

**Dominique FROT**

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**Dominique Frot**

[www.dominiquefrot.com](http://www.dominiquefrot.com)

## BIOGRAPHY

After studying both at the National Academy of Dramatic Arts (Paris) and at the Superior Normal School of Music (Paris), Dominique Frot worked in the theatre with Gilles Dao, Luc Bondy, Peter Brook, Francois Verret, Thomas Ostermeier, Claude Regy, Robert Wilson, Serge Valletti, Hubert Colas, Pascal Rambert, Xavier Marchand, Jean-Claude Fall, François Orsoni, Hubert Colas...

In the cinema, she worked with Alexandre Bustillo and Julien Maury in *À l'intérieur* (*Inside*, 2006), Laurent Benegui in *Qui perd gagne* (*Loser Takes All!*, 2003), Bertrand Van Effenterre in *Tout pour l'oseille* (2003), Werner Schroeter in *Deux* (*Two*, 2002 – “Director’s Fortnight”, Cannes Festival), Roland Joffé in *Vatel* (2000), Cédric Klapisch in *Peut-être* (*Maybe*, 1998), Romain Goupil in *A mort la mort!* (*Down to*

*Death!*, 1998 – “Director’s Fortnight”, Cannes Festival), Claude Chabrol in *La Cérémonie* (1995), Didier Le Pêcheur, *J’aimerais pas crever un dimanche* (*Don’t Let Me Die on a Sunday*, 1995), Jean-Michel Carré in *Visiblement je vous aime* (*Obviously I need you*, 1994 – “Director’s Fortnight”, Cannes Festival), Manuel Poirier in *La petite amie d’Antonio* (*Antonio’s Girlfriend*, 1992), Robert Enrico *Au nom de tous les miens* (*For Those I Loved*, 1985), Gérard Oury *La Vengeance du serpent à plumes* (1984), Claude Miller in *Mortelle randonnée* (*Deadly Circuit*, 1983)...

She took part in the Quiches’ adventures by playing a leading role in *Foon*, the movie they made in 2005, after their successful collaboration with Canal +.

More recently, she appeared in *Le Père de mes enfants* (*The Father of my Children*, 2008) directed by Mia Hansen-Løve, the script being based on the life of Humbert Balsan, a famous French film producer. *The Father of My Children* won the Special Jury Prize in the “Un Certain Regard” section at the 2009 Cannes Film Festival, before being released in France, Germany and the United States.

And worked with Brigitte Sy in *Les Mains libres* (2009) as well as with Gilles Paquet-Brenner in *Elle s’appelait Sarah* (*Sarah’s Key*, released in France in October 2010, and in Europe and the USA between October and Spring 2011).

For TV, she worked with Laurent Heynemann in *L’Ecureuil et la couleuvre* (2009), Eric Summer in *Profilage* (*Profiling*, TV crime series, 2008), Bernard Stora in *Elles et moi* (2007), Philippe Triboit in *La Commune* (2007, script written by Abdel Raouf Dafri, who also wrote *Mesrine*), Renaud Bertrand in *Sa raison d’être* (2006)...

She is currently playing in SODA, a very popular TV series (M6 channel / CALT production – Season 2), in which she gets one of the leading parts.

In GERMANY, she worked for three years in Berlin, with the Schaubühne ensemble, directed by Luc Bondy, then by Thomas Ostermeier – in German. She also worked with Werner Schroeter.

Dominique Frot stages and performs many contemporary writers. In March 2000, she performed *La Fin de l’amour* (*The End of Love*) by Christine Angot, first directed by Hubert Colas. The show was revived in 2001, directed by Marie-Louise Bischofberger. In 2005, she adapted and staged *Du hérisson* by Éric Chevillard (Editions de Minuit), at the MC93 Bobigny. She has also staged texts by Annah Arendt, Leslie Kaplan, Eric Chevillard again, and *Tohu* (éditions POL) by Éric Vuillard.

She regularly takes an active part in the development and the productions of actOral, a festival devoted to contemporary writing, set up by Hubert Colas at Montévidéo (Marseille).

Dominique Frot also makes a point of taking part in a number of reading committees. For instance, at the CNC (National Film and Moving Image Centre, former National Centre of Cinematography), to help certain projects to come into being and to keep herself abreast of what is being written, even if the scripts won’t be made into films in the end.

She also takes part in many Film Festivals, as a jury member, which enables her to keep fully informed of film directors' concerns, especially those of the younger generation.

She is a member of the "Académie des arts et techniques du cinéma", and is thus entitled to select the films nominated for the César Awards (French national film awards). She is also a member of Unifrance, which enables her to follow up the interests and concerns of producers, film makers and actors.

In 2000, she founded the company A.D. Frot d'Hautes Choses, to develop her own projects and to help and support productions, in particular those implying contemporary writers, whose works, to be properly recognised, need to be performed for a longer period than the one usually allowed within subsidised theatres.

This activity led her to make French writers heard abroad, notably in Africa, Germany, Japan, and the United States where she actively took part in "Playing French", a festival set up by Yannick Mercoyrol and devoted to French and American contemporary writing ; in this context, she held several workshops at the Chicago University in October 2004.

Her interest in production matters led her :

- to draw attention, in France and abroad, to some French writers and/or directors, and to specific events likely to be welcomed or supported abroad
- to convince people to read and discover scripts in which she believed and which could have gone unnoticed otherwise.

Recently, ACIS production (an associate production company) asked her to develop a feature film project.

She gave acting classes at one of the Paris municipal academies of dramatic arts: for her students, she managed to create a team of teachers, for their apprenticeship to be as complete as possible. This teaching organization was maintained afterwards. Her students set up an association which enabled them to go on working together. Two of them entered the National Academy of Dramatic Arts. Many others set up their own companies.

Dominique Frot held a few training workshops with l'AFDAS. One of them took place at the Domaine de Kergehennec, a contemporary art centre directed by Denys Zacharopoulos, currently artistic director of the Museum of Thessalonica.

**uniFrance**

<http://www.unifrance.org/annuaires/personne/348970/dominique-frot>

## SELF-PORTRAIT

After studying maths in High School and medicine at the University for two years, Dominique Frot goes on “fooling around” at the National Academy of Dramatic Arts, making her classmates laugh a lot. In the meantime, she studies piano at the Superior Normal School of Music where she is awarded several diplomas. She gives a few concerts and plays the piano with an orchestra.

Then she decides to make an appointment with the instrument, on a theatre stage.

After a few nice roles in films directed by Gérard Oury, Claude Miller, Robert Enrico and Edouard Niermans, she meets Claude Régy, doesn't laugh any more at all, and makes people cry a lot. People ask for more. She presses on with Peter Brook, Pascal Rambert, François Verret, Thomas Ostermeier, Luc Bondy, Hubert Colas, and, aware of her limits, flirts with the limitless...

Something becomes clear to her: what the object is, outside our knowledge, nothing enables us to say. It is nothing for us but what we know of it.

Hence a renewed desire for moving pictures, and Jean-Michel Carré happens to come to meet her ; as Claude Chabrol, Didier Le Pécheur, Bertrand Van Effenterre and Laurent Benegui will do shortly afterwards. The revered, and lamented, Werner Schroeter (who, with three seconds of cinema, could inject images with the magnitude of theatre), Romain Goupil and Roland Joffé remind her that there is cinema when life is more important than cinema. This “precept” will give an impulse to future encounters, including with Julien Magnat, Julien Maury, Les Quiches, Mia Hansen-Løve, Gilles Paquet-Brenner.

