023-2024**

17 - 18 November 2023

7 - 8 March 2024

Festival de Otoño - Madrid (SP)

Comédie de Valence – CDN Drôme-Ardèche (FR)

**Available on request**

Available for touring

# Entre chien et loup

Based on the film *Dogville* by  
**LARS VON TRIER**

**CHRISTIANE JATAHY**

(Switzerland – Brazil)

With each project, Christiane Jatahy invents original stage sets that address issues of boundaries, whether intimate, formal or geographical. The interweaving of Brazilian current events and Lars von Trier's *Dogville* augurs a fertile playground for this artist whom Comédie de Genève has been following for three seasons.

*Entre chien et loup* tells the story of young Graça who flees modern-day Brazil in search of a better place. A small community, all “good” people, welcomes her with open arms. But the intruder quickly polarises the group's desires, jealousies and frustrations, and an unhealthy chain of events is set in motion which everyone becomes a part of.

Life on the stage, which blends theatre with cinema, turns into a relentless human laboratory. The sly seeds of identity and behavioural deviances that oppress the hunted individual then begin to emerge. Looking away is a form of cowardice, but repeating history is not a fatality. Graça runs away from fascism and, without realising it, throws herself into its arms, like a being who journeys, determined, towards her tragic destiny.

It could happen anywhere in the world, but it is happening here and now in this fictional place that looks awfully like our own reality.



© Magali Dougados

Based on the film *Dogville* by **Lars von Trier**  
Adaptation, direction and filmmaking **Christiane Jatahy**  
Artistic collaboration, scenography and light design **Thomas Walgrave**  
Photography **Paulo Camacho**  
Music **Vitor Araujo**  
Costumes **Anna Van Brée**  
Video system **Julio Parente** and **Charlérie Chauvel**  
Sound **Jean Keraudren**  
Collaboration and assistantship **Henrique Mariano**  
Assistant to the director **Stella Rabello**  
Set construction **Ateliers de la Comédie de Genève**

Featuring **Véronique Alain, Julia Bernat, Élodie Bordas, Paulo Camacho, Azelyne Cartigny, Philippe Duclos, Vincent Fontannaz, Viviane Pavillon, Matthieu Sampeur, Valerio Scamuffa**

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 Renault, MCR Agence Littéraire in agreement with Nordiska ApS.

Christiane Jatahy is an associate artist at Odéon-Théâtre de l'Europe – Paris, Centquatre – PARIS, Schauspielhaus Zürich, Arts Emerson – Boston and Piccolo Teatro di Milano.

Duration 1h50/Recommended age 15+  
Show in French/Surtitled in English on request

Created on 5<sup>th</sup> July 2021 at Festival d'Avignon

### **Tour 2022-2023**

5 – 8 August 2023

Edinburgh International Festival (UK)

**Available on request**

On tour 2023-2024

# Perdre son sac

**DENIS MAILLEFER**

(Switzerland – France)

By Pascal rambert

“It’s back to the beginning. A text, an actress. An actress in the centre. So there’s an actress in the centre of a circle. About thirty/forty chairs arranged in a circle. A closed room. Light in the room. Like one of those talking groups. The audience enters and sits down. She’s among them/us. And she’ll speak first and tell a story. Without stopping. There’s nothing but an ordinary room, just her own accessory, a telescopic broom for cleaning windows, her working tool. Which is placed against a wall, and which she’ll point to on a few occasions. She speaks, sometimes apologising for her tiredness, like a ‘live’ confession that blurs reality a little. As if the actress was stopping and apologising for her tiredness as an actress. This set-up highlights the character’s asperities and contradictions. She gets mixed up, goes back, asks – indirectly – for our help and empathy. We’re with her because we’re naturally – and truly – with her in everything she says. Everything she says is aimed at the end. Careful, she says at the end, as if to warn us that what’s happening to her – the social exclusion, the extreme confusion – could also happen to us.” (Denis Maillefer, October 2021)

In September 2019, *Perdre son Sac* was presented at Comédie de Genève in a sophisticated set design by Laurent Junod and Marie Bürgisser-Jacquier. More than two years later, Denis Maillefer has brought the project back to life by imagining it in a new circular set design.

