

THE VISIT



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original creation for actors and musicians

conceived and directed by

PASSALIS/PAPOULIA & L'INSTANT DONNÉ

CREATION SPRING 2020

Greek National Opera - Athens (GR)

NOVEMBER 2018

THE VISIT

a Franco Greek creation for three actors and three musicians

Author - **Efthimis Filippou**

Musical dramaturg - **Bernard Cavanna**

Directors - **Angeliki Papoulia, Christos Passalis**

Musicians from **L'Instant Donné** - **Nicolas Carpentier** (cello)
Maxime Echardour (drums)
Mayu Sato-Brémaud (flute)

Actors - **Angeliki Papoulia**
Christos Passalis
Jean-Benoit Ugeux

Light designer - **Eliza Alexandropoulou**

Set designer - **Efi Birba**

Costume designer - **Vasileia Rozana**

Planned languages: French, Greek & English

Planned length: 1h20

PRODUCTION : LIGNE DIRECTE (FR)

COPRODUCTION : GREEK NATIONAL OPERA (GR), NOUVEAU THÉÂTRE DE MONTREUIL (FR), L'INSTANT DONNÉ (FR), ... (IN PROGRESS)

CONTACTS - LIGNE DIRECTE - www.lignedirecte.net

Judith Martin +33 (0)6 70 63 47 58 - judith.martin@linedirecte.net

Marie Tommasini +33 (0)6 50 26 42 03 - marie.tommasini@linedirecte.net

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At times a crime story, at times a fairy tale, *THE VISIT* is a journey through the corridors of desire and memory.

Efthimis Filippou, Greek screenwriter awarded for his work on Yorgos Lanthimos' movies, writes *THE VISIT* as the subjective description of the woman's dream exactly the time it is happening, at the exact time she is dreaming.

On stage, 4 men (2 actors and 2 musicians) and 2 women (1 actress and 1 musician). They are all the same age, around 40. They all embody multiple characters / roles that relate with the internal landscape of the woman in many ways.

THE VISIT occurs in an undefined space and time, an inter-world between dream and reality where truth and fantasy create friction.

Musical dramaturgy, conceived by French composer Bernard Cavanna and L'Instant Donné, is connected with the text and works as an organic, indispensable part of the whole creation rather than as a conventional soundtrack. Music plays with the shifts in the text and mingles different genres, just like various faces, languages, times and spaces are combined. Music as a dreamy echo chamber is part of the theatrical process.

With the help of the music and the text we enter the psyche of a woman who might be deranged or playing a wicked game.



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NOTE OF INTENT /

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*A forty year old woman is sitting on a chair. She holds a glass of Calvados.
Opposite her, there is a small orchestra that plays music.
At the back, a man is standing with his hands tied.
In the orchestra there is the third actor, a man around 40 years old.
A digital clock writes 6.56.
On stage there is also a dish with shells, a basket ball, four bottles of Calvados,
and a carbine.*

WOMAN

My father died several years ago and only sometimes do I see him in my sleep but only rarely. When he died, a few days later - to be precise - he was reincarnated in a three-member orchestra whose every musician has at least one of the features of my father. This one has the same eyes with him, the other one has the same voice as my father, that one is as egocentric and as introvert as my father was, this one has the same buttocks and also the same feet as my father and that one has the same complexion and the same smell as him. So, all of them add up to my father and when they play music, it's as if he's talking to us. I have always with me this orchestra which sleeps with my mother in the upper room and when they make love, my poor mother has to make love with the three of them but she doesn't get tired.

Efthimis Filippou

EXTRACT /

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L'INSTANT DONNÉ is an instrumental ensemble devoted to the interpretation of contemporary music, particular without a conductor, in groups that can include up to 10 musicians. The ensemble is founded in 2002 and is established in Montreuil (next to Paris) since 2005. L'Instant Donné is a team of 11 people, including 9 musicians, working as a collective. Musical creation is a priority and represents a large part of the ensemble's activity. Work with composers is developed over time. The ensemble performs both recent works and selected pieces from the classical repertoire.

Involved in a wide range of concert programmes, the musicians are always open to new collaborations and especially curious about non musical partnerships. In 2018, they perform Claude Vivier's *KOPERNIKUS* opera, directed by Peter Sellars, with the American vocal ensemble Roomful of Teeth. In 2015, they take part in la Nuit Blanche in Paris with *L'ÉPHÉMÈRE ENCHAÎNÉ*, a musical, electronic and visual performance spatialized by François Sarhan.

Since 2007, L'Instant Donné is regularly invited to participate in Festival d'Automne à Paris and performs over thirty concerts per year in France and abroad. L'Instant Donné works with the main European radio stations. In June 2018, they record a CD dedicated to Gérard Pesson's repertoire on NoMadMusic label. L'Instant Donné is linked with Nouveau Théâtre de Montreuil from 2018 to 2021. L'Instant Donné is supported by the Ministère de la Culture et de la Communication – DRAC Île-de-France, the SACEM, and the SPEDIDAM.

www.instantdonne.net



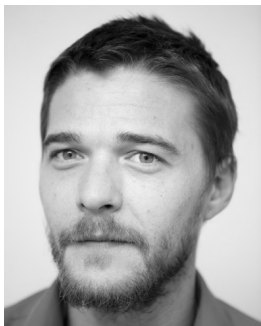
MUSICIANS /

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ANGELIKI PAPOULIA and **CHRISTOS PASSALIS** live in Athens. They are performers and theatre directors. In 2004, they found the creative collective Blitztheatregroup. Over 14 years, they create a dozen of performances. Some of them are touring worldwide on the most prestigious scenes. *LATE NIGHT* keeps on touring since 2012, from Beyrouth to Bogota and London. *6AM HOW TO DISAPPEAR COMPLETELY* is coproduced and presented at Onassis Cultural Centre in Athens, at Festival d'Avignon, at Théâtre de la Ville in Paris, at Teatro Sao luiz in Lisbon, at La Manufacture in Mulhouse and la Comédie in Reims.