*I think that a script to read is a gift ; whether it becomes a film or not. What could have not been. What has not been but could have been. To perceive what is potentially there is my job. That's why I'm delighted to take part in various reading committees and festival juries.*

*Teaching is such a good way to know that we know nothing that it should be compulsory.*

### **Comme au cinéma**

<http://www.commeaucinema.com/personne/dominique-frot,27023>

Dominique Frot's father was an engineer, her mother a mathematics teacher. She herself follows a double course, by studying both at the National Academy of Dramatic Arts (Paris) and at the Superior Normal School of Music (Paris) and starts out by practising theatre a lot, a milieu which she will never leave.

In the cinema, she plays a few minor roles directed by major film directors such as Gérard Oury *La Vengeance du serpent à plumes*, Claude Chabrol in *La Cérémonie* or Cédric Klapisch in *Peut-être (Maybe)*.

In 2007, she appears in Canal + successful series, *La Commune*, and in 2008, she is seen in Alexandre Bustillo's much disputed movie, *À l'intérieur (Inside)*. Then, in 2009, we see her again as a production director in *Le Père de mes enfants (The Father of my Children)*, as well as in the TV crime series, *Profilage (Profiling)*. In 2010, she a judge in Brigitte Sy's *Les Mains libres*, then works besides Christine Scott-Thomas in *Elle s'appelait Sarah (Sarah's Key)*, by Gilles Paquet-Brenner.

For several years now, she has been part of the CNC (National Centre of Cinematography) reading committees and on the panels of many festivals.



## - 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

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*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

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### 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

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*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

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*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 27<sup>th</sup> 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).

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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 **Œnone**, 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

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#### PHAEDRA HAS LIVED

**Œnone** 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

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#### A DRAMA OF THE SOUL

Bondy stages Racine's *Phaedra*

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

Daghild Bartels, *Handelsblatt*, February 27, 1998

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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

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#### 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, **Œnone**, 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. Mephista, of humble birth, fights back.

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

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#### PHAEDRA GOES HEAD OVER HEELS

*The queen and the mouse*

In the second scene, **Œnone** (**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

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## More reviews

### UNDER PHAEDRA'S SUN

Phaedra opened in Lausanne, before being acclaimed at the Vienna Festival (Luc Bondy being its artistic director)

Dominique Frot is Oenone...

Odile Quirot, *Le Nouvel Observateur*.

### LOVE DISEASE

Playing with the fire of death: Luc Bondy and Racine's Phaedra

Oenone, Phaedra's nurse and friend, is the only one to burn with joy: Dominique Frot is Oenone who encourages Phaedra in her forbidden love, and heads for her own death as though it was but a mad joke.

Gerhard Stadlmeier, *Frankfurter Allgemeine Zeitung*, 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)

## - CINEMA -

### *Sarah's Key*

Based on Tatiana de Rosnay's best-seller (written in 2008, published in 38 countries, more than 2 millions copies sold worldwide by the end of 2009), the movie is a tremendous success with the audience. The high satisfaction rating reaches 67%, the satisfaction rating reaches 98%. It's clearly the audience's very favourite at the moment.

*Ecran Total*

When *Sarah's Key* was released in the United States, it was largely written about in the papers. The American reviews are gathered in the attached file. Seven of them refer specifically to **Dominique Frot**.

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SHOOTING: BULLE OGIER AND ISABELLE HUPPERT IN WERNER SCHROETER'S *TWO*

On the set, Huppert is 14. How is it that she looks so young, when she is so intent on not mimicking a teenager? [...] Or would that be due to the extraordinary **Dominique Frot** who plays her adoptive mother?

*Libération*, Anne Diatkine, April 17, 2002

Later, *Two* will be part of the Cannes Festival Selection / Directors' Fortnight.

The Directors' Fortnight showcases a programme of shorts and feature films as well as documentaries from all over the world.

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*Visiblement je vous aime (Obviously I Need You)*

a film by Jean-Michel Carré

with Denis Lavant (*Mauvais Sang, Les Amants du Pont-Neuf...*)

Cannes Festival Selection: Directors' Fortnight

In this movie, **Dominique Frot** plays the main female character. The film was shot at Le Coral, a "place of life", with the young residents.

### **Press review**

One of the great moments of emotion at the Cannes Festival.

*Cinémas en France* – Cannes 1995

A YOUNG DELINQUENT'S BIT OF LIFE AT CORAL, A PLACE OF REHAB. WITH NO PATHOS.

*Obviously I Need You*

French movie directed by Jean-Michel Carré

with Denis Lavant, **Dominique Frot**, Jean-François Gallotte

Duration: 1h40

*Obviously I Need You* carries and conveys the power of cinema. It is a movie which makes us bigger when so many others make us smaller.

*Libération*, Gérard Lefort, Jan. 17, 1996

AN OUTSTANDING MOVIE

*Obviously I Need You*: so moving

French movie directed by Jean-Michel Carré

with Denis Lavant, **Dominique Frot**, Vanessa Guedj, Claude Sigala...

Duration: 1h40



Jean-Michel Carré and his actors have achieved a difficult alchemy and an extremely moving film. The challenge was all the more tricky since the director, the technical team and indeed the actors had to be very supple in their work to deal with their partners' totally unpredictable reactions. Which can also lead to very funny moments.

It is a must-see, to go beyond silence and received ideas.

*Le Parisien*, P.V., Jan. 17, 1996

*OBVIOUSLY I NEED YOU: A MOVING EXPERIENCE*

French movie directed by Jean-Michel Carré

with Denis Lavant, Marie Roversi, Jean-François Gallotte, Claude Sigala, **Dominique Frot...**

Denis, a young recidivist delinquent, a rebel against society, arrives at Le Coral, a home for autistic, psychotic and socially maladapted kids. Thanks to Claude (Claude Sigala, who founded Le Coral) and his wife (**played by Dominique Frot**), he discovers that he too is entitled to difference and tenderness.

Our opinion: a film overflowing with emotion.

“Coup de Cœur” Prize [Very Favourite] at the Cannes Festival

Grand Prize of the Amiens Festival

*Le Quotidien de Paris*

THE REDEMPTION OF A YOUNG FERAL LONER

*Obviously I Need You.* Between documentary and fiction, Jean-Michel Carré films a young and feral city loner, bogged down in extreme violence, who opens gradually to others and to himself by rubbing shoulders with a human and social reality at the same time different and appropriate for the respect of difference.

Jacques Mandelbaum, *Le Monde*, January 18, 1996

*OBVIOUSLY I NEED YOU.*

A film by Jean-Michel Carré

with Denis Lavant, **Dominique Frot**, Claude Sigala...

and the young residents of Le Coral, a place of life”

There are some films that are more important than others. And this one is the most important of them all.

A strange mixture of documentary and fiction, so well done that it's hard to tell the real characters from the actors who play some of them. That's cinema at his best as well as a magnificent human and humane encounter.

uniFrance Website

<http://en.unifrance.org/movie/12600/obviously-i-need-you>

*Down to Death!*

A film by Romain Goupil

Cannes Festival Selection: Directors' Fortnight

*DOWN TO DEATH!*

A film by Romain Goupil

Cast : Romain Goupil, Marianne Denicourt, Brigitte Catillon, Nozha Khouadra, Anne Alvaro, Christine Murillo, Brigitte Roüan, **Dominique Frot**, Dani, Brigitte Fontaine...

Confronted with ideological disillusion and death on the prowl, Romain Goupil prefers healthy horniness to whingeing nostalgia. Playful and spirited, his film finds the right distance.

