

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

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

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)

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

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)

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

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

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

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)

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^e (near the Opera)

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

Yours warmly, Myriem Borgne

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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 16th edition of the Festival Côté court (a festival of short films).

I hope you'll enjoy reading them all.

Yours warmly,

Carole Baron, coordinator

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

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

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

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

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, 16th 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

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)

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.
