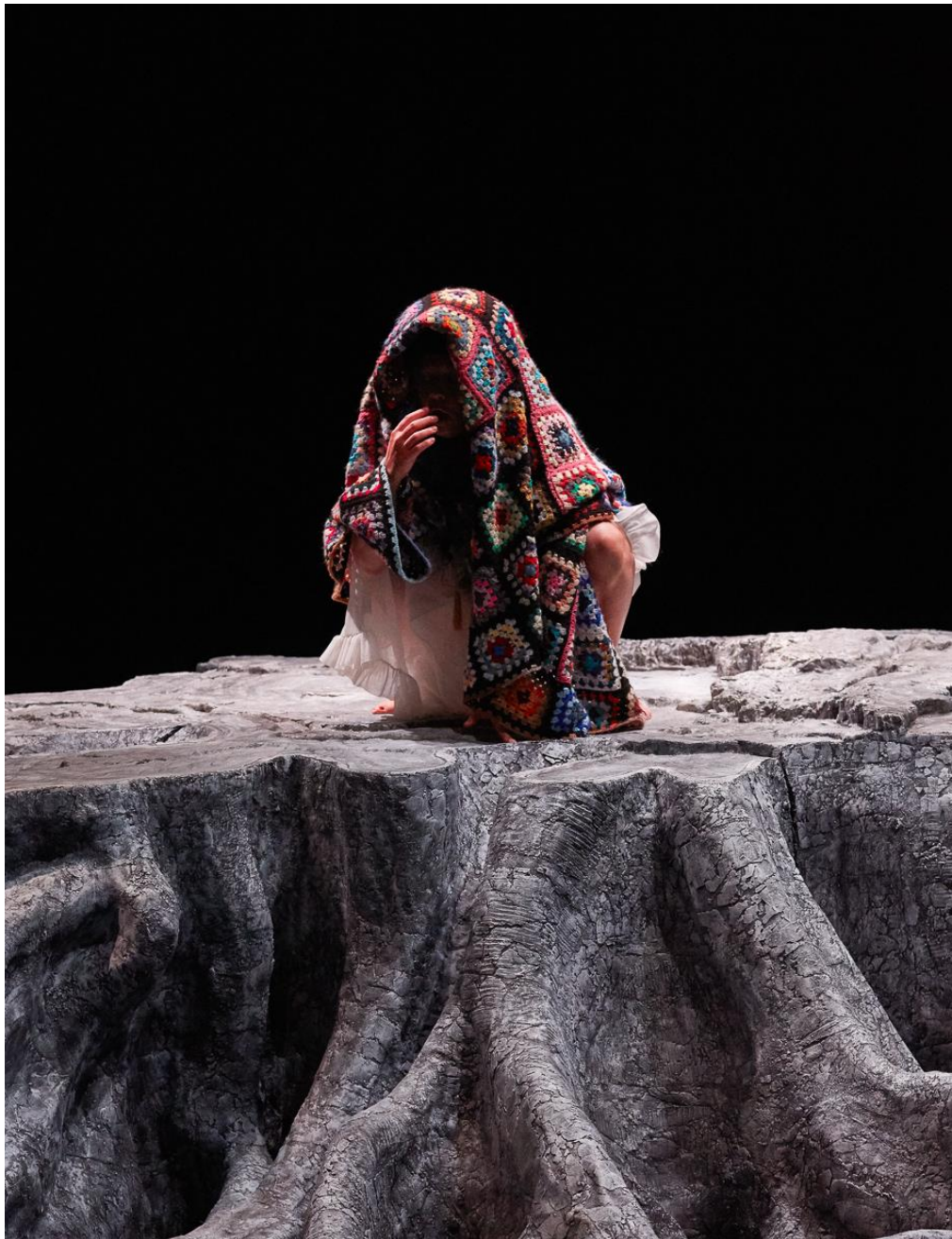


A nous deux maintenant

Based on the novel *Un crime* by Georges Bernanos



© Pierre Grosbois

conception and direction Jonathan Capdevielle
creation Novembre 2017

Production, diffusion, administration : Fabrik Cassiopée
211, rue Saint Maur – 75010 Paris (F) / Tel + 33 (0)1 46 33 37 68
Contact : Isabelle Morel – Email isabelle@fabrikcassiopee.fr
www.fabrikcassiopee.fr