LIFE BELONGS TO US

Sophie Bonnet, *Les Inrockputibles*

BENEATH THE PAVING STONES, THE CORPSE OF REVOLUTION

*Le Monde*, September 2, 1999

ROMAIN GOUPIL: THE FAITHFULNESS OF A FAITHLESS MAN

Les Films du Losange

<http://www.filmsdulosange.fr/fiche-film-uk.php?id=32>

Directors' Fortnight – Cannes Film Festival 1999

French Release Date of *Down to Death!*: September 1, 1999

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*Les Pseudonymes (The Pseudonyms)*

by Nicolas Engel

**Dominique Frot** plays a leading role in *The Pseudonyms*.

projected at La Cinémathèque française (Paris) on October 20, 2011.

Renaud Monfourny's Photoblog (June 26, 2011)

<http://blogs.lesinrocks.com/photos/2011/06/27/dominique-frot/>

Among the cast of *The Pseudonyms*, the great and irresistibly crazy **Dominique Frot**. Who likes to quote two lines she recently uttered on stage: “Are we not lying all the time?” and “I do nothing, absolutely nothing.” It’s a pity that this website can’t be listened to, you are missing her inimitable elocution...

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FOON – Press review

*FOON*

A French film by Les Quiches

After the success of their short film *Grease Side Story*, Les Quiches (a team working for Canal +) made a feature film, released in November 2005.

The film takes place in a high school located in the western suburbs of Philadelfoon.

Parodying American “High School comedies”, *Foon* is a merry shambles, played in Franglais, with situations referring to *Grease* and *Rocky Horror Picture Show*, *Carrie* or John Waters’ *Cry Baby*, and interspersed with musical turns.

**Dominique Frot** is just excellent in the role of Miss Astrey. And if only for her performance, this film should appeal to people who enjoy B-movies. Or Z-movies...

*Musicals magazine*, Spring 2007.

Les Quiches became famous thanks to “Allô Quiche” (a short programme broadcast on Canal +).

Backed by the headmistress, Miss Smokingkills (who is not unlike Walt Disney’s Cruella), this segregation [between Foons and Not foons] turns into a power struggle the day when a genie creeps into Miss Ashtrey’s body (the headmistress’ assistant, played by **Dominique Frot**). From then on, she will stop being a slave to Miss Smokingkills.

The sung interludes, very well choreographed, make you feel that you are seeing a real American musical comedy. They are quite well – and quite merrily – put together. On the whole, *Foon* is a very pleasant and unpretentious object.

*Le Monde*, November 30, 2005

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## - TELEVISION -

### SODA

*Le Pirate* (a fanzine based in Marseille)

SODA: A CLEVER SERIES... AT LONG LAST

<http://www.lepirate-magazine.com/soda-les-ados-ont-kiffe-grave.php>

The character we particularly enjoyed in SODA is the school's principal. She sees everything, hears everything, is everywhere... She keeps haunting the school's halls... We'd better not come upon her early in the morning...

Who hasn't met such a character at least once in their life?!

A perfect role, played to perfection by **Dominique Frot**, the actress par excellence...

*Le Pirate*, September 7<sup>th</sup>, 2011

### DOMINIQUE FROT: AN AWESOME HEADMISTRESS

**Dominique Frot** is an actress we would like to see more, on big screens as well as on television. Thanks to her, we spent a summer full of joy and good humour with the character of Miss Vergneaux, the school headmistress in the SODA series, a role that suits her to perfection...

SODA abounds in already mythical scenes and phrases, *Pirate* just loved it...

In spite of a very tight schedule, **Dominique Frot** kindly took the time to answer *Pirate's* questions...

**Dominique Frot's** whole interview can be read @:

<http://www.lepirate-magazine.com/interview-dominique-frot-une-dirlo-denfert.php>

SODA: a top-rated television series

The new French series SODA, broadcast on M6 Channel from Monday to Friday at 8 pm, starring Kev Adams, was watched on Monday by 2.5 millions TV viewers, with an audience share of 11.1%.

The series is also a success with housewives under 50 (19.3% of this specific audience).

With such good results, SODA achieved the best score for a French TV series at prime time.

In SODA, we follow Adam's everyday life, with his parents, his diabolical younger sister, his two best mates, his teenager's concerns and dreams and his biggest challenge: the adults' world and the girls...at school.

### **Madame Vergneaux (Dominique Frot) is**

The High school headmistress. The supreme authority. A bit old-fashioned.

She manages the school with an iron fist in a hobnailed glove.

Like Dark Vador, she is a bit frightening, and has a knack to pass scathing comments.

According to the legend, some of the pupils summoned in her office have never come back...

SODA = ADOS (backwards), short for "adolescents" (teenagers).

### KEV ADAM: A PHENOMENON

a Web phenomenon

221000 fans on Facebook within 6 months

20000 visits every month on his official website

Some of his sketches are watched by no less than 1 500 000 on Youtube and Dailymotion

### PRESS REVIEW – A FEW HEADLINES

SODA: the teens will love it

SODA: a sparkling series with Kev Adams, the youth idol

Teenage years and crisis humorously depicted around Kev Adams, the brilliant stand-up comedian

SODA, a tremendous success

In wild and rhythmical funny scenes, SODA portrays the world of teenagers.

After *Scènes de ménage (Domestic rows)*, M6 launches a new comic series and invites us to laugh at a teenager's fears and dreams in *SODA*.

SODA – cast and crew specifications

Season 1: 244 episodes – 3 minutes 30

Devised by Frank Bellocq, David Soussan, Kev Adams and Cyril Cohen

Production: CALT Production

Delegate producers: Jean-Yves Robin and Nicolas Coppermann

Artistic producer: Elisa Soussan

Artistic director: Frank Bellocq

Directors: Jim Ben Soussan and Nath Dumont (Métropole Télévision)

Press relations M6:

Axel Danlos 01 41 92 66 75 - [adanlos@m6.fr](mailto:adanlos@m6.fr)

Press relations CALT:

Alexandra Schamis & Julien Saunier 01 47 23 00 02 - [juliensaunier@ascommunication.fr](mailto:juliensaunier@ascommunication.fr)

More about SODA on [www.m6.fr](http://www.m6.fr)

NB: further to the success of Season 1, M6 has commissioned a new season. Season 2 is being written and will be shot beginning 2012

LA COMMUNE

*La Commune* is a French TV series (8 episodes – 52 minutes each) by Abdel Raouf Dafri and broadcast from November 26 to December 17, 2007 on Canal+.

In *La Commune* **Dominique Frot** plays the mother of the main character, when he is in his early teens.

BENEATH THE TARMAc, THE RAGE

A story endowed with brilliant blackness which turns the suburbs into a scene of universal tragedy and gripping thriller.

*Télérama*

## FESTIVALS

Jean Carmet Festival

from October 12 to October 19, 2011

17<sup>th</sup> edition

This year, **Dominique Frot** (actress) will be part of the jury for the Feature Film Competition, together with Anne Azoulay (actress, scriptwriter) Hubert Gillet (scriptwriter, film director), Sam Karmann (scriptwriter, film director, actor) and Philippe Nahon (actor).

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During the Festival, short films are also projected in a parallel competition. Among them, *The Pseudonyms* by Nicolas Engel (30 minutes), with **Dominique Frot**. **Dominique Frot** has also been invited to spend two afternoons at the Moulins remand centre to talk about *The Pseudonyms* with the prisoners.

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Côté Court

Short film Festival in Pantin, Seine-Saint-Denis (Paris suburbs)

[www.cotecourt.org](http://www.cotecourt.org)

16<sup>th</sup> edition

from March 27 to April 6, 2007.

Great actors already enchanted us in the past with their readings of scripts that has received the 'CNC agreement'

This year, **Dominique FROT** will be one of them.

