

FOCUS ON 3 PRODUCTIONS

- I – *Phaedra*
- II – *La Fin de l'Amour (The End of Love)*
- III – *Chto (What)*

I – PHAEDRA

Phaedra
by Jean Racine
staged by Luc Bondy

Théâtre Vidy à Lausanne
Théâtre de l'Odéon – Festival d'automne
Producers: Théâtre Vidy-Lausanne, ETE Kunstfestspiele Recklinghausen Europäisches Festival, Wiener Festwochen, Theater der Nationen im Rahmen der Zürcher Festspiele, Odéon-Théâtre de l'Europe, Festival d'Automne à Paris

PRESS REVIEW

1) Lausanne

PHAEDRA, LOVE ON THE RUN.
In Lausanne, Luc Bondy stages a simple and luminous show.

A matter of skin. Strong, [Valérie Dréville] is also a fragile Phaedra, almost a child in the hands of a disquieting **Œnone**, performed by **Dominique Frot**. [...] But **Dominique Frot** is also a perfectly attentive partner, a true sister of the night – nothing in the acting of her partner escapes her.

René Solis, *Libération*, March 3, 1998

An exceptional cast, a brilliant production: Racine triumphs in Lausanne

Valérie Dréville is astonishing in the title role but never obscures the remarkable performances of the other actors.

Œnone, (**Dominique Frot**) is quite striking as well. An embodiment of possession. A frightening, demonic, gambolling goblin, able to materialize from the depths of horror. A “politician”...

Jean-Louis Perrier, *Le Monde*, Feb. 28, 1998

LOVE UNTO DEATH

It's one of the most awaited productions of this new season: Luc Bondy stages Racine's *Phaedra* in Lausanne

Astonishing trio

Valérie Dréville (Phaedra) and **Dominique Frot** (Œnone) are just overwhelming.

[**Dominique Frot**] through Œnone, represents all the monstrosity and all the love that can coexist in the heart of a confidante.

She frightens and fascinates the audience, who remains entranced.

Isabelle Fabrycy, *Le Matin*, Feb. 26, 1998

At Théâtre Vidy, Luc Bondy beautifully reveals the frailty of Racine's heroes.

We should talk here in terms of a couple of the terrific pair made by Valérie Dréville and **Dominique Frot**. Instead of sticking to the common view that CEnone is Phaedra's "damned soul" (the one who does her evil deeds), Luc Bondy gives this relationship an extra touch of soul: he underlines the physical tenderness that binds those two women who have their backs to the wall. A hard-hitting pair.

Alexandre Demidoff, *Le Journal de Genève*, Feb. 26, 1998

Luc Bondy comes back to Vidy with a Phaedra beaming with pain

In her plight, Phaedra is beaming. Twirling around, she confesses her love to CEnone, her confidante, embodied by the astonishing **Dominique Frot**. The Phaedra-CEnone pair drag each other into madness.

Dominique Frot, with a afro hairdo, plays like a Mephisto. As though *Faustus'* devil had fallen into Phaedra.

Emmanuelle Ryser, *24 heures*, Feb. 26, 1998

2) Odeon, Autumn Festival

The 27th Autumn Festival opens on September 22 on the big stage of the Odeon-Théâtre de l'Europe with the production of *Phaedra* staged by Luc Bondy. The play opened in February at Théâtre Vidy-Lausanne. A European tour brought the production to Oslo, Vienna, Weimar, Frankfurt, Recklinghausen, Hamburg, Munich, Zurich and Edinburgh. In France, it will be seen in Villeurbanne, Annecy, Valenciennes, Rennes and Orléans.

PHAEDRA, *THE LAST BREATH OF A HEROINE UNDER THE MICROSCOPE*

Luc Bondy explains: "This couple (Phaedra and **CEnone**) is very symbiotic. You could think of Genet's *The Maids*. I was pretty bored with the cliché idea of a nanny, and I considered their union as a relationship of extreme love. [...] They make but one person. **CEnone** is the tactician, the politician... she is more than Phaedra's nurse, she is her Prime Minister. [...] **CEnone** shows and demonstrates the rape, as she herself sees it.

Le Monde, interview with Jean-Louis Perrier, September 23, 1998

NB: *Le Monde* devoted another full page to the production when it was on in Paris, at the Odeon Theatre. By Colette Godard (September 17).

Luc Bondy stages and creates one of his most beautiful productions, sober and luminous.

