

# LIGNEDIRECTE

## LIGNE DIRECTE

24 RUE DE BELLEVILLE  
75020 PARIS  
WWW.LIGNEDIRECTE.NET  
CONTACT@LIGNEDIRECTE.NET

### JUDITH MARTIN

+33 (0)6 70 63 47 58  
JUDITH.MARTIN@LIGNEDIRECTE.NET

### MARIE TOMMASINI

+33 (0)6 50 26 42 03  
MARIE.TOMMASINI@LIGNEDIRECTE.NET

THEATRE

INTERNATIONAL

CREATION

PRODUCTION

TOURING

COMMUNICATION

TRAINING

SEPT 2018

BLITZ THEATRE GROUPE  
ATHENS (GR)

CIE YAN DUYVENDAK  
GENEVA (CH)

SETH HONNOR / KALEID  
EXETER (UK)

LEONARDO MOREIRA  
SAO PAULO (BR)

MALLIKA TANEJA  
NEW DELHI (IN)

SINCE ITS CREATION IN 2007, **LIGNE DIRECTE** WORKS AS AN INDEPENDENT PRODUCER WITH THEATRE COMPANIES WORLDWIDE.

FROM SELLING THEIR SHOWS TO PRODUCING THEIR NEW CREATIONS ON THE INTERNATIONAL SCENE, LIGNE DIRECTE AIMS AT BUILDING THE NOTORIETY OF THE ARTISTS IT BELIEVES IN. THANKS TO LONG-TERM COLLABORATIONS, LIGNE DIRECTE GROWS HAND IN HAND WITH THE COMPANIES.

LIGNE DIRECTE TRAVELS THE WORLD TO GO MEET CONTEMPORARY INDEPENDENT ARTISTS. FROM THE FIRST ONES - ARGENTINIAN **DANIEL VERONESE**, **CLAUDIO TOLCACHIR**, **FEDERICO LEÓN**, **ROMINA PAULA**, **MARIANO PENSOTTI**, **SERGIO BORIS** - TO MORE RECENT ONES - ITALIAN **MOTUS**, GREEK **BLITZTHEATREGROUP**, FRENCH **JORIS LACOSTE**, CHILEAN **LUIS GUENEL** -, THEY ARE ALL AUTHORS AND DIRECTORS, OFTEN ALSO PERFORMERS. THEY SPECIALIZE IN LONG-TERM RESEARCH AND WORK ON CREATING UNIQUE FORMS OF EXPRESSION, DEEPLY ROOTED IN POETIC BOLDNESS AND DEALING WITH THE CHAOTIC COMPLEXITY OF TODAY'S WORLD.

LIGNE DIRECTE CURRENTLY WORKS WITH:

**BLITZ THEATRE GROUP (ATHENS, GR)**

**CIE YAN DUYVENDAK (GENEVA, CH)**

**SETH HONNOR - KALEIDER (EXETER, UK)**

**LEONARDO MOREIRA - CIA HIATO (SAO PAULO, BR)**

**MALLIKA TANEJA (NEW DELHI, IN)**

ACKNOWLEDGED FOR ITS EXPERTISE IN ARTISTIC CHOICES AND PRODUCTION METHODS, LIGNE DIRECTE COUNTS ON A COMPLICIT AND EVER-EXPANDING NETWORK OF PARTNER THEATRES AND FESTIVALS OVER THE WORLD (ARGENTINA, AUSTRALIA, AUSTRIA, BELGIUM, BRAZIL, CANADA, CHILE, COLOMBIA, FRANCE, GERMANY, GREECE, INDIA, ITALY, KOREA, LEBANON, THE NETHERLANDS, NORWAY, POLAND, PORTUGAL, RUSSIA, SERBIA, SLOVENIA, SPAIN, SWEDEN, SWITZERLAND, TAIWAN, TURKEY, THE UK, THE USA, ...).

**JUDITH MARTIN**, INTERNATIONAL INDEPENDANT PRODUCER WITH STRONG EXPERIENCE IN THEATRE FIELD, FOUNDED AND MANAGES LIGNE DIRECTE. **MARIE TOMMASINI**, YOUNG FRENCH PRODUCER WITH A BACKGROUND IN COMMERCIAL STUDIES, IS HER COLLABORATOR. THEY CLAIM TO RUN AN ARTISTIC AND CULTURAL BUSINESS OF GENERAL INTEREST.