The Best Script Prize will be awarded by Association Beaumarchais.

19<sup>th</sup> edition

Pantin, May 17, 2010

Côte Court is also a place of discussion, sharing and discovery. Quite a few events are scheduled:

June 12 – 7 pm:

**Dominique Frot** reads extracts from Hervé Rabot's *Les Petites Ostensions*.

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GRENOBLE FESTIVAL (one of France's most recognized short film festivals)

29<sup>th</sup> Outdoor Short Film Festival of Grenoble

from July 4 to July 8

The Great Jury is composed of 6 professionals, including **Dominique Frot**, actress.

Since 2005, **Dominique frot** has a new string to her bow since she has already staged 3 plays.

## - FRENCH REVIEWS -

*L'Heureux Stratagème*

by Marivaux

Staged by Jacques Lassalle

Théâtre National de Strasbourg

“André Marcon (as Dorante) and **Dominique Frot** (as Lisette) find the right balance and dominate this production.”

Armelle Héliot, *Le Figaro*, December 11, 1984.

LISETTE'S MISERIES

“Besides André Marcon, always excellent in the role of an odd grumpy man, the women are just wonderful, full of refrained wickedness, brave captains assaulting the hearts, more like amazons than Watteau-like elegant women. **Frot**, it's Tarbès in a petticoat.

Matthieu Galey, *L'Express*, December 11, 1984.

DOMINIQUE FROT: LISETTE

in *L'Heureux Stratagème* (Marivaux/Jacques Lassalle/Théâtre National de Strasbourg)

As soon as she trusts the evidence of her tears, language won't betray her: she keeps it on leash, speaks in a unique way, makes sure that it doesn't deviate from her feelings. [...]

And the Countess, in Lisette's arms, ceases to be the mistress and begs: “Lisette, speak!” Speech has changed sides. Lisette has conquered it: the words don't design nature, it's nature that designs the words anew.

With her sure and crystal clear speech, Lisette reigns supreme.

Geneviève Brun, *Théâtre Public*, March 1985

NB: this article is entirely devoted to **Dominique Frot**, playing Lisette in this production, and to Michel Piccoli, playing Trivelin in another Marivaux play (*La Fausse Suivante*), staged by Patrice Chéreau.

RÉGY, THE ARTIST, PRESENTS THE WORK OF RÉGY, THE TEACHER.

His 16 students (at the National Academy of Dramatic Art) perform Lenz's *The Soldiers*.

At the centre of the action, Marie, played by **Dominique Frot**, is a Balthus-like character. She also evokes a Picasso ballet dancer. She is like a bird, unpredictable and cruel.

Marion Scali, *Libération*, June 10, 1985.

TRUTH-QUAKE

“The young actress **Dominique Frot** is singular, as much physically – she is so small and looks so fragile – as for her voice, so sinuous and resonant, incredibly at ease in both the lower registers and the higher. As a performer she seems the most overwhelmingly affecting actress imaginable. “

“Dominique Frot was fascinating”

Olivier Schmitt, *Le Monde*, November 26, 1988 (reviewing *Around the Villages* by Peter Handke)

“In a cracking, nearly broken voice, she rips out the words, the pain of characters lost in anguish. With her fragile body, her tentative movements, **Dominique Frot** takes hold of Chekhov or Marivaux, radiating an inner strength, slight only in appearance... Today she is performing the character of Nova, from Peter Handke's play “Par les villages [Around the Villages]” – a heroine lost in her despair, chewed up, out of reach even of life.”

Portrait in *Marie-France* [French women's magazine], January 1989

*Le Criminel (The Criminal)*

by Leslie Kaplan

staged by Claude Régy

Théâtre de la Bastille, Paris

Fascinating **Dominique Frot**, obviously meant for this role. “Jenny is there, sitting, present to herself, awake. Awake, as she is everywhere and asleep at the same time.”

Monique Le Roux, *La Quinzaine Littéraire*, October 1, 1988

It's with Claude Régy that **Dominique Frot** played her greatest roles, like in Leslie Kaplan's *The Criminals*. She was a silent woman, as if emerging from memory.

*Marie-France* [French women's magazine], January 1989

**Dominique Frot**, musician, has been invited to take part in an opera, both spoken and sung: *Miracle of Roses* Musical tragedy by Ghedalia Tarzatzès/ CDN de Saint-Denis

from November 7 to 17, 1990

“Jules Laforgue's totally decadent world... a tragedy, a true one, lyrical and grave, musical and spoken.”

*Kate of Heilbronn*

by Heinrich von Kleist / Théâtre de la Tempête, Cartoucherie de Vincennes

ROMANTIC CATHERINE

With the frail **Dominique Frot** as Catherine, an actress always on the brink of the abyss.

Jean-Louis Pinte, *Le Figaroscope*, January 16, 1991

**Dominique Frot** is the ideal person to play Catherine. This strange and surprising actress offers a most unusual fragility and an acute sensitivity and gives her character's oversized love its spiritual credibility.

Jean-Luc Jeener, *La Croix*, Feb.13, 1991

“...and what emerges from this [immense brown shoe] is a stunning creature – voluble speaker, acrobat, and musician. Her name is **Dominique Frot** and she is the connecting thread of the entire performance.”

Marcelle Michel, *Liberation*, July 8, 1991 (reviewing a choreography by François Verret)

“**Dominique Frot** suddenly appears from within the audience at intermission, only to disappear again into scales on a piano in the lobby. The effect is simply indescribable...”

Olivier Schmitt, *Le Monde*, 1992 (reviewing *John and Mary* by Pascal Rambert)

“To silence Dominique Frot...a gag is not enough. You have to tie her up.

Not only does she prevent you from seeing clearly, she also prevents you from hearing straight.”

René Solis, *Liberation*, June 19, 1992 (reviewing another choreography by François Verret)

In *Félicité*, staged by Pascal Rambert, **Dominique Frot's** performance is the best way to give all its magnitude to Audureau's music. A troubled melody which, as Félicité says, lifts those who hear it to the “level of angels”.

*Libération*, June 18, 1994

### DOMINIQUE FROT'S RAGING HEART

“She’s a tiny woman with a sharp face, long muscles, short hair. Before anything else, you notice her, a strange admixture of childlike capriciousness and maturity somehow in touch with tragedy... A stage presence unlike any others, somewhere between affirmation and consumption, so intensely committed that her body is often seen trembling – as if it were about to break into pieces, right there, on the stage. She’s an adventurer of the verb, always ready to place herself behind the words of poets whose works are most resistant to interpretation. *She is Dominique Frot, and she is a great and important actress.*”

Olivier Schmitt, *Le Monde*, July 12, 1995 (reviewing *Le Second Œuvre des cannibales* by Suzanne Joubert)

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Whatever the theatrical experience in question, Dominique Frot will always seek – beyond all thoughts of success, beyond all worries about the work even – a place where she can “get lost”, as she puts it: “lose my face, also lose any idea or desire I might have to be the ‘author’ of what I do... You have to be able to completely forget yourself, who you are”

Such is the quest of this passionate actress, who [does] not hesitate to melt into the collective [of a production] in order to better get lost – and find herself again.

Jean-Pierre Han, *La Croix* (reviewing an Avignon Festival production with Illotopie, 1996)

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Théâtre de la Ville (a major subsidised theatre in the heart of Paris)

*L’Héritage (Heritage)* 1997-1998 – 30<sup>th</sup> Season

by Bernard-Marie Koltès

co-producers : Théâtre de la Ville, Paris, Odéon-Théâtre de l’Europe

#### A SOUL ON FIRE

“...From start to finish, the role of the mother is played with *staggering power* by **Dominique Frot.**”

Brigitte Salino, *Le Monde*, October 21, 1997

“**Dominique Frot** throws herself completely into this play impregnating it with a nightmarish energy. She Fascinates.”