A nous deux maintenant

Based on the novel by **Georges Bernanos**

Premiere November 6, 2017 at Quai / Centre Dramatique National – Angers Pays de la Loire

Conception, adaptation and direction Jonathan Capdevielle

Performing Clémentine Baert, Jonathan Capdevielle, Dimitri Doré, Jonathan Drillet, Arthur Bartlett Gillette (alternating with Jennifer Hutt), Michèle Gurtner

Artistic adviser - Artistic assistant Jonathan Drillet

Scenography (set design & concept) Nadia Lauro

Scenography (construction) Les ateliers de Nanterre-Amandiers – Marie Maresca, Michel Arnould, Gabriel Baca, Théodore Bailly, Mickaël Leblond

Lights Patrick Riou **assisted by** David Goualou

Soundtrack composition Vanessa Court, Arthur B. Gillette, Jennifer Hutt, Manuel Poletti

Music Arthur Bartlett Gillette

Sound manager Vanessa Court

Musical collaboration via digital interface Ircam Manuel Poletti

Synthesizer Modulaire Ray constructed by Benoit Guivarc'h

Costumes Colombe Lauriot Prévost

Stage manager, technical manager Jérôme Masson

Outside eye Virginie Hammel

Production, distribution, administration Fabrik Cassiopée – Isabelle Morel, Manon Crochemore & Romane Roussel

Thanks to Safia Benhaim, Marie Etchegoyen, Lundja Gillette, Laurence Viallet

Executive producer Association Poppydog

Coproduction Le Quai, Centre Dramatique National – Angers Pays de la Loire / Nanterre – Amandiers, CDN (FR) / Festival d'Automne à Paris (FR) / CDN Orléans (FR) / manège, scène nationale-reims (FR) / Théâtre Garonne, scène européenne Toulouse (FR) / L'Arsenic – Lausanne (CH) / Le Parvis scène nationale Tarbes Pyrénées (FR) / Ircam – Paris (FR)

With the support of King's Fountain

With the help of CND – Pantin, la Villette – Résidence d'artistes 2016, Le Quartz - scène nationale de Brest, and of Montévidéo - Créations Contemporaines - Atelier de Fabrique Artistique.

Jonathan Capdevielle is in residency at **Quai – CDN Angers Pays de la Loire**

Poppydog association is supported by **DRAC Ile-de-France**.



In 2008, I acted in a radio play directed by Jean Couturier that aired on France Culture.

It was an adaptation of Georges Bernanos's detective novel, *Un Crime*, in which I played the role of the Vicar of Mègeère. At the time, I had been struck by this singular work, which explored questions of identity and the human condition through dark humour and emotion.

I was born in the Pyrenees, near Lourdes, where I spent my childhood and adolescence in a provincial village. From a very young age, I rubbed shoulders with these emblematic countryside characters, with their outspokenness and traditions. As a child, I still remember being fascinated by the impenetrable figure of the local priest, whom I would watch during weddings and funerals, or when many of them would march down the streets of Lourdes during the pilgrimages in August. These atmospheres and images are still alive in me. This tender and difficult relationship to the inland region resonates in my work, which has its roots in auto-fiction.

Georges Bernanos meticulously dissects the unique character of these remote territories and the personalities of their inhabitants. The character at the heart of the plot is atypical, to say the least. Hiding underneath her religious garb is a woman on a fatal mission, behaving in complete opposition to the principles and values normally extolled by Catholicism. The author uses the narrator's voice – as well as all the voices of the different characters gravitating around the vicar – as his mouthpiece. At the risk of losing them, Bernanos allows his readers to freely carry out the investigation freely – as complex and impossible as this might be.

The Vicar of Mègeère – embodied by this woman – wields a strange power of seduction and persuasion, provoking a certain chaos within a seemingly solid organisation. Each of the protagonists' personal stories and flaws are revealed, and their feelings exacerbated. I'm thinking, for instance, of the young orphan who takes to the ambiguous figure of the transvestite adult, maintaining a tender and cruel relationship with him, as well as a near-maternal trust that pushes him to act dangerously.

By manipulating religious symbolism and icons, Georges Bernanos invents an original police investigation, mixing oddity, fantasy, and terror, while nevertheless preserving a complex framework in which human emotions remain firmly anchored in reality.