**BLITZTHEATREGROUP IS A CREATIVE COLLECTIVE FORMED IN 2004 BY THREE GREEK ARTISTS: ANGELIKI PAPOULIA, CHRISTOS PASSALIS AND YORGOS VALAIS.** THEY BELIEVE THAT THEATRE IS A FIELD WHERE PEOPLE MEET EACH OTHER AND EXCHANGE IDEAS IN THE MOST ESSENTIAL WAY, NOT A FIELD FOR VIRTUOSITY AND READY MADE TRUTHS. THEY TRY TO ANSWER THE QUESTION: WHAT DOES SOCIETY EXPECT FROM ART TODAY ? EVERYTHING IS UNDER DOUBT, THERE IS NOTHING TO BE TAKEN FOR GRANTED, NEITHER IN THEATRE NOR IN LIFE. IN ALL THEIR PLAYS, THEY WONDER HOW TO REPRESENT A WORLD WHICH CHANGES CONSTANTLY AND PLUNGES PEOPLE INTO PERPLEXITY. IN 2012, THE EUROPEAN PUBLIC STARTS ACKNOWLEDGING BLITZ'S WORK WITH *GUNS! GUNS! GUNS!* PRESENTED IN THÉÂTRE DE LA VILLE - PARIS, AT FESTIVAL AUTOMNE EN NORMANDIE, FESTIVAL THÉÂTRE EN MAI IN DIJON AND IN OTHER EUROPEAN CITIES. THE SAME YEAR, BLITZ CREATES *LATE NIGHT*, A SHOW THAT HASN'T STOPPED TOURING SINCE THEN ALL OVER EUROPE AND AS FAR AS IN COLOMBIA. BLITZTHEATREGROUP MAKES NO CLAIM TO MAKING "POLITICAL THEATRE", BUT NEVERTHELESS PROPOSES COMMITTED THEATRICAL FORMS. *GALAXY* ENTERED BERLIN SCHAUBÜHNE'S REPERTOIRE IN 2012 AND WAS CREATED IN ITS FRENCH VERSION IN 2013 AT FESTIVAL REIMS - SCÈNES D'EUROPE. IN 2016/2017, THE BLITZ KEEP ON TOURING AROUND EUROPE, IN PARTICULAR WITH THEIR LATEST PRODUCTION, *6 A.M. HOW TO DISAPPEAR COMPLETELY*, WHICH IS COPRODUCED AND PRESENTED AT FESTIVAL D'AVIGNON, THÉÂTRE DE LA VILLE - PARIS, SAO LUIS TEATRO MUNICIPAL IN LISBON, MANUFACTURE IN MULHOUSE AND COMÉDIE DE REIMS. IN 2017, WHILE BLITZTHEATREGROUP IS NOMINEE FOR THE EUROPEAN PRIZE « NEW THEATRICAL REALITIES », THE COMPANY DECIDES TO CREATE ITS LATEST SHOW TOGETHER: *THE INSTITUTE OF GLOBAL LONELINESS* AT ATHENS & EPIDAUROS FESTIVAL, KASERNE IN BASEL AND FESTIVAL REIMS - SCÈNES D'EUROPE. IN 2018/2019 BLITZTHEATREGROUP'S SHOWS ARE AVAILABLE ON TOUR.

# BLITZ THEATRE GROUP /

## CHRISTOS PASSALIS / ANGELIKI PAPOULIA / YORGOS VALAIS

### *ATHENS, GREECE*



© Sofia Topolov

#### PERFORMANCES

*GUNS! GUNS! GUNS!* (2010)

*DON QUIXOTE* (2012)

*GALAXY* (2010, 2012, 2013)

*LATE NIGHT* (2012)

*VANYA. 10 YEARS AFTER* (2014)

*6AM HOW TO DISAPPEAR COMPLETELY* (2015)

*THE INSTITUTE OF GLOBAL LONELINESS* (2017)

ON TOUR

## LATE NIGHT

CREATION 2012, ONASSIS CULTURAL CENTRE - ATHENS (GR)

PRODUCTION : ONASSIS CULTURAL CENTER - ATHENS & BLITZ THEATRE GROUP (GR)

COPRODUCTION: LA FILATURE – SCÈNE NATIONALE DE MULHOUSE (FR)

In *Late Night*, three men and three women dance in a ballroom from another time, in the middle of the rubble after «the catastrophe», and give us the fragments of a story which will never finally be told. Everything has collapsed, but it seems that as long as music lasts, they do not have to worry about anything. Are they taking part in some mysterious competition? How did they get there? Time, place, and existence itself are uncertain. A never-ending waltz on the debris of a devastated Europe, smashed to smithereens. It is something like an attempt to re-enchant the world.