Alain Dreyfus, *Liberation*, October 6, 1997

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#### ASTONISHING TRIO

“...[Dominique Frot] represents all the monstrosity and all the love that can cohabit in the heart of a confidante whom fate has brought to intrigue in order to save her mistress.

*The actress both frightened and fascinated the audience, who remain entranced...*”

Isabelle Fabrycy, *Le Matin* (Swiss daily newspaper), February 26, 1998 (reviewing *Phaedra*)

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#### ANGOT'S SISTER

“You should rush to see it... it’s quite extraordinary...”

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

Jean-Luc Jeener, *Figaroscope* (front page)

#### 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...”

Alain Dreyfus, *Liberation*



## 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* (a leading Paris culture magazine)

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

Hubert Colas stages *Chto*, a trilogy by Sonia Chiambretto

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

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Théâtre de la Colline

January 2011

*Bulbus*

by Anja Hilling

Direction and set: Daniel Jeanneteau

Producers: Studio-Théâtre de Vitry, Maison de la Culture d'Amiens (a centre dedicated to the creation and production of new work)

Co-producers : La Colline – théâtre national, Centre dramatique national des Alpes, Grenoble

*Daniel Jeanneteau faced with Anja Hilling's enigmatic Bulbus*

Don't be fooled by appearances, especially not in the theatre. **Dominique Frot** gives her character the complexity of a goddess.

Jean-Pierre Thibaudat, *Rue89* (web review)

The spectator is always on the alert in a world peopled by characters who escape as soon as you think you have grasped them. They are played by a sextet of virtuoso actors – including **Dominique Frot**, a woman with a troubled past. [...] The spectator is caught by the magic of a charm that keeps haunting you long after the performance is over.

Didier Méreuze, *La Croix* – Feb. 2, 2011

## A UNIQUE OCULAR GLOBE

This show is really worth seeing.

*Loisirs à l'affiche*, Grenoble, Feb. 2011

NB: for more reviews on *Phaedra*, *The End of Love* and *CHTO*, refer to the file 'Focus on 3 productions'

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After being reviewed by so many people, Dominique Frot is asked to give her opinion about a production

Robert Musil's *The Man without Qualities* adapted for the stage by Guy Cassiers at the Avignon Festival – July 2010.

Alain Dreyfus, a very famous theatre critic, talks with **Dominique Frot** about this production. Their conversation (a review in disguise) is available online, on Slate France's website.

<http://www.slate.fr/story/25117/«lhomme-sans-qualités-i»-ad-nauseam>

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## - INSTITUTIONS -

Théâtre de l'Odéon

Dear **Dominique**,

With you, *Œnone* gains the metallic and evil powerfulness which Racine infused her with, far from the old and tired nurses who are too often inflicted upon us.

Thank you for being with us.

The whole Odeon team and staff.

Christopher Miles, administrator

---

Claire Denis, movie director

I came to the theatre to see you and I enjoyed your *Œnone* — enjoyed is too weak a word; I should rather say that this *Œnone* makes everything vibrate in the play, and through her, things finally crackle.

I thank you deeply and hope to see you again.

Claire Denis

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from the Ministry of Culture

to Mr Laurent Garchette

Association A.D. **Frot** d'Hautes Choses (**Dominique Frot**'s company)

Sir,

within the frame of 'Help to the creation of dramatic works', **Dominique Frot**'s project, entitled "Du hérisson", has received, during the session held in February 2004, subsidies amounting to 9000 euros, and meant for its production.

I already have the required documents certifying that this project will actually happen.

The above mentioned sum will be transferred to the bank account of A.D. **Frot** d'Hautes Choses.

For the Music, Dance and Theatre Department

Catherine Fagart

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Atelier Théâtre Actuel

Dear **Dominique**,

Further to our various conversations, I confirm my great interest in the show you perform, based on Christine Angot's work. It is important that this production is revived in an appropriate Paris venue, likely to serve all the nuances of your performance.

Keep me informed of how things go with your negotiations.

Looking forward to seeing you again. Warmest regards.

Frédéric Franck, head of Théâtre de la Madeleine (a prestigious private theatre in Paris)

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Ménagerie de verre

Dear **Dominique**,

We are happy to confirm our interest in your show “La Fin de l’amour” and that we intend to programme it next season at La Ménagerie de verre.  
With our warmest regards.

Marie-Thérèse Allier, director

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Théâtre Dejazet

Object: Season 2012 – “La Fin de l’amour”

Dear Madame,

Further to our various meetings and talks, I’m happy to confirm by the present letter, as chairman and managing director of Théâtre Dejazet, that we studied your project around “La Fin de l’amour” by Christine Angot with great interest and that we wish to programme it in the course of year 2002.

We must meet to define the conditions and the dates, as soon as possible.

Until then, we hope that this project comes true.

With all my due respect, Jean Bouquin (head of Théâtre Dejazet)

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#### SACD AUTHOR’S AGREEMENT

June 2001

Dear Madame,

I’m happy to inform you that Christine Angot allows you to present her work entitled “La Fin de l’amour”, under the following conditions:

- Territorial scope: France (with no exclusivity)
- Duration of the authorization: from Nov. 1 2001 to Nov. 1 2003
- Guaranteed minimum per performance: can’t be inferior to 600 francs.

Safia Kehroua

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#### SACD – AUTHOR’S AGREEMENT

November 2003

“Chère Madame”, by Christine Angot

Dear Madame,

this letter is to inform you that Christine Angot has accepted, on principle, your project to organise a public reading, a small production or a workshop with students within an American University.

I am thus inviting you, to send me all the necessary details for me to establish an authorization in due form.

Looking forward to reading you on this subject.

Nadia Touloum, on behalf of Muriel Couton

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June 23, 2011

Attestation

I, the undersigned Yannick Mercoyrol, head of the cultural program of the Domaine national de Chambord, testify – declare that Mme **Dominique Frot**, actor, has specifically devised and

performed for la “Nuit insolite de Chambord” (“An unusual night in Chambord”) a show entitled *L’Eloge (The Praise)* – performed on June 11 and 12, 2011 in the courtyard of the castle’s chapel.

Yannick Mercoyrol

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Montévidéo

Those few words to thank you for sending us your project “Du hérisson”, based on a text by Eric Chevillard, and to tell you how much we are interested in it.

We are considering the conditions in which Montévidéo could welcome it during Season 2004.

I wish you to succeed in all the steps you will take and hope I will hear from you again very soon.

Yours truly, Sonia Kéchichian (Montévidéo’s general secretary)

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Actoral

Dear **Dominique**,

Enclosed, a video recording of your intervention at actOral.7, as well as a press review.

Thank you again for your presence and your involvement in the festival. Its success owes a lot to you.

Looking forward to meeting you again during the next editions.

Yours warmly, Marion Poey (communication office)

Paris, September 15, 2011

Dear **Dominique Frot**,

The Adami and I thank you warmly for having accepted Philippe Ogouz’s proposal to be part of the “Actors’ Tribute” jury.

We will be happy to welcome you on October 18, at noon:

Restaurant Drouant – Salon Renaudot  
16-19 Place Gaillon – Paris 2<sup>e</sup> (near the Opera)

Last year, the “Tribute” was awarded to Costa Gavras.