I wish to stage this young transvestite woman's role playing, with her troubled and endearing personality – a tragic heroine who pulls the strings of an empirical storyline, while arousing emotional confusion in the people around her. I want actors to navigate this "Bernanosian" maze by working on the multiplicity of roles being played and the different qualities of textual interpretation, oscillating between realism and exaltation. I like characters to be occasionally rocked by intense emotional shocks, and the border between reality, dreams, and nightmares to become paper-thin. I will also work on the way performers move on stage. Georges Bernanos very clearly describes every character's physical energy in the novel.

Even though this novel flirts with fantasy and was written in 1935, it examines themes and timeless taboos that still spark deep questions within the performing arts today.

In my opinion, *Un crime* carries both a private and universal discourse within it that questions religion in a unique manner. Its implicit ambivalence and homosexuality create confusion – and the clothes in this case definitely do *not* make the man. The author invites us to take increasingly unsettling trains of thought that are far from the beaten paths of Christian morality. By questioning the operation of the different powers at play, the novel underlines the tenacious prejudices of a contemporary society, straining to achieve a certain normality.

It seems important to me to recreate the indoor and outdoor spaces where the action takes place. They act directly upon the intensity of the scenes insofar as they condition the characters' behaviour, as well as their physical and mental states. The bedroom is often a space of intimacy, confession, reflection, dreams, nightmares, disease, and death.

Exterior spaces, like the countryside, represent a sort of wild escapade where the climate oscillates between bad weather, storms and sunny spells, accentuating the sombre and romantic colours of the different situations and tragedies that are being performed. Unlike a claustrophobic chamber drama, nature has the capacity to stimulate introspection. In order to reveal exterior scenes, I want to create movement between those played on-stage and their continuation off-stage.

The scenography designed by visual artist Nadia Lauro will essentially represent interior spaces. Moreover, extensive work on the sound and lighting will be implemented so that the audience can visualize the inside, or imagine the outside, via a zoom-effect, and be the privileged eye-witnesses of the characters' private lives.



Jonathan Capdevielle (April 2016)

“What exactly is Un Crime? Yes, it is a detective novel, obeying a certain number of genre codes. But, to a certain degree, it is a failed detective novel since it never completely fulfills the requirements of verisimilitude and the realistic coherence proper to the genre. Why this incapability? Precisely because “the inner dream” is stronger than all genre-related constraints and eventually blows open the floodgates of rational thought, allowing a flow of creative imagination to gush forth.”

Foreword to *Un Crime*, La Pléiade, Elisabeth Laganec-Sadoulet, 2015.

Says the judge to the inspector: *“Do you ever dream...real dreams, where the logic and plausibility are such that they seem to extend beyond them, take their place in our memories, belong to our past?”*

Excerpt from *Un Crime*, Georges Bernanos, 1935



© Pierre Grosbois

Previous productions

A NOUS DEUX MAINTENANT (creation 2017)

Base on the novel Un crime by Georges Bernanos

Conception, adaptation and direction Jonathan Capdevielle

november 2017 La Quai CDN Angers Pays de la Loire (FR) / **december 2017** Nanterre-Amandiers CDN - Nanterre (FR) / **december 2017** CDN Orléans (FR) / **january 2018** Théâtre La Vignette, scène conventionnée - Montpellier (FR) / **february 2018** Théâtre Garonne, scène européenne - Toulouse (FR) / **march 2018** Arsenic, Centre d'art scénique contemporain - Lausanne (CH) / **april 2018** Le manège, scène nationale de Reims, co-accueil avec la Comédie de Reims (FR) / **may 2018** Kunsten festival des arts - Bruxelles (BE) / **may 2018** Le Quai CDN Angers Pays de la Loire (FR) / **october 2018** Le Liberté, scène nationale de Toulon (FR) / **january 2019** Théâtre de Lorient, Centre dramatique national (FR)

CABARET APOCALYPSE (creation 2017)

Conception et direction Jonathan Capdevielle

april 2017 Le Quai CDN Angers Pays de la Loire (FR)

LES CORVIDES (creation 2016)

In the frame of *Sujet à vif*, Festival d'Avignon

conception and performance Laetitia Dosch et Jonathan Capdevielle

july 2016 Festival d'Avignon, Les Sujets à vif (FR)

