

Dossier de presse

Europa's Pledge

written and directed by
Wajdi Mouawad
creation

© Drawing by Wajdi Mouawad



Mouawad



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Europa's Pledge

Written and directed by **Wajdi Mouawad**

Set design **Emmanuel Clolus**

Dramaturgy and surtitles concept **Charlotte Farcet**

Lighting design **Laurent Schneegans**

Music composition **Alex Drakos Ktistakis**

Sound design **Annabelle Maillard**

Costume design **Isabelle Flosi**

Make-up and hair design **Cécile Kretschmar**

Assistant director **Cyril Anrep**

Greek translation and surtitles **Basile Doganis**

English translation **Linda Gaboriau**

With

Juliette Binoche as Wediaa

Violette Chauveau as Jovette

Danai Epithymiadi as Megara

Daria Pisareva as Assia

Leora Rivlin as Europe

Emmanuel Schwartz as Zacharie

And featuring **Adèle Réto-Lefort** as Young Europe

World premiere on August 1st, 2025, at the Theatre of Epidauros, as part of the Athens Epidauros Festival

Subtitled show in English, French, Greek and Russian

Production Athens Epidauros Festival

Executive production and co-production La Colline – National Theatre

Special thanks to Béatrice Le Fraper du Hellen, Anne-Claire Legendre, Delphine Meillet, Éric Phalippou, Vinciane Pirenne-Delforge

With special thanks to Christian Louboutin

What Is Being Written in Epidaurus

My relationship with tragedy goes back a long way. It was through tragedy that my desire to make theatre was born, and most of the plays I have written stem from reading ancient tragedies. If one were to imagine the great authors – Shakespeare, Chekhov, Beckett – as gardens, Sophocles would be the one in which I feel most at home with. I return to him again and again.

Encountering the theatre of Epidaurus gives me the deep sense that this place is, above all, a space for writing. I write for this place, with its landscape in mind, aware of the relationship between its stage and its audience. The constraint – if we may call it that – is that the piece must be connected to a figure from ancient tragedy. For the past fifteen years, I have carried within me a story that draws upon the character of Medea. It is not *Medea* – it is inspired by Medea, but it is not *Medea*.

The play explores, in my view, fundamental questions: the relationship between extreme violence and the possibility of consolation; the idea that words can be a site of conflict, but also of repair and revelation. The piece remains fragmentary for now and will take shape throughout the rehearsal process. It will be performed in several languages – English, French, Greek, and Russian. The characters do not speak the same language. I am approaching this work without truly knowing where it will lead me – and that, precisely, is what drives me.

This adventure holds deep meaning in light of the bond I have had with Greece for many years. I feel strongly connected to this country, not least because Athens, to me, is the most eastern city of the West and the most western city of the East. Athens reminds me of Beirut. Had the Lebanese civil war not occurred, Beirut would resemble it. Through Greece, many memories resurface. That is why linking this work to the history of the Epidaurus Festival moves me so profoundly.

Wajdi Mouawad, Athens, January 12, 2025

At the age of eight, a young girl witnesses – helplessly – the massacre of a population. The crime was committed by her own people and, without knowing it, without understanding, she was complicit.

Seventy-five years later, an investigation reopens the wounds of the past. Witnesses are sought, silences challenged. Now, she must speak. But how does one face what has been buried? How can one confront what has never been named?

Europa's Pledge delves into the memory of a crime, the burden of silence, and the way trauma is passed down through generations. With this new play, created in Epidaurus, Wajdi Mouawad continues his exploration of inherited violence and of theatre as a space for reckoning and repair.



Interview with Wajdi Mouawad

The Vertigo of Saying Yes

This project began with a simple phone call. Katerina Evangelatos, the director of the Epidaurus Festival, told me that the festival has been commissioning plays inspired by Greek tragedy in recent years. She invited me to do the same—perhaps someone else would direct it, or better yet, I could write and direct the piece myself.

No sooner had she made the proposal than images overwhelmed me: summer, the Greek sky, friends. Making theatre in that setting, with people I love, felt like an unexpected gift—a burst of joy. I couldn't say no. The convergence of all these elements—symbolic, sensual, emotional—under the Epidaurus sky shook me deeply. Epidaurus, the ancient theatre, is a kind of vertigo. Creating in such a place is an extraordinary privilege.