Dominique Frot plays an extremely moving CEnone.

Chantal Boiron, *Rendez-vous de Paris*

3) German Press Review

A CLASSICAL LOVE, A CONTEMPORARY LOVE

Racine's *Phaedra* magnificently staged by Luc Bondy at Théâtre Vidy-Lausanne

Valérie Dréville is superb. But the other actors are just as much: and most of all **Dominique Frot** as CEnone, scheming and restless. They all act in a supreme way and utter their alexandrines with such virtuosity that you'd think it is their mother tongue.

Daghild Bartels, *Sankt Galler Tagblatt*, Feb. 27, 1998

PHAEDRA HAS LIVED

Ænone assists Phaedra as a second voice: **Dominique Frot** has slipped into the weakness of her. A tragic farce within the tragedy.

Andres Müry, *Die Zeit*, March 5, 1998

A DRAMA OF THE SOUL

Bondy stages Racine's *Phaedra*

Ænone is brilliantly performed by **Dominique Frot**, a shrewd and ebullient schemer.

Daghild Bartels, *Handelsblatt*, February 27, 1998

Atavistic, coming from a faraway time, **Dominique Frot**, Phaedra's nurse, is this plot-maker who plays more violently than anyone else with the atmosphere created by Erich Wonder's set.

Joachim Johannsen, *Basler Zeitung*, Feb. 26, 1998

OLD NURSE, WICKED WOMAN

Luc Bondy stages Racine's *Phaedra* at Vidy-Lausanne

At the centre of Bondy's production, we don't find the usual lovesick people [...] No, it's Phaedra's nurse, Ænone, who dominates the stage: she is the one who pulls the strings, the one who rules the game, witch and Puck in one and the same person. She stages the wreckage. **Dominique Frot**, so small and thin, exults when a perfidious idea comes to her. [...] Bondy turns Racine's usually conscienceless confidante into a lady's maid who stages the wreckage of a noble lineage. Mephisto, of humble birth, fights back.

C. Bernd, *Süddeutsche Zeitung*, Feb. 26, 1998

PHAEDRA GOES HEAD OVER HEELS

The queen and the mouse

In the second scene, Ænone (**Dominique Frot**) rushes on stage.... We are so far away from the boring and well-bred ladies who, at la Comédie-Française, patiently look after their queen.

[...]In spite of all this lightness, Bondy doesn't hide the fact that *Phaedra* is a tragedy of speech and silence. And that finally, silence, words and death are all but one.

Peter Muller, *Tages-Anzeiger*, Feb. 26, 1998

II– LA FIN DE L'AMOUR

La Fin de l'amour (The End of Love)

by Christine Angot

performed by Dominique Frot

La Ménagerie de verre, Paris

From Nov. 27 to Dec. 22, 2001

Delegate producer: A.D. Frot d'Hautes Choses (Dominique Frot's company)

Co-producers: La Ménagerie de Verre – La Coursive, Scène nationale

Partners: Odéon-Théâtre de l'Europe – Théâtre National de la Colline, Théâtre du Chaudron (Cartoucherie de Vincennes), Les Films en hiver.

La Ménagerie de Verre is subsidised by the Ministry of Culture and the City of Paris.

PRESS REVIEW

– Le Merlan, Scène nationale du Merlan (March 2000)

In the role of Christine (Angot), Hubert Colas has cast **Dominique Frot**, mesmerizing by the force of her solitude. Solitude of the actor in front of the audience (sitting around her), in front of the other actors, characters who are overwhelmed by a bulldozer-like speech who leaves them but a very few possible escapes. [...] **Dominique Frot** is able to give a hysterical enumeration of knives and forks the moving frailty of loss.

Taktak

– Théâtre Garonne, Toulouse (October 2000)

IN ANGOT'S EGO

“The tension was palpable... Yet she held on, fuelled by this strange and intense admixture of pain, ferocity and humour, and even a few drops of tenderness. [Yet] **Dominique Frot incarnates this part in her flesh.**”

Alain Dreyfus, *Libération*, October 23, 2000

A ONE WOMAN SHOW

“...Simply accept that... this spectacle is a one-woman show with [the author] incarnated by an actress who takes these words to heart like nobody else: **Dominique Frot**. And if you wanted a single piece of evidence of the power of this... play, she would be it – this immensely experienced actress who maintains herself completely open to all the emotions present...”