SAGA (creation 2015)

conception, direction Jonathan Capdevielle

february 2015 Le Parvis, scène nationale Tarbes-Pyrénées (FR) / **february 2015** Théâtre Garonne, scène européenne, Toulouse (FR) / **march 2015** Les Spectacles Vivants, Centre Pompidou – Paris (FR) / **march 2015** Le TAP, scène nationale de Poitiers (FR) / **march 2015** L'Arsec - Lausanne (CH) / **march 2015** Théâtre d'Aurillac, scène conventionnée, scène régionale d'Auvergne (FR) / **march 2015** Les Salins, scène nationale de Martigues (FR) / **april 2015** L'apostrophe, scène nationale de Cergy Pontoise et du Val d'Oise (FR) / **april 2015** Le Manège – Maubeuge-Mons (FR) / **april 2015** Maison des Arts de Créteil (FR) / **april 2015** Scène nationale d'Orléans (FR) / **may 2015** Le Quartz, scène nationale de Brest (FR) / **june 2015** La Rose des vents, scène nationale Lille Métropole Villeneuve d'Ascq, en coréalisation avec le Festival Latitudes contemporaines (FR) / **september 2015** La Bâtie – festival de Genève (CH) / **september 2015** La Friche la Belle de Mai, Festival actoral.15 - Marseille (FR) / **october 2015** Meteor festival, BIT Teatergarasjen - Bergen (NO) / **december 2015** Pôle sud, Centre de développement chorégraphique - Strasbourg (FR) / **january 2016** Maison de la culture d'Amiens, centre européen de création et de production (FR) / **march 2016** Théâtre la Vignette co-accueil avec la Saison Montpellier Danse 2015-2016 -Montpellier (FR) / **april 2016** Le Carré Les Colonnes – Saint Médard en Jalles (FR) / **october 2016** Les deux scènes, scène nationale de Besançon (FR) / **december 2016** Le Quai CDN Angers Pays de la Loire (FR) / **february 2017** Nanterre-Amandiers CDN - Nanterre (FR) / **april 2017** Théâtre Garonne, scène européenne - Toulouse / **november 2018** Le Lieu Unique, scène nationale de Nantes (FR) / **march 2019** Théâtre du Bois de l'Aune, Aix-en-Provence (FR)

SPRING ROLLE (creation 2012)

creation commissioned by far° festival des arts vivants-Nyon (CH)

conception, stage direction **Jonathan Capdevielle** created in collaboration with and performed by **Marlène Saldana et Jean-Luc Verna** sound creation **Jérémie Conne**

august 2012 far° festival des arts vivants – Nyon (CH)

LA COUPE BRUCE (creation 2012)

conception **Jonathan Capdevielle et Marlène Saldana** choreography **Angèle Micaux** created in collaboration with and performed by **Jonathan Drillet, Marlène Saldana, Jean-Philippe Valour, Jonathan Capdevielle, Robin Causse et Angèle Micaux** referee & music **Alexandre Maillard** administration-production **Guillaume Bordier**

executive producer : **THE UPSBD** with the support of **CND** (accueil studio) and **Ménagerie de Verre** in the framework of Studiolab.

march 2012 Centre Pompidou Paris (FR) in the framework of *TEENAGE HALLUCINATION - Un Nouveau Festival* 3eme édition / **october 2012** Le printemps de septembre – Toulouse (FR) / **june 2013** Latitudes contemporaines – Lille (FR)

POPYDOG (creation 2011)

Creation commissioned by Centre national de la danse – Pantin (FR)

conception and performing **Jonathan Capdevielle et Marlène Saldana** camera and film making **Vincent Thomasset** sound **Guillaume Olmeta**
production **Centre national de la danse**

november 2011 Centre national de la danse – Pantin (FR)

