

L'AVARE *THE MISER*

text **Molière**
stage direction **Ludovic Lagarde**

Creation from 8th to 17th October 2014,
La Comédie de Reims
Availabilities: season 2018-2019



CONTACT

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L'Avare ***The Miser***

text **Molière**

stage direction **Ludovic Lagarde**

with **Laurent Poitrenaux, Christèle Tual, Julien Storini, Alexandre Pallu, Marion Barché, Tom Politano, Myrtille Bordier, Louise Dupuis**
and **Élie Chapus, Benjamin Dussud, Sophie Engel, Zacharie Jourdain, Élodie Leau, Benoît Muzard**

stage design **Antoine Vasseur**

lights **Sébastien Michaud**

costumes **Marie La Rocca**

makeup and hairdressing **Cécile Kretschmar**

music **Pierre-Alexandre « Yuksek » Busson**

dramaturgy **Marion Stoufflet**

assistant to the stage direction and video **Céline Gaudier**

sound and video **David Bichindaritz**

interior designer **Éric Delpla**

choreographies **Stéfany Ganachaud**

assistant to the costumes designer **Gwendoline Bouget**

costumes dyeing **Aude Amedeo**

makeup **Mityl Brimeur**

props **Benoît Muzard**

production **La Comédie de Reims-CDN**

duration 2 hours 35 minutes

Tour

creation October 8-17, 2014 La Comédie de Reims–CDN
May 19-21, 2015 Le Bateau Feu–Scène nationale de Dunkerque
October 2, 2015 Théâtre du Beauvaisis–Scène nationale de l’Oise en préfiguration
October 6-7, 2015 Le Phénix–Scène nationale de Valenciennes
October 9-17, 2015 Théâtre du Nord–Centre dramatique national Lille
Tourcoing Nord-Pas de Calais
November 2-5, 2015 La Comédie de Clermont-Ferrand
November 17-21, 2015 MC2 Grenoble
November 25-27, 2015 Le Parvis–Scène nationale Tarbes-Pyrénées
February 17-21, 2016 Théâtre National Populaire Villeurbanne
February 24-26, 2016 Le Quartz–Scène nationale de Brest
March 1-3, 2016 Espace Malraux–Scène nationale de Chambéry et de la Savoie
March 10-11, 2016 Scène nationale Évreux Louviers
March 17-19, 2016 Le Théâtre–Scène nationale de Saint-Nazaire
March 23-26, 2016 CDDB–Théâtre de Lorient CDN
April 20-23, 2016 La Comédie de Reims-CDN
April 28-29, 2016 Le Granit–Scène nationale de Belfort
May 3-4, 2016 Théâtre de l’Archipel–Scène nationale de Perpignan
May 10-12, 2016 Le Lieu Unique–Scène nationale de Nantes
May 18-22, 2016 Théâtre National de Marseille–La Criée
June 19, 2016 Sibiu International Theatre Festival (Romania)
December 3-14, 2016 Théâtre National de Bretagne
May 10-12, 2017 TAP–Théâtre et Auditorium de Poitiers
May 17-19, 2017 Maison de la Culture de Bourges
May 22-23, 2017 Équinoxe–Scène Nationale de Châteauroux
June 27, 2017 Shanghai Grand Theatre Performing Arts Center (China)
June 30 - July 1st, 2017 Beijing Tianqiao Performing Arts Center (China)
July 4, 2017 Shandong Grand Theatre (China)
July 8-9, 2017 Guangzhou Opera House (China)
July 14, 2017 Harbin Opera House (China)
Nov 17-18, 2017 Théâtre du Vellein - Villefontaine
Nov 22 - Dec 3, 2017 Théâtre Vidy-Lausanne (Switzerland)
Dec 13-15, 2017 Le Quai-CDN Angers Pays de la Loire
May 18-19, 2018 Festival Perspectives, Le Carreau–Scène nationale de Forbach et de l’Est mosellan
May 24-25, 2018 la Comédie de Reims – CDN
May 31 - June 30, 2018 Odéon-Théâtre de l’Europe, Paris



As strange as it could seem, it is as if I had discovered Molière by reading *L'Avare* again. I have been struck by its beautiful prose, the comic fierceness of a play in which even if the farce is not far, it makes relationships' bitterness and issues' roughness even harder.