Pierre Hivernat, *Les Inrockuptibles*, April 2000

ANGOT'S SISTER

They had to meet those two: Christine Angot [the playwright] and **Dominique Frot** seem like Siamese twins. Angot's wound becomes **Dominique's**. And it's quite extraordinary.

“**Dominique Frot** is an astonishing actress. She gets carried away – and she carries us away. This project, transcended by the sheer genius of its performer, is no longer simply a personal adventure. One leaves the theatre shaken.”

Jean-Luc Jeener, *Le Figaroscope*

“LA FIN DE L'AMOUR” [THE END OF LOVE], A FEROCIOUS SOLILOQUY.

Author Christine Angot finds her alter ego in **[Dominique] Frot**

Dominique Frot incarnates this role from the tips of her toes to the ends of her hair... She pulverizes all those who approach her...

Frot delivers part of her monologue sitting on a stationary bike while attacking [Bach's] *Goldberg Variations* on a keyboard like an authentic virtuoso... Master of her own career, alumna of the greatest directors (Claude Régy, Luc Bondy, Bob Wilson, and Thomas Ostermeier [director of Berlin's Schaubühne], Peter Brook and François Verret, among others)...

Alain Dreyfus, *Libération*, December 5, 2001

III– CHTO

CHTO (Trilogy)

by Sonia Chiambretto

staged and set-designed by Hubert Colas

Chto interdit aux moins de 15 ans (*Chto forbidden to people under 15*) with Claire Delaporte

Mon képi blanc (*My White Képi*) with Manuel Vallade

12 Sœurs slovaques (*12 Slovakian Sisters*) with **Dominique Frot** and Nicolas Dick

Sonia Chambretto's trilogy is published by Actes-Sud. It is represented by L'Arche (drama agent)

1) Théâtre de la Cité internationale

from Nov. 5 to Nov. 20, 2009

A trilogy to tell the story of contemporary exile, identity and hope

PRESS REVIEW

In *12 Slovakian Sisters*, **Dominique Frot** plays sister Rosa, a Chechen refugee who arrived in France when she was 8 years old and entered a convent immediately afterwards. At the start, moved by a deep religious enthusiasm (she wants to be like Thérèse de Lisieux), she is soon confronted with illness, the perversity of Mother Superior, the monotony of the rules. Cut off from her family, cut off from her country, having given up everything, even her own name, she moves forward towards a more and more frightening solitude.

Her deeply tragic story is illuminated by **Dominique Frot's** performance. The latter's freshness and almost clownish naivety are perfectly in keeping with her character, a childlike woman, simple, spontaneous and filled with kindness. When bitterness shows through, the effect is all the more striking. Vincent Morch, *Le Monde*, November 2009

THREE SHUT IN PEOPLE: A CHECHEN WOMAN, A NUN AND A LEGIONNAIRE

Hubert Colas stages *Chto*, a trilogy...

In *12 Slovakian Sisters*, **Dominique Frot** is magnificently subtle and funny... She creates an unexpected nun, in a sepulchral atmosphere: cheeky in her naivety, disturbing in her acceptance – her bursts of joy, interspersed with tearful dismay, won't fail to astonish the audience.

Aude Brédy, *L'Humanité*, Nov. 9, 2009

A REFUGEE, A LEGIONNAIRE AND A NUN: 3 HALLUCINATED MONOLOGUES

The author's empathy is at its strongest in *12 Slovakian Sisters*, the third monologue, performed by **Dominique Frot**. Who fully makes her own the fate of those young Slovakian girls sent before the war to French convents, which they never escaped from.

René Solis, *Libération*, Nov. 13, 2009

THREE LOST 'I'S

At La Cité internationale, Hubert Colas, from Marseille, stages 3 monologues.

The audience is stunned, even horrified, by the violence of Katrina's [played by **Dominique Frot**] depersonalisation.

Three most impressive performers turn this project into a very strong theatrical act.

Denis Bonneville (special correspondent), *La Marseillaise* (regional daily paper) – November 17, 2009

2) La Criée, Théâtre national de Marseille

from Feb. 22 to Feb. 28, 2010

This strong and violent writing seems to go through our brains: an old nun, a dulled legionnaire and a Chechen refugee. The latter is embodied by **Dominique Frot's** absolute 'madness'. Manuel Vallade and Claire Delaporte are just as stunning in their respective monologues.

Zibeline (regional cultural monthly)