Repeatedly nominated for European prize New Theatrical Realities, Blitztheatregroup finds in romanticism a poetic impulse to escape from standardized representations of the world. It is a way for them to stand against violence triggered by current discourse. Their creations are often a declaration of inconsolable hope with the only claim to allow life to keep going.



CHRISTOS PASSALIS is born in Thessaloniki, Greece. He graduates from the Drama School of National Theatre of Northern Greece in 2000. In 2004, he co-founds Blitztheatregroup. To date, he writes, directs and acts in all the group's performances. For cinema, he participates in Yorgos Lanthimos' "Dogtooth". He is awarded with the Best Supporting Actor award from the Greek Film Academy. He also takes part in Vardis Marinakis' "Black Field" (2009), Syllas Tzoumerkas' "Homeland" (2009) and "The Miracle of the Sargasso Sea" (2018) and Fiona Tan's "History's Future" (2015).



ANGELIKI PAPOULIA is born in Athens, Greece. She graduates from Athens University (Theatre Studies) and the "Empros" Theatre Drama School in 2000. In 2004, she co-founds Blitztheatregroup. To date, she writes, directs and acts in all the group's performances. For cinema, she participates in Yorgos Lanthimos's "Dogtooth" (Prix Un Certain Regard at the 2009 Cannes Film Festival and nomination for an Academy Award as Best Foreign Language Film), "Alps" (Osella for Best Screenplay at the 68th Venice International Film Festival), "The Lobster" (Jury Prize at the 2015 Cannes Film Festival). She also participates in Syllas Tzoumerkas' s "A Blast" (2014) and "The Miracle of the Sargasso Sea" (2018).

DIRECTORS /

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EFTHIMIS FILIPPOU is a Greek author, playwright and screenwriter. He also works as journalist for many newspapers. For cinema, he co-writes, among others, Yorgos Lanthimos' movies: "Dogtooth" (Prix Un Certain Regard at the 2009 Cannes Film Festival and nomination for an Academy Award as Best Foreign Language Film), "Alps" (Osella for Best Screenplay at the 68th Venice International Film Festival), "The Lobster" (Jury Prize at the 2015 Cannes Film Festival), "The Killing of a Sacred Deer" (Prix du Scénario at the 2017 Cannes Film Festival). For *THE VISIT*, he is writing an original script.

« Since I don't think I have the capability to depict something in a realistic way, I pick the easy route, which is to describe my story with exaggeration. I'll speak in an absurd way about something logical. »

« No matter how violent you get in a film, real life is always much more tough and brutal. (...) I always try to make violence in a film a bit ridiculous. Humane, in a way. »

(from an interview by Daphné Passa for *The Movie Goer* - February 2017)

PLAYS

2018	Rob	(direction Dimitris Karantzas)
2016	Various Selections Petros	(direction Argyro Chioti)
2016	Apologies 4&5	(direction Argyro Chioti, cie Vasistas)
2015	Our Beautiful Hands	(direction Efi Birba, res ratio network)
2015	Bloods	(direction Argyro Chioti, cie Vasistas)

MOVIES

2017	The Killing of a Sacred Deer	(direction Yorgos Lanthimos)
2017	Pity	(direction Babis Makridis)
2015	The Lobster	(direction Yorgos Lanthimos)
2015	Chevalier	(direction Athina Rachel Tsangari)
2012	L	(direction Babis Makridis)
2011	Alps	(direction Yorgos Lanthimos)
2009	Dogtooth	(direction Yorgos Lanthimos)

BOOKS

2015	Dimitri
2014	Scenes
2011	Someone is talking by himself while holding a glass of milk

www.efthimisfilippou.com

AUTHOR /

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BERNARD CAVANNA's claimed eclecticism makes him a composer one cannot categorize. Able to get away from operatic formats, he is the perfect match to endorse the role of musical dramaturg for *THE VISIT*. His erudition, his fantasy and his irreverence are strong assets to participate in conceiving the ideal live soundtrack that takes shape little by little during rehearsals, freely on stage.

Bernard Cavanna's musical world is strictly his own: iconoclastic, eclectic, willingly provocative, and often filled with a violence drastically opposed to his soft nature. He cultivates contrast by combining a shrewd writing style with popular resurgences, working with tonal as well as with dissonant sonorities, opposing rawness to harmonic subtlety, and shifting from a fine timbre research to brutal sounds. Whether they lull you, shake you, mark you or hurt you, Cavanna's compositions consistently bear the mark of an inner urgency that reflects his thorough attention to the tiniest technical detail according to the intense outlook he has on the radiance or dilemma of humankind underlying his inspiration.

Winner of the Prix de Rome, allowing him to spend 1985-1986 at the Villa Médicis, an annual creation scholarship, the SACEM Prize for the best contemporary creation (1998), the UNESCO International Tribune (1999) and a «Victoires de la Musique» award, his works have produced a powerful impression on the public and critics alike.

www.bernard-cavanna.com

MUSICAL DRAMATURG /

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