Yours warmly, Myriem Borgne

External Relations Department  
Adami Civil society for the Administration of Artists and Musicians’ Rights  
14-16-18 rue Ballu - 75311 Paris cedex 09  
Tél : 01 44 63 10 49  
Fax : 01 44 63 10 52  
E-mail : mborgne@adami.fr

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Côté Court

You’ll find enclosed seven scripts having received a writing grant from Association Beaumarchais in 2006 for the script reading session that will be held during the 16<sup>th</sup> edition of the Festival Côté court (a festival of short films).

I hope you’ll enjoy reading them all.

Yours warmly,

Carole Baron, coordinator

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FROM MICHEL WARREN (THE FESTIVAL'S ARTISTIC DIRECTOR) TO **DOMINIQUE FROT**  
Grenoble – Festival of short movies.

Dear friend,

It has been such a pleasure to welcome you.

We thank you sincerely for the earnest work you accomplished with the other members of the jury.

The whole team joins me in the hope that you will keep a fond memory of this Festival and that we'll have the pleasure to see you again soon.

Yours friendly,

On behalf of the whole team. Michel

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CNC – Centre National du Cinéma et de l'image animée  
National Film and Moving Image Centre  
Paris, Feb. 1, 2011

Dear Madam,

Your participation, in your capacity as reader, in our commission for the allocation of advances on receipts and the support to film scripts, has now come to an end. On behalf of the chairmen and the whole team, I want to thank you warmly for your precious contribution to our activities.

Thomas Sonsino

assistant to Rafaèle Garcia, section head

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UNIFRANCE  
Feb. 2 2009

Dear **Dominique Frot**,

By a letter sent to Margaret Menegoz in December, you expressed your wish to apply for the directorship of Unifrance.

On Jan. 22, the executive board has decided to appoint Antoine de Clermont-Tonnerre as new president of Unifrance

I wanted to tell you about our gratitude for the interest you showed in our association, which your application clearly attests.

I hope you will remain an active member of our organization and that our various actions will give you complete satisfaction.

Yours warmly, Gilles Renouard

---

Denys Zacharopoulos  
Domaine de Kerguéhennec  
Contemporary Arts Centre  
March 7, 1996

Dear **Dominique**,

I am happy to tell you that the success of the work you accomplished, invited by the Centre Dramatique de Bretagne at Domaine de Kerguéhennec from January 29 to February 20 2006, has convinced me that this project should be carried on. To this end, I invite you to go on with – develop your work at the Domaine, where you would be in residence.

...I wanted to confirm to you the formal – commitment of the institution.

I am very enthusiastic about it, as are all our partners, artistic and administrative ones alike.

Yours truly, Denys Zacharopoulos

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ERAC – Cannes Regional Acting School

March 15, 2007

Dear Madam,

I am happy to confirm that your application for the job of teaching coordinator has been retained for the third round.

Due to the important number of applications (243), we actually had to organise several rounds.

The third round will take place by the end of March, with the whole teaching committee of ERAC.

Didier Abadie, general delegate

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Mme Jocelyne Dubois, head of the Academy, writes to **Dominique Frot** and Geoffrey Carey's students (Acting Class, 2000-2001).

Paris, July 31, 2001

Conservatoire municipal Francis Poulenc

Municipal Academy of Music – Paris, 16<sup>th</sup> arrondissement

Further to our meeting on June 22 and to our various talks, please find below various elements that could help you in the steps you intend to take with Mister Christophe Girard, Deputy Mayor of Paris, in charge of Culture.

The point is to find a new subsidised structure for a class devoted to “dramatic art research” that would enable you to carry on working with **Dominique Frot** and Geoffrey Carey.

I have personally congratulated both of them for what seemed to me extremely positive in their teaching:

- the high motivation and the great joy of everyone of you, with a strong desire to go on learning
- the collective aspect of this motivation – it is quite rare, and much in keeping with the spirit of a theatre ensemble
- everyone's regular attendance at classes and rehearsals
- the considerable amount of work you provided for the final public presentation of about 20 scenes (15 minutes each)
- the presence in the room of well known and recognised actors, who showed a great interest in your work
- the fact that this presentation has been recorded by a director also interested in your work
- the fact that one of you has been accepted at the Conservatoire National Supérieur d'Art Dramatique (National Academy of Dramatic Arts)

I am perfectly aware of **Dominique Frot's** artistic value (I'm enclosing a striking article that *Le Monde* devoted to her), as well as Geoffrey Carey's, of their reputation, and of their great experience, both in the theatre and in the cinema. Those are the very qualities which convinced me to take them on in the first place, and which allowed your class to draw proper attention from the profession.

The talk I had recently with **Dominique Frot** just confirmed my desire that the serious and profound work she undertook with you should go a step further.

Since the students are all of age, your ensemble could integrate the Adult Classes Association within the Conservatoire.

You could ask for the following subsidies. [...]

I hope that all those elements will be helpful.

You can indeed use this letter, which I am also sending to Dominique Frot and Geoffrey Carey, for their proper information.

I remain at your entire disposal if you need any further information.

Jocelyne Dubois, director

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### **Playing French**

During this Festival, taking place in Chicago, **Dominique Frot** was invited to perform her production of *Du hérisson* and to take part in various workshops and conferences.

Chicago, October 11 2004

Please find enclosed your Road map for your participation in the Playing French Festival in Chicago...

Yours warmly,

Laurence Geannopolulos (Coordination – Playing French Festival)

Road Map

Dates: from October 24 to October 31

Arrival: October 24 – O’Hare Airport

Flight: Air France

You will be met at the airport and transferred to your hotel (Sofitel Chicago Water Tower) by Mounir, the Consulate’s driver.

October 25: Lunch with Yannick Mercoyrol

October 26: (morning) rehearsal

October 27: Round table – Chicago University

October 28: Conference at the Northwestern University

OR rehearsal at the Chicago University or at Alliance Française

8 pm: “Du hérisson” – Performance, Chicago University

October 29: Conference by **Dominique Frot** at the Northwestern University

OR rehearsal at Alliance Française

7.30 pm: “Du hérisson” – Performance, Alliance Française

October 30: Conference by Dominique Frot at Alliance Française

3 pm: “Du hérisson” – Performance

Fees: 100 \$ (Round Table with **Dominique Frot**– University of Chicago)

800 \$ (Actor’s fee – University of Chicago)

1000 \$ (AFAA & Playing French Festival)

1400 \$ (Chicago’s Alliance Française)

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### **Schaubühne**

November 15, 1993

Welcome in Berlin.

We are very happy to work with you on Peter Handke’s “Die Stunde, da wir nichts voneinander wußten” (“The Hour We Knew Nothing Of Each Other”). We hope that you will enjoy your stay in Berlin and in our theatre.

Here are a few information to make your stay easier.

1– Rehearsals and performances



2– Contract

3– Days off (Leave of absence)

If you want / need to leave Berlin during the rehearsing or performing periods, you'll have to inform the artistic directors well in advance. You must accept that you'll be allowed to take a day off only with the prior agreement of the theatre and that it is necessary that the theatre can reach you at any time, to inform you of any unforeseen changes in the schedule.

4– Accommodation

Study Trip in Berlin for theatre professionals – from May 14 to 20, 2001

List of participants – mainly theatre directors coming from all over France & **Dominique Frot**

Organisers:

Goethe Institut

Maison Antoine Vitez (International Centre for Drama Translation)

Schedule:

this study trip enabled the participants to meet some eminent figures in the German theatre world: directors, administrators, dramaturgs, journalists (Theater Heute), as well as people working in important cultural institutions (such as the Goethe Institut, the Bureau du Théâtre/Institut Français, Institut International du Théâtre, the French Embassy/Cultural Attachée...)

At night, the participants could see various productions by prominent German directors such as Ostermeier, Zadek, Marthaler...