ON TOUR

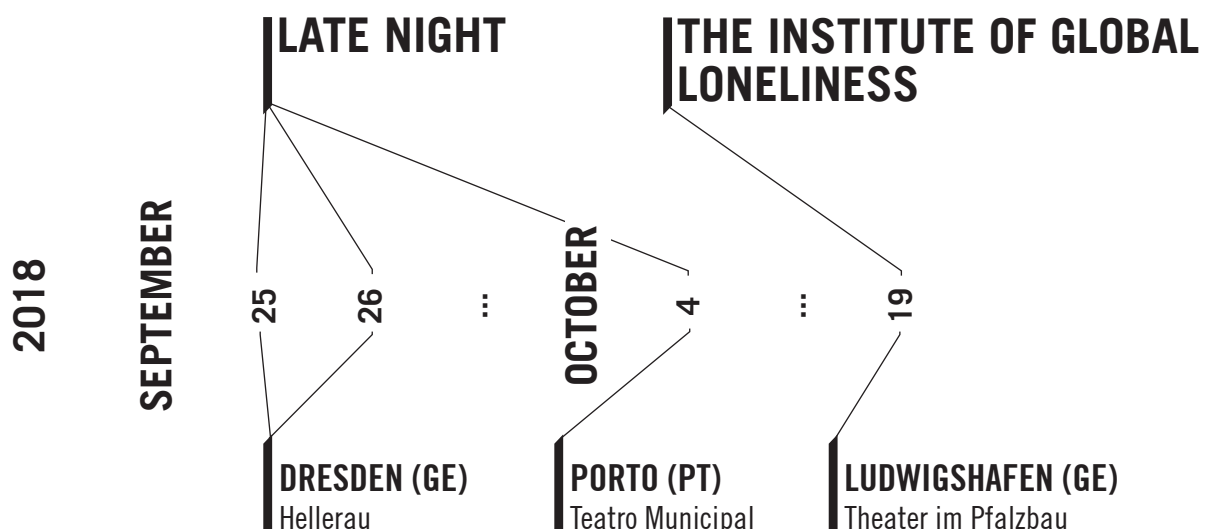
## THE INSTITUTE OF GLOBAL LONELINESS

CREATION 2017, ATHENS & EPIDAUROS FESTIVAL (GR)

PRODUCTION : BLITZ THEATRE GROUP (GR)

COPRODUCTION : ATHENS & EPIDAUROS FESTIVAL (GR), CULTURESCAPES (CH)

Inspired by Thomas Mann's classic novel «The Magic Mountain», *The Institute of Global Loneliness* tells the story of a group of people who voluntarily admit themselves to a strange institute, isolated from the rest of the world, in the hope of being cured of the virus of loneliness that plagues humanity. A few of them have been inmates for a number of years. Others believe they won't stay there long. We follow them through their daily schedules, between exercises, games and confessions. *The Institute of Global Loneliness* is a piece that lies on the verge of a weird comedy and a chronicle of the contemporary despair towards a world that gives little or no space for optimism as far as togetherness or solidarity is concerned, both on personal and political levels. Having in mind that the world is as it is, should one participate in it or should one deny all these and try to find ways to get away?



