

Ce soir - tonight - Esta  
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*Deuxième soirée*

**Théâtre Princesse Grace  
à 18h00**

**VIETNAM**

**Le Ngoc Theater Troupe  
Hanoi**

*« Five Transformations »  
Anh Tu*

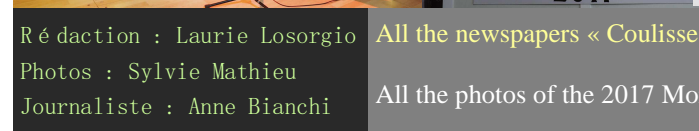
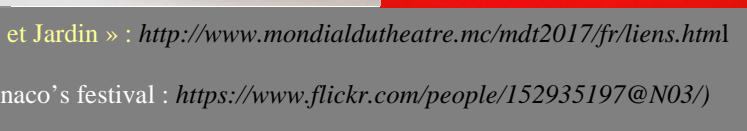
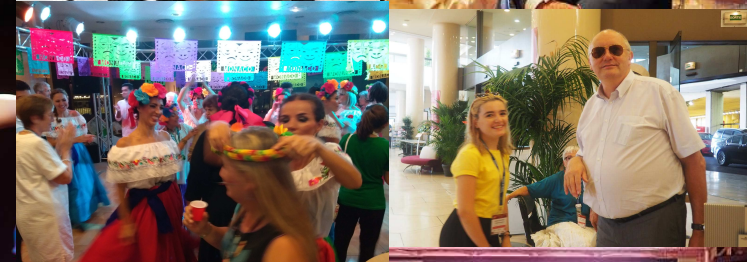
**SLOVAQUIE / SLOVAKIA**

**Subor Ulozit Ako  
Bratislava**

*« Le Procès de la Genèse »  
Lukas Brutovsky*

**ISLANDE / ICELAND**

**LEIKFELAG HAFNARFJARDAR  
Reyjavik  
*« Ubu Roi »***



***Rendez-vous  
Mercredi 30 août 2017  
22h30  
Soirée de Clôture***

Rédaction : Laurie Losorgio  
Photos : Sylvie Mathieu  
Journaliste : Anne Bianchi

All the newspapers « Coullisse et Jardin » : <http://www.mondialdutheatre.mc/mdr2017/fr/liens.html>

All the photos of the 2017 Monaco's festival : <https://www.flickr.com/people/152935197@N03/>

# COULISSES & JARDINS

*Quotidien du 16<sup>ème</sup> Mondial du Théâtre  
Daily Newsletter of the 16<sup>th</sup> Mondial du Théâtre  
Periodico del 16<sup>º</sup> Mondial du Théâtre*

**MERCREDI 30 AOÛT 2017 / WEDNESDAY 30<sup>TH</sup> AUGUST 2017 / MIERCOLES 30 DE AGOSTO 2017**

**N°9**

*Oh ! Sweet mental illness !*

ICELAND

With "Ubu roi", Alfred Jarry created a whole new universe to laugh kindly about the powerful and wealthy ones who are so protected usually. On stage they became a joke, locked in the ugliness of their vices; full of themselves, they don't have the ability to introspect. The Icelandic troupe perfectly understood that point and underline every character to his funniest state of ridicule, while colouring

the play with their own identity and that drop of generosity and craziness we appreciate so much in their culture. Jarry's text is such an homage to freedom of speech, irony, and grotesque, that it is almost a waste to do "Ubu roi" in a classical way; so thank you to them for having that courage, it is for this type of show the festival of Monaco exist and also the reason amateurr theatre stay surprising in comparison with the main one. The directing was extremely inventive using a lot of little comical tricks to create effects. The language wasn't a problem at all, actually it is the contrary : that let the spectator more available to catch all the details. In France we have an adjective since Jarry arrived with his "père Ubu" et mère Ubu" it is : "ubuesque". So, this exactly what it was : an terrific, and "ubuesque" show !



Laurie Losorgio (Photo : Sylvie Mathieu)



## Que le jugement dernier soit !

SLOVAQUIE



Les histoires bibliques, pourtant extrêmement riches sont relativement peu utilisées au théâtre. La Slovaquie a choisi d'aborder ce sujet avec un angle surprenant : Celui du procès des personnages bibliques tels Judas, Jacob etc. Mais le déroulement du procès est quelque peu perturbé par la barrière de la langue pour une juge sur écran géant qui ne parle qu'anglais. Est donc requis un traducteur, malheureusement, il ne parle que le français... Le procès devient alors une vaste blague. Les slovaques nous ont entraîné dans une pièce créée spécialement pour le festival qui s'est révélée très drôle.