In the middle of the plot, cupidity, that is to say withholding. The issue is not about a lack of money, it is more about the lack of monetary movement. The function of money is to pay, and here it has lost this function. It seems to have become the target of a mortiferous worshipping. Everything can be sacrificed for money, since nothing else matters, there is no value, and no price... except for money of course. For this new moral, there is one imperative, categorical as one might expect: odorless, invisible, money must produce even more money. Without any profit for anybody but the Avare as his good is precisely money which has no function except to make him crave for it.

Thus in this great gap between the massive accumulation of money on one hand and the lack, experienced and endured, of any exchange of money on the other hand, it is the whole micro-society ruled by cupidity which is disturbed and literally gets driven by panic: money has to be found at any cost, since fictitious shortage has become the only shared reality.

It seems that we never get out of this, neither masters nor servants, for the father as for his children, everything gravitates around this money built as an obsession.

Unsurprisingly, love is not spared. Every man for himself!

It is hard to link Molière's play to the 17th century only... but it would be interesting because cupidity has never been easy to admit, no more yesterday than today. Despite this it has crossed the centuries, and if we think of Balzac's character Le Père Grandet, a Don De Lillo could tell us its story. The story of a mystic worshipper, ascetic and ill because of money, money which makes us dream more than ever, which we miss, which makes us suffer or makes us obsessed.

It is with Laurent Poitrenaux, Christèle Tual, Julien Storini and the Nouveau Collectif de la Comédie, Marion Barché, Myrtille Bordier, Louise Dupuis, Alexandre Pallu and Tom Politano that we get close to this familiar Avare, far too paranoid and sadistic to be simply grotesque, and this society under crisis which he controls, where money rules like a despot. Without any wig nor candlestick.

Ludovic Lagarde, stage director

Press

« The troupe is brilliant, the acting is provocative, blunt and cruel. We rediscover the play in its despair and beauty, more intimate than we could have imagined. » Fabienne Pascaud, *Télérama*

Ludovic Lagarde, stage director



Ludovic Lagarde was born in 1962 in Paris. He realized his first stage directions at the Comédie de Reims and at the Théâtre Granit in Belfort. His first collaboration with Olivier Cadiot goes back to 1993, when he asked him for a play, *Sœurs et frères*, created at the Théâtre Granit in Belfort. From 1997 onwards, he has adapted and directed the writer's last books: *Le Colonel des Zouaves* (1997), *Retour définitif et durable de l'être aimé* and *Fairy Queen*. In 2008, he directed the opera *Roméo et Juliette* by Pascal Dusapin at the Opéra Comique and *Massacre* by Wolfgang Mitterer at the São João Theatre in Porto and at the Strasbourg's Musica festival.

Since January 2009, Ludovic Lagarde is director of the Comédie de Reims. In March 2010, he creates there *Doctor Faustus Lights the Lights* by Gertrude Stein with the musician Rodolphe Burger. For the Avignon Festival in 2010, he creates *Un nid pour quoi faire* and *Un mage en été* by Olivier Cadiot. In January 2012, Ludovic Lagarde shows a Georg Büchner trilogy – *Woyzech, La Mort de Danton, Léonce et Léna* – at the Comédie de Reims, then performed in January 2013 at the Théâtre de la Ville in Paris. In March 2013, he directs *La Voix Humaine* by Jean Cocteau at the Grand Théâtre du Luxembourg and at the Opéra-Comique.

He creates *Lear is in Town* for the 67th Avignon Festival, adapted from *King Lear* by William Shakespeare, translated by Frédéric Boyer and Olivier Cadiot. In 2014, he stages *Le Regard du nageur*, written and performed by Christèle Tual, he directs Greek actors in *Quai Ouest* at the National Theater of Greece, and he creates *L'Avare* by Molière at the Comédie de Reims. In 2015, he creates *La Baraque*, by Aiat Favez, in the frame of Reims Scènes d'Europe Festival. In 2016, he stages *Marta* by Wolfgang Mitterer at the Opéra de Lille and directs Laurent Poitrenaux in *Providence*, by Olivier Cadiot.

Laurent Poitrenaux, actor



Laurent Poitrenaux has worked on stage with many directors, among them Éric Vigner, Daniel Jeanneteau, Arthur Nauzyciel, François Berreur, Christian Schiaretti, Thierry Bédard, Yves Beaunesne, Didier Galas...