**YAN DUYVENDAK, ORIGINALLY FROM THE NETHERLANDS, LIVES IN GENEVA.** TRAINED AT THE ÉCOLE CANTONALE D'ART DU VALAIS AND THE ÉCOLE SUPÉRIEURE D'ART VISUEL DE GENÈVE, HIS CAREER AS A PERFORMANCE ARTIST BEGAN IN 1995 WITH THE STAGING OF HIS FIRST WORK OF LIVE ART, *KEEP IT FUN FOR YOURSELF*. SINCE THEN, HE HAS PRODUCED A CHAIN OF CREATIONS AND PERFORMANCES FROM PARIS TO TOKYO VIA MADRID, HANOVER OR GWANGJU. HIS ART UNDERLINES IN PARTICULAR HOW THE OVERWHELMING MASS OF TELEVISED, COMPUTER AND MENTAL IMAGES AS WELL AS OUR SOCIAL CODES AND OTHER RITUALS OF OUR FUN SOCIETY THICKEN THE CURTAIN BETWEEN OURSELVES AND REALITY. YET HIS WORK NEVER FAILS TO AFFIRM HUMAN DIGNITY AND SHOWS THE EXTENT TO WHICH IT IS IMPERILED BY OUR IMAGE-DOMINATED SOCIETY. HIS CREATIONS, *MADE IN PARADISE* (2008), CO-CREATED WITH OMAR GHAYATT AND NICOLE BORGEAT, *PLEASE, CONTINUE (HAMLET)* (2011), CO-CREATED WITH ROGER BERNAT, *SOUND OF MUSIC* (2015) AS WELL AS *ACTIONS* (2017), CO-CREATED WITH NICOLAS CILINS AND NATALY SUGNAUX, ARE NO DOUBT HIS MOST POLITICAL PIECES TO DATE. YAN DUYVENDAK'S VIDEO PIECES FEATURE IN NUMEROUS PUBLIC AND PRIVATE COLLECTIONS, FOR INSTANCE THE MUSÉE DES BEAUX-ARTS IN LYON AND THE MUSEUM DER MODERNE (MDM) IN SALZBURG. SINCE 2002, HE HAS BENEFITED FROM SEVERAL ARTIST-IN-RESIDENCE PROGRAMS AND WON A LOT OF AWARDS, AMONG WHICH THE PRESTIGIOUS SWISS AWARD FOR CONTEMPORARY ART, THE "MERET OPPENHEIM PREIS". SINCE 2012, CIE YAN DUYVENDAK HAS RECEIVED FINANCIAL SUPPORT FROM THE CITY AND CANTON OF GENEVA AS WELL AS FROM THE SWISS ARTS COUNCIL PRO HELVETIA.

# CIE YAN DUYVENDAK

***GENEVA, SWITZERLAND***



© Isabelle Meister

## **PERFORMANCES ON TOUR**

*PLEASE, CONTINUE (HAMLET)* (2011)

*STILL IN PARADISE* (2016)

*ACTIONS* (2017)

ON TOUR

# PLEASE, CONTINUE (HAMLET)

CREATION 2011, THÉÂTRE DU GRÜ, GENEVA (CH)

PRODUCTION : DREAMS COME TRUE (CH)

COPRODUCTION : LE PHÉNIX SCÈNE NATIONALE DE VALENCIENNES (FR), HUIS A/D WERF, UTRECHT (NL), THÉÂTRE DU GRÜ, GENEVA (CH)

What's your verdict? Does a court's decision depend on judges' mood? On lawyers' performance? Who is on the jury? How does your personal conviction take shape in the theatre of the courtroom? Real-life legal professionals are recruited locally to play for real in Hamlet's mock trial. Shakespeare's hero, revisited, stands accused of murdering Polonius. Eye-witness statements, pleas and counterpleas, expert witnesses - *Please, Continue (Hamlet)* brings the spectacle of the legal to the stage to create a courtroom drama that explores the eternally elusive question of what is truth.

ON TOUR

# STILL IN PARADISE

CREATION 2008, DER LÄNGSTE TAG, KUNSTHOF, ZÜRICH (GE) - RECREATION 2016, THÉÂTRE FORUM MEYRIN (CH)

PRODUCTION : DREAMS COME TRUE (CH)

COPRODUCTION : THÉÂTRE DE L'ARSENIC, LAUSANNE (CH), DAMPFZENTRALE, BERN (CH), THÉÂTRE DU GRÜ, GENEVA (CH), LA BÂTIE-FESTIVAL DE GENÈVE (CH)

Since 9/11, the Arab world as a whole has become suspect and for many Westerners, neo-liberal values are the only guarantee of a functioning society. Since the end of the Arab Springs, it has swiftly degenerated into either stifling dictatorship or war and disintegration. Europe's only answers are fear and the erecting of inner and outer barriers. Yan Duyvendak and Omar Ghayatt, artists and performers from Switzerland and Egypt respectively, stage their encounter, their doubts and their differences through a series of scenes - chosen each night by the audience. Shared space, time and dialogue gradually undo preconceived cultural and ideological notions that feed fear and negation.