Le choix des textes bibliques aurait pu être plus pertinent comme les intermèdes dansés mais l'idée est là et elle fonctionne. On se délecte du jeu entre "Madame la juge", joué par une actrice de talent, son interprète et ses accusés récalcitrants. Ce fut un moment très agréable, porté avec dynamisme et justesse par une troupe particulièrement touchante.

Laurie Losorgio (Photo : Sylvie Mathieu)

## Good evening Vietnam !

VIETNAM



Dans un décor féérique, évoluent acteurs et actrices revêtus de somptueux costumes : Sous un déluge de couleurs, de la pureté du blanc au rouge carmin en passant par le jaune vif, sans oublier le chatoiement du vert émeraude et du turquoise, c'est toute une palette qui est convoqué sur la scène du « Théâtre Princesse Grace » pour nous raconter l'histoire de cinq figures emblématiques de la culture folklorique qui nous ont, tour à tour, enchantés. Quatre jeunes pages drapés de tenues moirées servaient

à merveille l'actrice dans les différents personnages qu'elle incarnait et contribuaient à créer une atmosphère surréaliste.

Conformément à la tradition vietnamienne, c'est un univers de légende qui nous est conté.

Quelques bougies sous forme de photophores, des jeux de mains, des échanges de regards et de complicité, et nous sommes transportés comme par magie au cœur du rituel (la médiumnité) rendant hommage aux déesses-mères du pays.

Anne Bianchi (Photo : Sylvie Mathieu)

## Interview Manuel Ortiz & Richard Finch

Every day (from 10 to 12:30) at the Village of the festival, Manuel (Chile) and Richard (South Africa), both theatre teachers - and for Manuel director of two companies in Santiago as well - were leading “*The Colloques*” where the 3 groups who performed the evening before came to talk about their companies, artistic projects and also about performances during the “*Mondial*”.

*Is it your first time at Monaco's theatre festival ? As you have seen all the shows, what do you think about performances in general ? Did you especially appreciate some ?*

Manuel : It is my first time, and very much enjoy it. So many shows, with so many different artistic propositions, it's necessarily appreciable and lots of shows were qualitative, high level. I really did appreciate the U.S' play, I found the script excellent; Chile, I love the way the actress own the stage, and the political statement; Ukraine, the choreography didn't look like dancing, they invented a new language and it was very precise; Russia, they were so great, precise, funny.

Richard : It is my fifth, always to work. The first time was in 1985. I remember “The little Prince” by a Bulgarian troupe in 80's that inspired me a lot. This year, I agree with Manuel: U.S.A, Chile, Russia. All very different and this is what theatre is about : Diversity. In general, the level is really good, it is getting better and better with the years.

*About “The Colloques”, how it works ?*

Both : We talk about troupes themselves, ideas they have proceeding, their context of work, the relations they have with other companies, theatre organisations. The day after the shows, we debrief about the play, questions we want to ask to the troupes, and we try to find a leading question, a central one to detonate, to liberate the discussion. “*The Colloques*” are moments of sharing. In a room with sometimes 30-40, with some more confident than others, we try to make everybody participate, letting a certain time to each company to express on a topic. Often troupes did not see the other one's performance, so discussions are not just about plays. And anyway we are not here to make critics, it is a time dedicated to bring positive thoughts, exchanges. On stage, you have a special freedom, to be, to express yourself in a way you are not necessarily able to do in real life, so with “*The Colloques*”, we try to go deeper. It is very stimulant, to confront people with diverse experiences but a common passion and the generosity to share it. Sometimes when you are too close to something, you are missing the global picture of it. As an example : The timing, if I have an advice to all companies it will be to think about the time they really need to make their point, cause sometimes when it is a good show they have tendency to extend it a bit too long (Richard).

*What do you appreciate in theatre as spectators ?*

Richard : When I'm drawn to it, when the play, by the plot, the performance, the directing succeed to get me intellectually or emotionally. I want to be surprised.

Manuel : I love when something “really happened on stage”, like with the U.S'. Theatre is a lot about hiding, you are playing with the public, to create curiosity, it is a “seduction time”. Texts are for books, on stage you have to invent a new language, you have to conquest interest, keep it till the end.

Both : Theatre has a responsibility to create changes. As an art, it can make you grow mentality while still having a political and social function. That tradition started a long time ago, already with the place theatre had in Greek society. It is a living art, and a wonderful vector of evolution.