Used to Ludovic Lagarde's stage directions, he has played in almost all his shows, especially in collaboration with Olivier Cadiot for *Sœurs et frères*, *Le Colonel des Zouaves*, *Retour définitif et durable de l'être aimé*, *Fairy Queen*, *Un nid pour quoi faire* and *Un mage en été*. He played Richard in *Richard III* directed by Ludovic Lagarde and created at the Avignon Festival in 2007. Laurent Poitrenaux also creates with him a Georg Büchner trilogy – *Woyzech, La Mort de Danton, Léonce et Léna* – at the Comédie de Reims, then performed in January 2013 at the Théâtre de la Ville in Paris. For the Avignon Festival 2011, he performed *Jan Karski (Mon nom est une fiction)* directed by Arthur Nauzyciel, with whom he also created *La Mouette* by Tchekhov in the Cour d'honneur of the Popes' Palace in 2012.

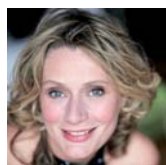
In 2013, he collaborates again with Ludovic Lagarde for the creation *Lear is in*

Town, adapted from *King Lear* by William Shakespeare, translated by Frédéric Boyer and Olivier Cadiot.

For the cinema, Laurent Poitrenaux acted within the direction of Claude Mouriéras, Christian Vincent, Isabelle Czajka, Agnès Jaoui, Michel Gondry and recently with the film director Justine Triet (*Victoria*).

In 2014, he plays several roles in *Une femme*, unreleased text by Philippe Minyana directed by Marcial Di Fonzo Bo, he takes part in Daniel Jeanneteau's most recent creation and perform the lead role in *L'Avare* staged by Ludovic Lagarde. In 2016, he works with Pascal Rambert in *Argument* and collaborates again with Ludovic Lagarde for his new creation *Providence* by Olivier Cadiot.

Christèle Tual, actress

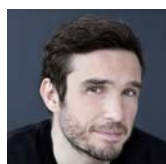


Christèle Tual took an acting course at the Théâtre National de Strasbourg. She has worked with Jean-Marie Villégier, Joël Jouanneau, Elisabeth Chailloux, Xavier Marchand, Mikaël Serre, Jean-François Sivadier... For cinema, she worked under the direction of Pascale Ferran, Robert Guédiguian, Judith Godrèche, Yasmina Reza and more recently she acted in *L'Homme qui rit* directed by Jean-Pierre Améris. She has acted at Théâtre Ouvert, since 1996 under the direction of Joel Jouanneau (creation of texts by Jacques Serena, Louis-Charles Sirjacq, Elfriede Jelinek, Joël Jouanneau), Frédéric Maragnani (*Tout doit disparaître* by Eric Pessan, produced for the Festival d'Avignon in 2011, for the 40th anniversary of Théâtre Ouvert).

She played in *Un Nid pour quoi faire* by Olivier Cadiot, *Oui dit le très jeune homme* by Gertrude Stein, produced at the Festival d'Avignon in 2004, *Fairy Queen* by Olivier Oadiot, *Richard III* by Peter Verhelst, produced at the Festival d'Avignon in 2007, all directed by Ludovic Lagarde.

In 2014, Ludovic Lagarde and Lionel Spycher directs Christèle for her first text, *Le Regard du nageur*. She plays Arsinoé in *Le Misanthrope*, directed by Jean François Sivadier. She plays Frosine in *L'Avare* directed by Ludovic Lagarde at la Comédie de Reims. She plays in *Honneur à notre élue* by Marie NDiaye in 2017, and in *Dans la luge d'Arthur Schopenhauer* by Yasmina Reza in 2018, directed by Frédéric Bélier-Garcia.

Julien Storini, actor



After training on the dinner theatre stages, he then studied at the École Régionale d'Acteurs de Cannes where he met Ludovic Lagarde. In 2004 he produced the monologue *Novecento* by Alessandro Baricco, directed by Karim Zennit. When he finished his course at the ERAC in 2008, he worked with Cédric Gourmelon on *Edouard II* by Christopher Marlowe, and *Un Nid pour quoi faire* by Olivier Cadiot, directed by Ludovic Lagarde.

In 2010, he acted in *La Terreur du Boomerang* by Anne Kawala directed by Emilie Rousset, and in *Le Bouc* and *Preparadise Sorry Now* by Fassbinder,

directed by Guillaume Vincent.