ON TOUR

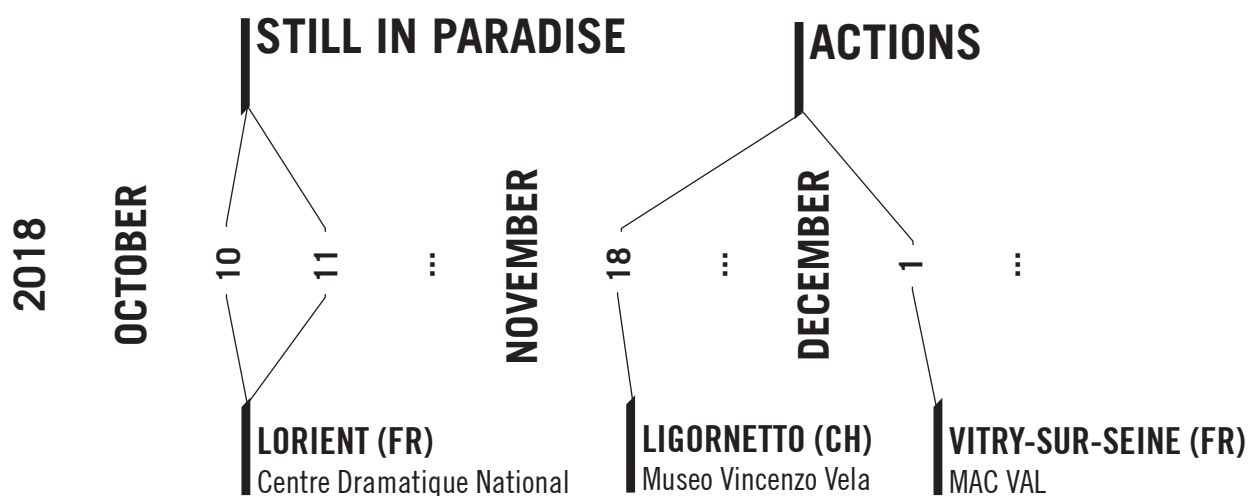
# ACTIONS

CREATION 2017, INTEATRO FESTIVAL - ANCÔNE (IT), LA BÂTIE-FESTIVAL DE GENÈVE (CH), FAB FESTIVAL - BORDEAUX (FR)

PRODUCTION : DREAMS COME TRUE (CH)

COPRODUCTION : FAR° FESTIVAL DES ARTS VIVANTS, NYON (CH), LA BÂTIE-FESTIVAL DE GENÈVE (CH)

So who does what? This is the fundamental question that triggers *ACTIONS* in order to respond to the violence and the urgency of the great European migration crisis. In each city, the project gathers refugees, representatives of the local authorities and volunteers into a circular parliament. Their testimonies show the complexity and the lacks regarding local refugees' reception. With a local nonprofit organization, it lists the needs and invites citizens to take action.



**SETH HONNOR IS ARTISTIC DIRECTOR OF KALEIDER – A PRODUCTION STUDIO BASED IN EXETER.** IT BRINGS TOGETHER ARTISTS, SCIENTISTS, RESEARCHERS AND TECHNOLOGISTS WHO MAKE EXTRAORDINARY LIVE EXPERIENCES, PRODUCTS AND SERVICES. IT PRODUCES BOTH SETH'S WORK AND THE WORK OF ITS RESIDENTS BY PROVIDING SUPPORT FOR ARTISTS TO DEVELOP, PUSH BOUNDARIES AND TAKE RISKS WITH THEIR IDEAS. LIVE PERFORMANCES, INSTALLATIONS, AND DIGITAL WORKS THAT COME OUT OF KALEIDER ARE OFTEN PLAYABLE, AND TRY TO INTERRUPT PEOPLE IN THEIR EVERYDAY CONTEXTS. SETH HONNOR IS ALSO CHAIR OF BRISTOL BASED PRODUCTION COMPANY *MAYK* WHO PRODUCES THE PERFORMANCE FESTIVAL *MAYFEST*. HE WAS ON THE STEERING BOARD FOR *REACT* (RESEARCH IN ENTERPRISE, ARTS AND CREATIVE TECHNOLOGY 2012-16), AN ARTS AND HUMANITIES RESEARCH COUNCIL FUNDED CREATIVE ECONOMY HUB CONSISTING OF WATERSHED CULTURAL CENTRE IN BRISTOL AND UNIVERSITIES OF BATH, BRISTOL, UWE, EXETER AND CARDIFF. PRIOR TO SETTING UP KALEIDER SETH WAS FOUNDING DIRECTOR OF THEATRE BRISTOL FROM 2004 TO 2010. FROM 1998 TO 2006, HE WORKED AS ACTOR, DIRECTOR AND PRODUCER FOR LEEDS BASED *IMITATING THE DOG*, A PERFORMANCE COMPANY HE SET UP WITH FELLOW GRADUATES ON LEAVING LANCASTER UNIVERSITY. DURING THAT TIME HE WAS DEVELOPMENT DIRECTOR FOR INTERPLAY THEATRE IN LEEDS AND A CURATOR FOR A SEASON *THE LANDSCAPE OF CHILDHOOD* AT LIFT FESTIVAL IN LONDON. SETH IS AN HONORARY FELLOW AT UNIVERSITY OF EXETER.