The show can be presented in any closed space in which there are forty or so round chairs. It can be performed in the public spaces of a theatre as well as in unconventional venues for cultural outreach projects.



Text **Pascal Rambert**  
Directed by **Denis Maillefer**  
Artistic collaboration **Cédric Leproust**  
Choreography **Jozsef Trefeli**

Featuring **Lola Giouse**

Production **Comédie de Genève**

Length 1h/Recommended age **14+**

First version created on 30<sup>th</sup> August 2019 at Comédie de Genève for La Bâtie – Festival de Genève.  
Light and touring form recreated on 1<sup>st</sup> November 2022 at Comédie de Genève (Rehearsal Studio).

The text has been published by Les Solitaires Intempestifs.

**Tour 2023-2024**

17-19 January 2024

CDN Orléans - Val de Loire (FR)

**Available on request**

On tour 2023-2024

# Olympia

**RÉBECCA BALESTRA**

(Switzerland)

Following the model of the great lyric songs and authors who have marked her life, such as Duras and Eluard, Rébecca Balestra sought to write words that would speak to the broken hearted. These words have become poems, and *Olympia* compiles eleven of them, accompanied by a Steinway and orchestral music.

These texts are apologies for banality, the common denominator of all our lives. The director/writer seeks to enhance the everyday, to find the funny, the tragic, and the beautiful. To find the big in the small. Moths in flour, works on the main road: these things in life become huge because in the end they are all we have and they are all that counts, because they bring us together.

Like a pop concert, the words and stories in each tune shine and are brought to the fore. Balestra seeks a cathartic virtue in her writing and on the stage. The same virtue that can be found in Dalida's *Je Suis Malade*, which almost helps us to purge sadness and to find light again by plunging into the shadows.

In *Olympia* we are in a theatre, in a dream, in the night. A night that one would go through to the very end in order to see more clearly, as when the eyes get used to the dark. Like after a drunken evening that has become night and then morning, a morning of staying together and watching the sun rise over us while the rubbish trucks pass by.



© Magali Dougados

Text, direction and performance **Rébecca Balestra**  
Piano performance **Grégory Régis**  
Composition and orchestral adaptation **Andrès Garcia**  
Musical direction **Antoine Marguier**  
Musical preparation **Ophélie Gaillard**  
Light design **Dinko Baresic**  
Hair, make-up **Katrine Zingg**  
Costumes **Ingrid Moberg**  
Assistant to the director **Joël Hefti**

Production **Comédie de Genève**  
Coproduction **La Bâtie – Festival de Genève, TPR – La Chaux-de-Fonds, CDN Besançon Franche-Comté, La Fur Compagnie, Arsenic – Lausanne**  
Sponsors **European cross-border cooperation programme Interreg France-Switzerland 2014-2020 within the MP#3 project, Leenaards Foundation, Loterie Romande**

Estimated duration 1h15/Recommended age 14+

The piano version premiered on 22<sup>nd</sup> April 2021 at TPR – La Chaux-de-Fonds.  
The orchestral version with HEM – Haute Ecole de Musique de Genève premiered on 3<sup>rd</sup> September 2021 at Comédie de Genève for La Bâtie – Festival de Genève (Main Auditorium).

### **2023-2024 Tour**

2 February 2024

Salle du Lignon (CH)

**Available on request**

# Program season 2023-2024

## One Song - Histoire(s) du Théâtre IV

**MIET WARLOP / IRENE  
WOOL & NTGENT**

Co-produced with La  
Bâtie – Festival de Genève

● 31.08 – 02.09.2023

## Mitten wir im Leben sind / Bach6Cellosuiten

**ANNE TERESA DE  
KEERSMAEKER  
& JEAN-GUIHEN  
QUEYRAS / ROSAS**

Co-produced with La  
Bâtie – Festival de Genève

● 05 – 07.09.2023

## The Romeo

**TRAJAL HARRELL**

Co-produced with La  
Bâtie – Festival de Genève

● 15 – 16.09.2023

[Coproduction](#)