This Study trip was organised to coincide with the 38th Berlin Theatre Encounters.

10 productions had been selected for this major competition.

Diploma of Dramatic Art

Ministry of Culture

Conservatoire National d'Art Dramatique (CNSAD) (French National Academy of Dramatic Arts) – a prestigious drama school located in Paris.

This document is to confirm that Miss **Dominique Frot** has obtained her diploma from the CNSAD after her three-years studies at this school.

**Dominique Frot** entered the school in October 1980 and graduated in June 1984.

Ecole Normale de Musique de Paris / Alfred Cortot

Awards certificates

Before studying drama, **Dominique Frot** studied music at l'Ecole Normale supérieure de Musique de Paris.

Along her studies, she has been awarded various diplomas – History of Music, Music Theory, Piano... Those diplomas entitle her to give piano lessons professionally and to perform in professional orchestras.

Note that music plays an important part in **Dominique Frot's** life and career, as some of the documents in the present dossier will clearly show. Including the following review:

Concert: Two young artists and the Symphonic Orchestra

Part 2: **Dominique Frot**, laureate of the Paris Academy of Music competition, plays as a soloist for the first time in her life. Congratulations to this young pianist for having taken up the challenge and

won the battle. To struggle with a Symphonic Orchestra is difficult, very difficult. This first night is most encouraging. We wish this young pianist a long and successful musical career.

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## - STAGING & EVENTS -

*Libération*, July 10, 2010

INTERVIEW (two full pages in *Libération*)

« As an actor, I work with oblivion »

Memory Stories: The actress **Dominique Frot** travels back in time along her memories and memory lapses.

by Anne Diatkine

*Libération* interviewed several people around the subject of memory. Its editorial committee unanimously decided that the interview with **Dominique Frot** should be the first to be published (in this series). The second interview was with Catherine Deneuve.

DU HÉRISSON

I– Limoges

II– Chicago

III– Bobigny

I– Théâtre de l'Union, Centre dramatique national du Limousin (Limoges), December 2004  
[National Dramatic Centre]

*Du hérisson*

by Eric Chevillard

Direction, acting, piano: **Dominique Frot**

Violin: Tania Cochelin

Cello: Véronique Van Ginneken

Co-producers : MC93 Bobigny, Company A.D. **Frot** d'Hautes Choses

Pitch: A writer, set on writing an autobiographical tale, is confronted with everything that prevents him from writing. This failure becomes his central impulse to write and will materialise in the form of a hedgehog.

Eric Chevillard's text, published by Editions de Minuit, will be performed by **Dominique Frot** whose incandescent presence has served the greatest directors.

Interview with **Dominique Frot**:

A powerful and inspired actress, who has worked with Claude Régy, Pascal Rambert and Luc Bondy, seen as well in many movies (by Alain Tasma, Cédric Klapisch, Claude Chabrol...) Dominique Frot has adapted *Du hérisson*, a novel by Eric Chevillard. We asked her how she came across this text.

“I was more and more looking at texts by contemporary writers, to see what they were talking about, I was searching. Booksellers got to know me and suggested various books that they had enjoyed. And then, one day, I was sort of ‘ nabbed ’ in the street and asked to read 10 minutes from a text I knew nothing about, it was *Du hérisson*, by Eric Chevillard. The reading turned into a whole hour. I was introduced to Eric Chevillard and to Irène Lindon, head of Editions de Minuit, who had attended the reading, and she offered me her support, if I wanted to devise a show based on this text. A carte blanche followed at Théâtre Ouvert, where, once again, I did a reading of it. I adapted it, reading it aloud to friends, watching the moments when they laughed and those when they got bored, then I had

a few exchanges with the author. Eric was very happy with the work, and I had never got bored when I did it, so I just thought that I would try and perform it.

II– Chicago – Playing French festival – October 29 & 30, 2004

Devised, directed, and performed by **Dominique Frot**

Music: *Transfigured Night* by Arnold Schoenberg (trio adaptation)

Piano: Dominique Frot

Violin: Sherry Hong

Cello: Ashima Scripp

**Dominique Frot** movie and theatre actress ; for Playing French, creates this piece, which she will perform in January 2005 in Bobigny, with the support of the French Ministry of Culture. An accomplished musician herself, she has chosen to combine this text with Arnold Schoenberg's music. This piano version of *Transfigured Night* will be played for the first time in public.

III– MC93 – Bobigny, 2005, from Jan. 25 to Febr. 19

Conception and direction: **Dominique Frot**

With **Dominique Frot**

and Tania Cochelin (violin), Anne-Catherine Fargeix (violin), Véronique Van Ginneken (cello)

Co-producers : MC93 Bobigny, Company A.D. Frot d'Hautes Choses

With the support of the Ministry of Culture (Aide à la création d'œuvres dramatiques), Spedidam

*Du hérisson* always brings you back to this haunting question: what remains of our past identity in the present moment?

**Dominique Frot**, actress and musician has decided to combine this text, characterized by a caustic and devastating humour, with the music of Arnold Schoenberg.

### **Bobigny – Press review**

“This adaptation is a real success.”

*Metro*, Feb. 1, 2005

“A friend of mine, who wears very nice hats but who also has great critical intuitions, told me the most flattering things about *Du hérisson*, a play based on a text by Eric Chevillard and staged by **Dominique Frot**.”

*cythere-critique*, Feb. 2005

Going round in circles, this funny and poetical tale had to end up with music. That's precisely **Dominique Frot's** choice. While the show is already well under way, she sits down at the piano, joined by three other musicians, two violin players and one cellist, and proves that studying at the Academy of Music goes very nicely with studying at the Academy of Dramatic Arts.

**Dominique Frot** shows that she is an excellent actor. She embodies a writer, who gets engrossed in the production of a literary work and who considers his art as a cold vengeance.

*aVoir-aLire*, Feb. 2, 2005

**Dominique Frot** in a puzzling adaptation of the novel *Du hérisson*.

*Libération*, Feb. 1, 2005

*Du hérisson* is “a toolbox, an Ars Poetica, where you can find anything, including weapons against mediocrity.” Between Eric Chevillard's novel and Arnold Schoenberg's music, the actress

**Dominique Frot** (who has also devised and directed this show) shares the experience with three other actors/musicians.

*Les Inrockuptibles*, Feb. 2005

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Letter from Eric Chevillard to Dominique Frot

Dear Dominique,

oh yes, I'm happy ! And more than that. I'm still so moved by what I saw.

I hope that you can do the show again in the future. But already, those three weeks, that must be quite exhausting! And 'the naive and the globulous' must become quite invasive/intrusive, in the long run!

If there is a recording of the show, I'd be happy to get it.

Thanks for everything, the obstinacy, the subtlety, the madness, the energy, the music...

Yours,

Eric

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*Les Mendians (The Beggars)*

by René-Louis des Forêts

Directed by Dominique Frot

La Ménagerie de Verre, Paris

THE FLESH OF THE WORD

For her first production, **Dominique Frot**, who has carried Peter Handke and Botho Strauss to the most extreme exaltation, revives a text by René-Louis des Forêts, *The Beggars*. They are ten. The words then resonate with a cruel and tender truth.

Jean-Louis Pinte, *Le Figaroscope*, 1996

CHAMBORD

"Nuit insolite de Chambord" ("An unusual night in Chambord")

June 11 and 12, 2011

Show number 3

*L'Eloge (The Praise)*

Creation

*L'Eloge* is a montage based on Erasmus' *The Praise of Folly* (1509), devised by **Dominique Frot**.

Text and castle staged by **Dominique Frot**

With **Dominique Frot** (actor), assisted by... & Frédéric Denis (organ)

Lights: Christophe Forey, assisted by...