# SETH HONNOR

*EXETER, UNITED KINGDOM*



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## PERFORMANCE ON TOUR

*THE MONEY* (2013)

ON TOUR

# THE MONEY

CREATION 2013, EXETER (UK)

PRODUCTION : KALEIDER (UK)

*The Money* is a cross between a game and a theatrical performance. You can choose to be either a Silent Witness and watch or a Player and take part in coming to a unanimous decision about how to spend a pot of real cash. If you decide before the clock ticks down then you get to spend it, if not it rolls over to a new group. The playful premise of this renowned work sets the stage for one of the most memorable conversations you'll ever have or witness, as altruism butts heads with personal interests, personalities clash and hierarchies are upended. The results may be as taut as a thriller or as ludicrous as a farce, but beneath it all you'll be asking: are there really any values we can agree upon? Is a common ground the most uncommon thing of all? And ultimately, what is the most interesting thing we can do together that we couldn't apart?

## PRESS RELEASES

« *This deceptively simple piece is definitely on the money. It turns conversation into urgent, playful theatre.* »

Lyn Gardner (The Guardian)

« *This is a clever, thought provoking experience unlike any I've witnessed before.* »

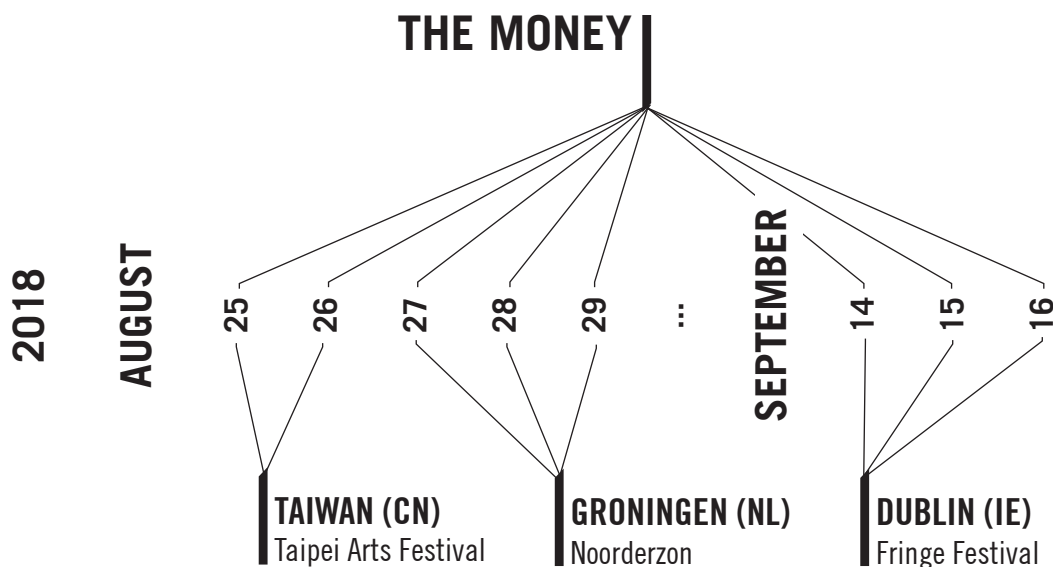
(Total Theatre)