Such invitations are rare, precious. And this one arrived just as my journey at La Colline was nearing its end. It felt both like an opening and a return to origins: to tragedy itself—a word that, when uttered, awakens something in me immediately, even violently.

From *L'Amour* to *The Oath of Europe*

When I created *Incendies* in 2003, the role of the older Nawal was played by Andrée Lachapelle, a towering actress and my former teacher at Canada's National Theatre School. She meant a great deal to me—she taught me a theatre ethic: respect for people, spaces, objects, every detail of a production, down to a single pin in a costume. She made me realise that what I neglect out of laziness or carelessness, someone else will have to do instead. And isn't that unacceptable?

Because making theatre is a promise to humanity—a promise we cannot betray offstage if we want to uphold it onstage. If we do theatre to widen the circle of humanity, then in daily life we cannot contribute to closing it—through disrespect, brutality, or indifference.

At the end of *Incendies'* tour, Andrée—she was then 73—said to me: “For my 80th birthday, I want you to write me a monologue.” I began almost immediately, and a line emerged that struck me: “I made love so much. I loved making love. I didn't know I was becoming the whore I'd become.”

There was tension in that line, a contradiction, a wound. From that rupture sprang an image: a massacre. Eighteen devoured children. That's when the text shifted—it became the story of a woman who had witnessed, and in some way participated in, a massacre.

I imagined her alone in a child's empty room, recounting the horror, and finally speaking to the absent child: “I think they've all arrived.” She would rise, open a door, and in the next room, a crowd—eighteen children and their families, gathered around a large table.

This project stayed with me for years. I told myself: “I'll leave La Colline with this piece.”

I envisioned a twenty-four-hour epic, the story of a woman who had borne eighteen children to redeem a blood debt. It was to be called *L'Amour*.

But over the years, other plays came: *Tous des oiseaux*, *Mother*, *Fauves*, *Racine carrée du verbe être*. That last piece shattered the narrative structures I had relied on, and opened a new path. So when Epidaurus called, that fresh desire met the old project. The monologue began to resonate differently. Something shifted. *The Oath of Europe* was born.

Narrative in Shards

I've always had a tense relationship with narrative. Because it comes so naturally to me, I risk making it too smooth, too efficient. Yet I believe true creation lies in doing what you don't yet know how to do.

My early texts, like *Wedding Day at the Cromagnons*, followed linear plots. *Littoral* introduced movement—digressions, layered dimensions. *Incendies* brought in flashbacks. *Seuls* marked a shift in language—short, direct sentences I'd never dared write before. *Inflammation du verbe vivre* offered a formal experiment, though still tied to narrative. *Tous des oiseaux* fractured the wri-

ting through the multiplicity of languages. But it was *Notre innocence* and *Fauves* that truly dismantled narrative, questioning it profoundly. *Racine carrée du verbe être* was born of that dismantling, with five characters who are really one, each with a different story—none of which ends. They all converge in the final sequence, simultaneously onstage, stripped of props and time markers. I didn't know I was capable of inventing that form.

So for *Epidaurus*, I began there—with that simultaneous moment at the end of *Racine carrée du verbe être*: no past, no future, but a total present where eras, memories, and futures coexist, bleeding into each other. It's not flashback or foreshadowing. It's a composite present, charged with who we were, and who we are becoming.

The Freedom of Constraints

The Oath of Europe came about somewhat accidentally. Theatre exists in the present, and the reality of *Epidaurus* brought certain constraints—a framework that paradoxically granted me great freedom. For example, the performance must begin at 9 p.m. and last no more than 2 hours and 15 minutes, with no intermission. The stage is vast, with no immediate wings—it takes two minutes for actors to enter. So: no frequent entrances or exits, no props to move. The solution? Everyone stays onstage. Time necessarily overlaps. The eras must coexist.

Time, space, form—all were born of real limitations. And the writing followed suit: I wrote it as one might shoot a film, scene by scene, without worrying about structure. Only in rehearsal did I begin to assemble the piece, empirically.

Europe's Thread

Europa is a Phoenician princess. She comes from the other shore—the Levant. She is a sister, an ancestor, a part of me. She was abducted. And I, too, experienced that rupture, as a child in Lebanon. Europa was playing on a beach when the bull took her. I was in a forest when they told me we were leaving everything behind.