In 2012, he acted in the complete work of Georg Buchner – *Woyzeck*, *La Mort de Danton*, et *Léonce et Léna*, directed by Ludovic Lagarde. In 2015, he collaborates again with Ludovic Lagarde for *L'Avare* by Molière and *La Baraque* by Aiat Fayez. He has been living in Montréal since 2012. In Québec, he performs in the *NoShow* staged by Alexandre Fecteau.

Marion Barché, actress



She started her training at the acting school Claude Mathieu in the 18th arrondissement in Paris, then at the École Supérieure d'Art Dramatique at the Théâtre National de Strasbourg from which she graduated in 2008.

There she met Rémy Barché with whom she created the company *Le Ciel Mon amour Ma proie mourante*, and they worked together on several shows, *Cris et chuchotement*, for example, the adaptation of Ingmar Bergman's scenario (Théâtre of the University Paul Valéry in Montpellier, Premieres festival at the TNS), *La Ville* by Martin Crimp in 2013, *Le Ciel Mon amour Ma proie mourante* by Werner Schwab in 2014, and *La Folle Journée ou le Mariage de Figaro* in 2015.

Concurrently with these projects, Marion Barché also worked with Daniel Jeanneteau in *L'Affaire de la rue de Lourcine* by Eugène Labiche (Théâtre de la Cité Internationale) and in a stage play directed by Marie Christine Soma of *Les Vagues*, adapted from the novel by Virginia Woolf (Théâtre National de la Colline, Studio-Théâtre de Vitry).

She played in *100 ans dans les champs !*, written and directed by Hélène Mathon, around the theme of french agriculture (Théâtre de l'Échangeur in Paris, Comédie de Béhune, Les Subsistances in Lyon) and eventually in a show written and directed by Carole Thibault *L'Enfant* (Théâtre de la Tempête à Paris). She is a permanent actress at La Comédie de Reims and provides courses to the students of the acting school of La Comédie de Reims. In 2015, she performs in *L'Avare*, directed by Ludovic Lagarde. In 2017, she plays in *La Truite* by Baptiste Amann, directed by Rémy Barché.

Alexandre Pallu, actor



He took the professional course of l'École Nationale de Musique, de Danse et d'Art Dramatique (ENMDAD) in Val Maubuée (77th department of France) and then entered the École Supérieure d'Art Dramatique of the Théâtre National de Strasbourg in 2005, managed by Stéphane Braunschweig. There he worked with Martine Schambacher, Pierre Alain Chapuis, Arthur Nauzyciel, Michel Cerda, Marie Vayssière, Claude Duparfait, Benoit Lambert, Richard Brunel, Philippe Garrel, Daniel Jeanneteau and Marie-Christine Soma.

When he graduated in 2008, he worked with Cedric Gourmelon (*Edouard II* by Marlowe at the festival *Mettre en scène* at the Théâtre National de Bretagne), Guillaume Dujardin at the Festival des Nuits de Joux, on Marivaux, Shakespeare,

Levin and Lagarce, Caroline Guiela for the rerun of *Macbeth : inquiétudes*, inspired by works by Shakespeare, Muller and Kadare. He also worked with Julien Fisera for le projet *Roméo et Juliette* inspired by plays by Shakespeare and Jacques Albert, and the play *Belgrade* by Angelica Liddell, performed at the international festival BITEF de Belgrade. He worked with Daniel Jeanneteau on *L’Affaire de rue de Lourcine* by Eugène Labiche, Marie Christine Soma on a adaptation of the novel *Les Vagues* by Virginia Woolf (Studio-Théâtre de Vitry, La Colline). In 2010 he played at the Festival d’Avignon *La Tragédie du Roi Richard II*, directed by Jean Baptiste Sastre. He continued to work with the director Rémy Barché: *Le cas Blanche Neige* by Barker, *Cris et Chuchotement* by Bergman, *La Tempête* by Shakespeare, *La Ville* by Martin Crimp in 2013, *Le Ciel mon amour ma proie mourante* by Werner Schwab in 2014 and *La Folle Journée ou le Mariage de Figaro* in 2015.

In 2012, during a study trip about Argentinian theatre in Buenos Aires, he worked with Federico León on his show *Multitudes*, produced at the Théâtre San Martin. He also cooperated with Sacha Amaral as an actor, a co-writer, a translator and a director. The same year he produced his first three short films *Merci Lucie*, *Un morceau de chacune avec moi* and *Tarte à la ricotta*. He also worked with the experimental jazz trio Bridge Art.