Sound: Média Diffusion

Producer: Domaine national de Chambord

Specifically devised for la *Nuit insolite de Chambord*, this show is a folly on more than one account: folly to choose the Renaissance architecture as a performing space, folly to reverse the small and the monumental, the microcosm and the macrocosm..." Yannick Mercoyrol

**Spend an unusual night in the Castle of Chambord**

*Suspense in Chambord on Saturday and Sunday.*

We know the place. We know the time of the performance. But all the rest remains a total mystery.

Welcome to the mystical world of Chambord.

The program will be handed out to the audience after the performance, once the night is over.

Yannick Mercoyrol, the artistic director, tells us slightly more about the cast: “there are a few important people among the actors”.

*La Tribune d’Orléans*

“How can we talk about a show which we know and will know nothing about? The spectators will themselves only get the program once the performance is over.

We just know that we will be far away from the usual rowdy and flashy “sounds and lights”.

I will add, but don’t tell anyone, that an actress who is hiding behind all those mysteries and will take part in the feast, called me the other day to tell me that she would indeed keep mum but that she will be there. What else can I say? That this actress, whose name I must keep secret, has a first name that can also be given to the other sex, and that the way she occupies the stage is one of the most enigmatic I know.”

Jean-Pierre Thibaudat (a very famous critic who has worked for a long time for *Libération*)

## MONTÉVIDÉO & ACTORAL

**Dominique Frot** has established a long-term working relationship with Hubert Colas, playwright, director and founder of Montévidéo.

Montévidéo is a creative centre in Marseille dedicated to contemporary writing and improvised music. actOral is an international festival.

actOral.3

July 2, 2004

Carte blanche to **Dominique Frot**

Reading of Leslie Kaplan’s *Depuis maintenant (Since now) 1. Miss Nobody Knows* (POL, 1996), by Dominique Frot

actOral.4

October 7

Carte blanche to **Dominique Frot**

Reading of *Oreille rouge (Red Ear)* by Eric Chevillard

Staged by **Dominique Frot**

actOral.7

October 6

*Tohu* – after *Tohu* by Eric Vuillard

staged reading by **Dominique Frot**

with 12 actors

*Tohu is an attempt towards another word*

*Than the word DESIRE for “what we miss / lack”*

**Dominique Frot**

Montévidéo

April 13 and 14, 2007

*P.R.*

based on *Une petite randonnée (A small walking tour)* by Sonia Chiambretto

with **Dominique Frot** and an ensemble of about 20 actors

Montévidéo is subsidised by the Ministry of Culture, the General Council of Bouches du Rhône ; the Region Provence Alpes Côte d’Azur ; the Town of Marseille.

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KERGUEHENNEC, *le lieu du combat (the place of fight)*

Domaine de Kerguéhenec

Contemporary Arts Center (Brittany, France)  
Artistic director: Denys Zacharopoulos

*Kerguéhennec, the place of fight*  
(what the place name means, in Breton)

experimental encounters between visual arts and live performing arts  
from July 7 to September 8, 1994

The experimental encounters are based on training and research workshops held at Domaine de Kerguéhennec by [...] **Dominique Frot** and an ensemble of visual artists, musicians, actors, film-directors, dancers, in residence.

Schedule:

- Meetings, workshops, residences, rehearsals, debates, actions, events, improvisations, performances, readings, everyday.
- Concerts, ( Michael Levinas... ) shows, projections on Saturdays and Sundays.
- Great Concert  
for the Contemporary Arts Center's 10<sup>th</sup> anniversary  
with the Brittany Orchestra, conducted by Didier Benetti  
on August 10

Most of the works displayed in the exhibition have been produced/created at the Domaine de Kerguéhennec, during residences and in collaboration with the *programme of training and multidisciplinary research*, together with the Artistic Teaching Inspectorate, through a network of Art Schools in France and abroad.

THE VISUAL ARTS

Louise Bourgeois, Jean-Marc Bustamante, Mario Merz and Franz West

THE DRAMATIC ARTS

**Dominique Frot** actor, musician

Training and research workshops around René-Louis des Forêts' *The Beggars* and J-S Bach's *The art of fugue* at Domaine de Kerguéhennec in collaboration with the Dramatic Centre of Brittany.

With ten actors.

THE MUSIC

Michaël Levinas...

Brittany Orchestra

Didier Benetti, conductor

THE CHOREOGRAPHIC ARTS

THE CINEMA

THE VERB / THE WRITTEN TEXTS

Literature, poetry and theatre play a crucial part in the Kerguéhennec encounters.

Pier Paolo Calzolari, Michelangelo Pistoletto, Mario Merz, as well as **Dominique Frot**, Geneviève Schwoebel and Danièle Cohen-Lévinas, enable those encounters to crisscross and give an overall directing line to the various discussions and projects that will happen all over the summer.

## FESTIVAL EFFRACTION

Art and protest today  
October 6 to October 9, 2011

at Galerie de Nesle [at the Nesle Gallery]  
8, rue de Nesle  
75006 Paris

A 4-day cross-disciplinary festival

EFFRACTION #1 is a trans-disciplinary event, crossing arts and literature, devised by the collective Cid Errant Prod, and gathering together for 4 days, in the heart of the Saint-Germain-des-Prés

- important writers
- thinkers
- actors such as **Dominique Frot**
- literary critics
- stage directors
- publishers
- booksellers
- musicians

### TWO MAJOR EVENTS WILL TAKE PLACE DURING THE FESTIVAL

Saturday October the 8<sup>th</sup> – 7.30 pm

#### 1- An exceptional encounter

#### 2- An exceptional reading

The actress **Dominique Frot**, accompanied on the piano by Frédéric Denis, will read extracts from *Congo*, Eric Vuillard's last book, as a prelude to its upcoming publication by Actes Sud.

### The First Image

The artistic director of the Museum of Thessalonica was invited with 26 Greek visual artists, and Dominique Frot, to present an exhibition at the Contemporary Art Center of Languedoc-Roussillon. Further to this event, he published the present book, which includes a portrait of Dominique Frot who, during the exhibition, performed a text entitled *The First Image* – the exhibition and the book were both named after it.

Contemporary Art Regional Center of Languedoc-Roussillon, Sète  
Macedonian Museum of Contemporary Art, Thessalonica, Greece.  
Publishing house : Analogues

### Denys Zacharopoulos, Catherine David and Dominique Frot

To coincide with the publication of two other books by Denys Zacharopoulos, ITHINK organises an encounter with the former director of the Domaine de Kerguéhennec, currently director of the Museum of Thessalonica, and Catherine David, chief curator at the Direction des Musées de France (French Museum Board) and former director of Documenta 10 in Kassel (1994-97).

Preceded by a reading of Costas Taxis' *The First Image* (in *La Petite Monnaie*, Gallimard, 1988) by the actress Dominique Frot, the debate between the two speakers, Dominique Frot, and the audience will deal with identity issues

Venue: Poggi/Bertoux Arts Gallery



Date: February 6, 2010

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Théâtre-Studio – Alfortville

a committed and experimental theatre located in the Paris suburbs

Christian Benedetti, head of Théâtre-Studio, invites **Dominique Frot** to read texts by Hannah Arendt once a month, from January to June like a regular meeting with the audience, who attended the experience in increasing numbers.

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*Art & Politics*

Debates around an exhibition of Contemporary Art

May 19, 1997

11 am: reading by Dominique Frot

*What's the use of art?*

A debate around a travelling exhibition of Contemporary Art

April 9, 1999

12 am: theatre performance by Dominique Frot