ADISHATZ / ADIEU (creation 2009)

conception and performing **Jonathan Capdevielle** light **Patrick Riou** artistic collaboration **Gisèle Vienne** artistic consultant **Mark Tompkins** audio assistance **Peter Rehberg**

november 2009 dans le cadre de Domaine, Centre Chorégraphique National de Montpellier Languedoc Roussillon (F) / **janvier 2010** Festival « C'est de la danse contemporaine 2010 », CDC – Toulouse (F) / **march 2010** Festival Antipodes, Le Quartz – Scène Nationale de Brest (F) / **july 2010** Festival d'Avignon, la vingt cinquième heure (F) / **january 2011** Le Parvis, Tarbes (F) / **january 2011** BIT Teatergarasjen– Bergen (NO) / **february 2011** Festival Antigél / ADC – Genève (CH) / **march 2011** Centre Pompidou, dans le cadre du Nouveau Festival – Paris (FR) / **march 2011** Festival Ardanthé, Théâtre de Vanves Scène Conventionnée pour la Danse (FR) / **april 2011** Danae Festival (IT) / **april 2011** Festival TUPP, Uppsala stadsteater - Uppsala (SE) / **may 2011** Maison des Arts de Créteil (FR) / **october 2011** Théâtre Cai / Institut Français de Tokyo, dans le cadre de Festival/Tokyo – Tokyo (JP) / **november 2011** Kyoto (JP) / **january 2012** Pôle Sud, en coréalisation avec le Maillon – Strasbourg (FR) / **march 2012** CIRCUITS Scène conventionnée Auch - Gers- Midi Pyrénées / **march 2012** Espace Jéliote, Oloron-Sainte-Marie / **april 2012** L'Usine C – Montreal (CA) / **april 2012** Festival [à corps], Scène Nationale de Poitiers (FR) / **july 2012** Festival Rayon Frais – Tours (FR) / **september 2012** Short Theatre Festival, Rome (IT) / **september 2012** Contemporanea Festival, Prato (IT) / **october 2012** Actoral, Marseille (FR) / **october 2012** C'est comme ça, le festival de L'échangeur, CDC Picardie, Fère-en-Tardenois (FR) / **january 2013** Santiago a mil – International Festival, Santiago del Chili (CL) / **march 2013** festival Via-focus théâtre, Le Manège, Maubeuge-Mons (FR) / **april 2013** Scène Nationale d'Orléans (FR) / **may 2013** CNDC Angers, Le quai forum des arts vivants, Angers (FR) / **may**

2013 L'Arsec Lausanne (CH) / **june 2013** Pronomades en Haute-Garonne, Centre national des Arts de la rue (FR) / **january 2013** Santiago a mil – International Festival, Santiago del Chili (CL) / **march 2013** festival Via-focus théâtre, Le Manège, Maubeuge-Mons (FR) / **april 2013** Scène Nationale d'Orléans (FR) / **may 2013** CNDC Angers, Le quai forum des arts vivants, Angers (FR) / **may 2013** L'Arsec Lausanne (CH) / **june 2013** Pronomades en Haute-Garonne, Centre national des Arts de la rue (FR) / **august 2013** Festival d'Aurillac (FR) / **january 2014** Théâtre d'Arras, scène conventionnée musique et théâtre (FR) / **january 2014** Théâtre des Salins, scène nationale de Martigues (FR) / **april 2014** Théâtre de la Vignette, Montpellier (FR) in collaboration with l'ONDA, Réseau en scène Languedoc-Roussillon et l'IETM / **may 2014** SPRING Performing Arts Festival – Utrecht (NL) / **october 2014** Dublin Theater Festival (IRL) / **november 2014** Le Manège de Reims, Scène nationale (FR) / **november 2014** Théâtre de Clermont L'Hérault (FR) / **january 2015** Festival Tendances Europe, Maison de la culture d'Amiens, centre européen de création et de production (FR) / **january 2015** Festival Vivat La Danse, Le Vivat, scène conventionnée danse et théâtre, d'Armentières (FR) / **september 2015** Bitef festival – Belgrade (RS) / **october 2015** Festival 4+4 Days in Motion – Prague (CZ) / **december 2015** Nouveau Théâtre de Montreuil, CDN (FR) / **january 2016** Coil, PS122 – New York (US) / **april 2016** Le Carré Les Colonnes – Saint Médard en Jalles (FR) / **september 2016** Culturegest, Gestao de Espaços Culturais - Lisbonne (FR) / **october 2016** Les deux scènes, scène nationale de Besançon (FR) / **november 2016** Théâtre Les Halles - Sierres (CH) / **december 2016** Le Quai CDN Angers Pays de la Loire (FR) / **january 2017** Théâtre Garonne, scène européenne - Toulouse (FR) / **october 2017** Théâtre du Bois de l'Aune - Aix-en-Provence (FR) / **december 2017** Théâtre du Rond Point - Paris (FR) / **january 2018** Théâtre du Rond Point - Paris (FR) / **january 2018** POC d'Alfortville (FR) / **may 2018** Centre socio-culturel Derrière le Hublot - Capdenac (FR) / **june 2018** Naves Matadero, Centro Internacional des artes vivas - Madrid (ES) / **september 2018** Black Box Teater, Oslo (NOR)