« *It's a remarkable thing. Incredibly simple. And very clever. It is a masterclass in what theatre can achieve.* »

David Jubb (Artistic Director of Battersea Arts Centre, London)

« *The Money could be the greatest reality TV show that hasn't happened yet.* »

(The Age, Melbourne)





**LEONARDO MOREIRA, DIRECTOR AND AUTHOR FROM SÃO PAULO, COFOUNDED CIA HIATO IN 2008 TOGETHER WITH THIAGO AMARAL, AURA CUNHA, MARIA AMÉLIA FARAH, ALINE FILÓCOMO, LUCIANA PAES, PAULA PICARELLI, AND FERNANDA STEFANSKI.** REGARDED AS ONE OF THE MOST PROMISING AND TALENTED THEATRE COLLECTIVES WORKING IN BRAZIL, THEY STAND OUT WITH THEIR RADICAL ADAPTATIONS OF REPERTOIRE TEXTS SUCH AS *O JARDIM* AND *ODISSEIA*. THROUGH THEIR COLLABORATION, LEONARDO AND THIS GROUP OF CO-CREATING ACTORS FICTIONALIZE PERSONAL LIFE STORIES AND CONNECT THEM WITH REFERENCES TO ART, HISTORY OR POPULAR CULTURE. THIS APPROACH ENABLES THEM TO TREAT THEATRE AS A PLACE TO INFUSE REALITY WITH FICTION AND FICTION WITH REALITY: THEY LEND THEIR QUESTIONS TO DRAMATURGY, THEIR NAMES TO CHARACTERS, THEIR PERSONAL EXPERIENCES TO CREATION, THEIR LIVES TO FICTION. THE COMPANY CREATES HUMAN AND SENSIBLE PLACES TO HUMBLLY SHARE STORIES WITH THE AUDIENCE: A STORYTELLING FROM THE HEART THAT GOES BEYOND THE COMPLEXITY OF WELL-THOUGHT DRAMATURGICAL STRUCTURES. OVER THE YEARS THEY CREATED A BODY OF WORK WINNING MANY PRICES IN BRAZIL AND TOURING WORLDWIDE FROM NEW YORK - UNDER THE RADAR TO BRUSSELS - KUNSTENFESTIVALDESARTS AS WELL AS BERLIN - HAU, FRANKFURT - MOUSONTURM, DRESDEN - HELLERAU, VIENNA - FESTWOCHE, ETC. IN 2018 THE COMPANY CELEBRATES ITS 10 YEARS OF EXISTENCE WITH THE PRESENTATION OF SEVERAL WORKS OF THE COMPANY IN SAO PAULO AND WITH THE CREATION OF THEIR SEVENTH PRODUCTION *ODISSEIA* IN ONASSIS CULTURAL CENTER - ATHENS.

# LEONARDO MOREIRA

***SAO PAULO, BRAZIL***



© Leo divulgação

## **PERFORMANCES**

*CACHORRO MORTO* (2008)

*ESCURO* (2009)

*O JARDIM* (2011)

*FICÇÃO* (2012)

*2 FICTIONS* (2014)

*AMADORES* (2017)

*ODISSEIA* (2018)

CREATION

# ODISSEIA

CREATION MAY 2018, FAST FORWARD FESTIVAL, ONASSIS CULTURAL CENTRE - ATHENS (GR)

PRODUCTION : CIA HIATO (BR), ELEPHANTE PRODUÇÕES ARTÍSTICAS (BR)

COPRODUCTION : FOMENTO AO TEATRO – PREFEITURA MUNICIPAL DE SÃO PAULO (BR), PROAC – GOVERNO DO ESTADO DE SÃO PAULO (BR), ONASSIS CULTURAL CENTRE – ATHENS (GR), GRAND THEATRE GRONINGEN (NL), SESC SÃO PAULO (BR), MOUSONTURM – FRANKFURT (GE)