In 2013, he became permanent actor at la Comédie de Reims. In 2015, he performs in *L’Avare* and *La Baraque*, directed by Ludovic Lagarde. In 2017, he plays in *Les Aliens* by Annie Baker, directed by Benjamin Guyot and in *L’Arbre en poche* by Claire Diterzi.

Louise Dupuis, actress



She started her theatrical training in 2007 at the conservatory of the 20th arrondissement of Paris.

In 2009, she also took courses at the clown school le Samovar. She entered the École Régionale d’Acteurs de Cannes in 2010 where she actually worked with Hubert Colas, Ludovic Lagarde, Guillaume Lévègue, Rémy Barché, Laurent Gutman and also Catherine Germain on the clown genre.

In 2012 and 2015, she took part in training courses of physical theatre at the LAMDA in London with Yorgos Karamelegos of the Tmesis theatre.

In July 2013, she graduated and played at the Festival d’Avignon in *Europia, fable géo-politique*, a show written and directed by Gérard Watkins, performed in the project Reims Scènes d’Europe in December 2013.

She has been permanent actress at la Comédie de Reims since September 2013. She plays in *La Ville*, and *Le Ciel mon amour ma proie mourante*, directed by Rémy Barché, and performs in *L’Avare*, directed by Ludovic Lagarde. In 2017, she performs in her first personal project *Manger l’Aurore*, directed by Ferdinand Barbet at la Comédie de Reims. In 2018, she plays in *Les Bacchantes* and *Narcisse*, diptych *Quelqu’un arrive et je ne me connais plus* directed by Ferdinand Barbet at la Comédie de Reims.

Myrtille Bordier, actress



While she was studying at the Conservatoire de Besançon, she worked with the Compagnie du Sablier in Dijon (under the management of Brendan Burke), and on a creation by Hélène Polette (Théâtre de la Manivelle), as an actress and a costume designer (*Comme il vous plaira* by Shakespeare).

She undertook many training courses with, for example, Jérôme Thomas Robert Cantarella and Hélène Cinque. Then she entered the professional class at the Conservatoire d'Avignon under the direction of Jean Yves Picq, and eventually, in 2010, she entered the École Régionale des Acteurs de Cannes where she worked with Hubert Colas, Ludovic Lagarde, Gerard Watkins, Richard Sammut, Rémy Barché and also Catherine Germain on the clown genre.

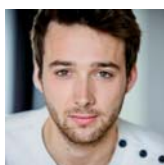
She also played under the direction of Cyril Cotinaut in *Electre* by Sophocle in 2009 and *Oreste* by Euripide in 2010.

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She has been permanent actress at La Comédie de Reims since 2013. She plays in *Play House*, *La Ville*, *Le Ciel mon amour ma proie mourante* and *La Folle Journée ou le Mariage de Figaro* directed by Rémy Barché. In 2015, she performs in *L'Avare*, directed by Ludovic Lagarde.

In 2018, she will perform in her own project *Lève-toi, et resplendis !* at la Comédie de Reims.

Tom Politano, actor



He studied at the Conservatoire National à Rayonnement Régional de Toulon, and then he entered the École Regionale d'Acteurs de Cannes in 2010, where he worked with Gérard Watkins, Richard Sammut, Hubert Colas, Laurent Gutmann, Ludovic Lagarde, Sonia Chiambretto, Alain Zaepffel, Catherine Germain, Guillaume Lévêque et Jean-François Peyret.

In 2011, he played in *L'Épreuve du feu* by Magnus Dahlström, created by Rémy Barché in la Comédie de Reims, as part of the Ateliers d'écritures contemporaines ERAC/Aix Marseille University. In 2012, he played in *Cabaret Brecht*, directed by Veronique Diestchy in la Friche belle de mai, and in *À des temps meilleurs*, inspired by *Lorenzaccio* by Musset, directed by Ferdinand Barbet as part of the Soirées Estivales of the Conseil général des Alpes-Maritimes.

In July 2013, he graduated from the École Regionale d'Acteurs de Cannes and played at the Festival d'Avignon in *Europia, fable géo-politique*, a show written and directed by Gérard Watkins, performed in the project Reims Scènes d'Europe in December 2013. He has been permanent actor at la Comédie de Reims since 2013. He plays in *Play House*, *Le Ciel mon amour ma proie mourante* and *La Folle Journée ou le Mariage de Figaro* directed by Rémy Barché. In 2015, he performs in *L'Avare*, staged by Ludovic Lagarde.