Jonathan covering, tour de chant a capella (creation 2007)

conception **Jonathan Capdevielle** light **Patrick Riou** performers **Jonathan Capdevielle, Elie Hay et Guillaume Marie**

august 2007 Summer bar, Festival Tanz im August – Berlin (D) / **november 2007** Le club, Festival Les Grandes Traversées – Bordeaux (F) / **march 2008** Le Vauban, Festival Antipodes – Le Quartz de Brest (F) / **june 2008** TJCC, Theatre2gennevilliers – Gennevilliers (F) / **august 2008** GÖTEBORGS DANS & TEATER FESTIVAL – Göteborg (SE)

Parcours

Jonathan Capdevielle was born in 1976 in Tarbes, France. He lives in Paris. He studied drama in Tarbes from 1993 to 1996, then he entered the Ecole Supérieure Nationale des Arts de la Marionnette. Director, actor, puppeteer, ventriloquist, dancer and singer, Jonathan Capdevielle is a unconventional multitalented artist.

He has been involved as an actor in several performances such as: **Personnage à réactiver**, (by Pierre Joseph) (1994), **Performance** with Claude Wampler (1999), **Mickey la Torche** by Natacha de Pontcharra, translation Taoufik Jebali, directed by Lotfi Achour, Tunis (2000), **Les Parieurs** and **Blonde Unfuckingbelievable Blond**, directed by Marielle Pinsard (2002), **Le Golem** directed by David Girondin Moab (2004), **Le Dispariteur, Le groupe St Augustin, Monsieur Villovitch, Hamlet and Marseille Massacre** (atelier de création radiophonique - France Culture), directed by Yves-Noël Genod (2004-2010), **Bodies in the cellar**, directed by Vincent Thomasset (2013). He performs the role of Nicolas in the film **Boys like us** directed by Patric Chiha (release scheduled in Autumn 2014).

Gisèle Vienne's collaborator since the beginning, he has been performing in almost all her plays: Jean Genet's **Splendid's** (2000), **Showroomdummies** (2001 and rewriting 2009) and **Stéréotypie** (2003), directed by Etienne Bideau – Rey and Gisèle Vienne. And **I Apologize** (2004), **Une belle enfant blonde / A Young, Beautiful Blond Girl** (2005), **Kindertotenlieder** (2007), **Jerk, a radioplay** (2007,) **Jerk** (2008), **Eternelle Idole** (2009), **This is how you will disappear** (2010) and **LAST SPRING : A Prequel** (2011), directed by Gisèle Vienne. Gisèle Vienne, Dennis Cooper, Peter Rehberg and Jonathan Capdevielle published, in March 2011 an audio book in 2 versions French and English: **"JERK / Through Their Tears"**, editions DIS VOIR.

In August 2007, he presented for the first time the performance-show **Jonathan Covering** during the Festival Tanz im August in Berlin, starting point of his first solo creation **Adishatz / Adieu**, created in 2009 at CCN de Montpellier in the frame of]domaines[. In November 2011, he presented **Popydog** at the Centre National de la Danse in Pantin, that he created in collaboration with Marlène Saldana. In August 2012, commissioned by the Far° Festival (festival of arts vivants/living arts), he created **Spring Rolle**, an in situ project with two performers, Jean-Luc Verna And Marlène Saldana.

In **Saga**, created in February 2015, Jonathan Capdevielle has opened new chapters of the autobiographical stories, continuing to deal with this mysterious lines between fiction and reality, present and past. In November 2017, he presented his last piece, **A nous deux maintenant**, based on the novel *Un Crime* by Georges Bernanos.

His last piece, **Rémi**, created in november 2019, is accessible from 8 years old, adapted from Hector Malot's novel *Sans Famille*.

Jonathan Capdevielle is associate artist at Théâtre Garonne, scène européenne, Toulouse and at Centre Dramatique National Orléans / Centre-Val de Loire.