## Chœur des amants

**TIAGO RODRIGUES**

● 04 – 15.10.2023

## Drive Your Plow Over the Bones of the Dead (Sur les ossements des morts)

**SIMON MCBURNEY**

Based on Olga Tokarczuk

● 12 – 21.10.2023

[Coproduction](#)

## Un ennemi du peuple

**ERIC DEVANTHÉRY**

By Henrik Ibsen

● 02 – 11.11.2023

[Coproduction](#)

## The Confessions

**ALEXANDER ZELDIN**

● 08 – 12.11.2023

[Coproduction](#)

## La Belle et la bête

**LUDOVIC CHAZAUD**

Co-produced with Théâtre  
Am Stram Gram

● 17 – 25.11.2023

[Coproduction](#)

## Out of Context - for Pina

**ALAIN PLATEL**

● 21 – 23.11.2023

## Ils nous ont oubliés

**SÉVERINE CHAVRIER**

Based on Thomas  
Bernhard

30.11 – 02.12.2023

## Préparation pour un miracle

**MARCOOSTERHOFF**

● 07 – 15.12.2023

[Coproduction](#)

## Nous ne sommes plus...

**TATIANA FROLOVA /  
KNAM THÉÂTRE**

● 07 – 16.12.2023

[Coproduction](#)

## The Game of Nibelungen

**LAURA GAMBARINI &  
MANU MOSER**

● 09 – 17.01.2024

## Monster Truckiller

**ISUMI GRICHTING  
& CHRISTIAN  
CORDONIER / C<sup>IE</sup>  
YOU SHOULD MEET  
MY COUSINS FROM  
TCHERNOBYL**

● 17 – 20.01.2024

## Ça tombera pas plus bas

**ALENKA CHENUZ &  
AMÉLIE VIDON / C<sup>IE</sup>  
ALORS VOILÀ**

● 24 – 27.01.2024

[Coproduction](#)

Production  
Comédie

## Rêve d'automne

**DENIS MAILLEFER**

By Jon Fosse

● 18 – 28.01.2024



## Chapter 3: The Brutal Journey of the Heart

**SHARON EYAL & GAL BEHAR / L-E-V**

● 02 – 03.02.2024

## Andromaque

**STÉPHANE BRAUNSCHWEIG**

By Jean Racine

● 08 – 14.02.2024

## Foucault en Californie

**LIONEL BAIER**

Based on Simeon Wade

● 08 – 16.02.2024

[Coproduction](#)

## EXTRA LIFE

**GISÈLE VIENNE**

With Festival Antigél – Genève

● 21 – 24.02.2024

[Coproduction](#)

## Welfare

**JULIE DELIQUET**

Based on Frederick Wiseman

● 06 – 09.03.2024

[Coproduction](#)

## Violence Forest

**NINA NEGRI**

● 19 – 23.03.2024

[Coproduction](#)

## Dominique A & L'OCG

**DOMINIQUE A & L'ORCHESTRE DE CHAMBRE DE GENÈVE**

With the collaboration of the OCG

● 26 – 28.03.2024

[Coproduction](#)

## Pile ou face

**COLLECTIF CLAR**

Based on Catherine Colomb

● 19 – 28.04.2024

[Coproduction](#)

## Kantik

**PERRINE VALLI**

With Migros Culture Percentage Dance Festival Steps

● 25 – 28.04.2024

[Coproduction](#)

## Territoires

**MATHILDE MONNIER**

With the Fête nationale de la danse

● 05.05.2024

## Neandertal

**DAVID GESELSON**

● 22 – 26.05.2024

[Coproduction](#)

## Il n'y a que les chansons de variété qui disent la vérité (nouvelle génération)

**ALEXANDRE**

**DOUBLET**

● 29.05 – 08.06.2024

[Coproduction](#)



Bienvenido

CONSEJO DE GOBIERNO







# **COMÉDIE DE GENÈVE**

Promenade Louise-Boulaz 2  
Case Postale 1211 Genève 6