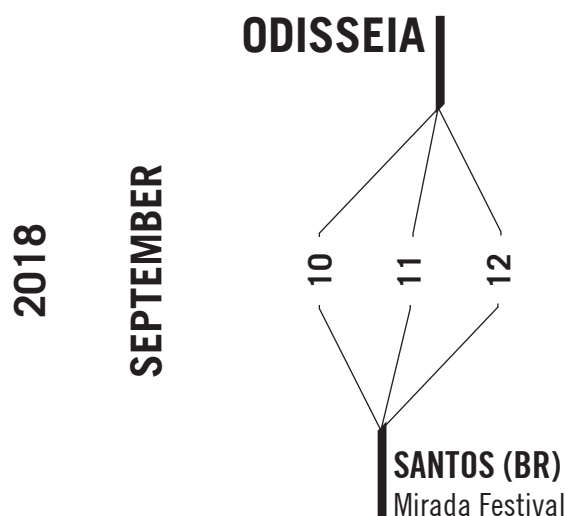
Based on Homer's narrative and its seven main characters, seven actors tell their own inset and personal stories – some true, some false, dreams, memories and doubts - of welcoming, abandonment, eroticism, enrollment, gender stereotypes or collective acting. Similar to the poem, the play weaves and unweaves a multilayered narrative that is both simple and artful in its patterning and composition. The audience takes Odysseus' absent role to listen to these contemporary stories. *Odisseia* is the arrival point of a long journey back; a desire of homecoming; a simple and human tale told through a complex structure. Mainly, it is an attempt to think of ourselves as ancient fragments of a future archeology.

ON TOUR

# O JARDIM

CREATION 2011

Inspired by Chekhov's Chery Orchard, *O Jardim* makes the audience experience the passing of time. Three stories from three generations are presented in three different tribunes organized around a same house and a same garden: buying the house, living in the house, remembering the house. This ingenious mosaic piece demonstrates how we fictionalize memories, how we forget them or how we make them up, willingly, without knowing or forced by disease. Over the course of the performance, boxes go down to show how stories from different eras are intertwined in a circular vision of time. On a turf carpet remains what we forgot along the way and what we have collected in our most secret boxes.



**MALLIKA TANEJA IS A THEATRE ARTIST LIVING AND WORKING IN NEW DELHI.** THROUGH PERFORMANCES AND INTERVENTIONS, SHE ATTEMPTS TO UNDERSTAND WHAT 'EQUALITY' MEANS, HOW IT OPERATES AND HOW EACH BODY MAY DEFY THE UNJUST POWER STRUCTURES. MALLIKA TOURS HER SOLO PIECE *BE CAREFUL* THAT SPEAKS OF VICTIM BLAMING, THE NEVER ENDING RESPONSIBILITY ON WOMEN AND THE UNFORTUNATE AND IRONIC CONFLATION BETWEEN WHAT WOMEN WEAR AND THE VIOLENCE THAT IS METED OUT ON THEM. SHE IS CONSTRUCTING A NEW WORK *ALLEGEDLY* THAT EXAMINES THE CROSS SECTIONS OF CONSENT, LAW, TRUTH, BELIEVABILITY AND MEMORY. IN INDIA, SHE ALSO ORGANIZES 'MIDNIGHT WALKS' IN WHICH WOMEN STROLL AROUND THE CITY PAST MIDNIGHT, A TIME AT WHICH MOST WOULD NOT DARE TO VENTURE.

# MALLIKA TANEJA

*NEW DELHI, INDIA*



**PERFORMANCE ON TOUR**

*BE CAREFUL* (2014)

ON TOUR

# BE CAREFUL

CREATION 2014, TADPOLE REPERTORY, NEW DELHI (IN)

Caution is central to a woman's experience of life in India. It is prescribed, imbibed and practiced with rigour, so that women can be 'safe'. Thoda Dhyaan Se (*Be Careful*) is a satirical piece that challenges this notion of safety. Rooted in a widespread anger against the everyday violence against women, the performance confronts the unfortunate conflation between the manner in which women dress and the atrocities committed against them. Stripping down a culture hiding behind its ignorant, prudish mores, Mallika Taneja exposes the contradictions at the heart of India's stunted social progress. *Be Careful* resonates with women and men all over. Although rooted in India, the multilayered issues that the piece addresses has found in many other contexts: United Kingdom, France, Switzerland, Slovenia, Italy, Australia, Japan.

## PRESS RELEASES

« *Be Careful* by Mallika Taneja bruises with its silence and mocks with its black humour. »

The Hindu Businessline

« *A testament of a woman's willingness to place herself in the middle of a very important conversation.* »

The Hindu

« *Against those who blame the woman for every act of sexual assault on her.* »

Open Magazine