What strikes me is that Europa never returns. Unlike many Greek heroes, she has no homecoming, no odyssey. She disappears—ends up in Crete, where she gives birth to Minos. Minos and Pasiphaë will give us the Minotaur. From Europa descends a lineage steeped in myth, monsters, and curses—Ariadne, Phaedra, Jocasta, Antigone. All tied by a thread: the labyrinth, fate, tragedy. A thread that perhaps must now be severed—or rewoven.

I feel intimately connected to Europa. Through her dual identity—Eastern and Western. But also through her brother Cadmus, who set out to find her and founded Thebes. From play to play, I feel like I'm searching for something lost.

Writing as Blindness

I'm not trying to draw overt connections to current European affairs. That isn't my role. My role is to stay faithful to theatre—to focus on the smallest scale of the story: a mother speaking to the child she once was. Others might see it as a political allegory. That's not up to me—and that's a good thing. Because writing, to me, is an act of blindness, immersion, surrender to a world that carries you. If I can reach that state, then perhaps the play will find its truth.

Writing a Fractured World

We live in a fragmented age. A silent, constant violence reaches us non-stop—via screens, social media, newsfeeds—flooding us without touching us. We know, but we don't know. We see, but don't feel. We're submerged in images, yet detached from reality. That tension between awareness and powerlessness fascinates me. This liminal space—where we are both informed and blind. Perhaps the only way to reflect this onstage is to refuse coherence—to reject linear narrative—because nothing holds together anymore. Nothing is stable. And yet, we still need stories. But perhaps fractured stories, dismembered, bearing within them the world's disarray.

Refusing to Assign

In *The Oath of Europe*, I name no place. Because naming is assigning. It is condemning. Naming the site of a massacre means designating its perpetrator. That is not my aim. Today's violence is diffuse, dispersed, everywhere and nowhere at once. It no longer belongs to any one nation, one border, one language.

Like Europa, who is both heir and victim, each of us may descend from those who once massacred—or may one day become such. Each of us might be victim, or executioner. No one is exempt. That ambiguity, that impossibility of certainty—that's what matters to me.

That's why I like the idea of characters from different countries. It's not just about hearing different languages—it's about staging a fragmented geography. Refusing to assign origin, nationhood, a fixed map to the story is also a way to allow it to speak universally—without judgment.

Creation Through Encounter

As often in my process, I opened the rehearsals to figures from other disciplines. Their stories, gestures, and presences fed the imaginary of the piece.

Anne-Claire Legendre, counsellor for North Africa and the Middle East to the French Presidency, inspired the character of a UN investigator. Her experience—of diplomacy, war, and navigating a male world in a woman's body—allowed me to grasp what it means to “negotiate” amidst violence, to speak peace, to embody diplomacy. Her elegance, lucidity, and power became scenic elements.

We also worked with Vinciane Pirenne-Delforge, historian and professor at the Collège de France, specialist in ancient Greek religion. She illuminated the difference between sacrifice and slaughter; the meaning of blood; the ritual symbolism of tragedy. Her insights placed elements of the piece in historical and anthropological perspective.

Lastly, we spoke with lawyer Delphine Meillet about justice. What does it mean to defend someone guilty? What does it mean for the guilty to survive their crime? What is a sentence? These encounters nourished the fiction. They gave it human and political density—without ever confining it.

Interview conducted by Charlotte Farcet and Fanély Thirion, 17 June 2025

They had dug a large hole in the empty lot that used to host fairs, the kind where pigs were gathered for sale, and the bodies had been laid out side by side – twenty-three child corpses, like broken birds. Then, when the time came to lower them into the pit, a man began to bark. He began to bark – as one might say he began to weep – but he barked instead, with his three children lying at his feet, his reason gone, his heart annihilated. He started running in circles around the mass grave, tearing off his clothes, barking, barking, yelping – I no longer know – perhaps he no longer had words, this man. He had no language left, nothing with which to curse those who had done this to him.

Unable to go mad enough to forget it all, unable to truly become a wild beast, he remained trapped within that abominable instant. He leapt, as if trying to leap into another era. He lifted his head toward the clouds and unleashed his furious barking, and no one tried to calm him.

And I, watching him, could not have known that his barking would soon become my own. I could not have known. Who could have known?

Memory of a Massacre, excerpt from a working draft of L'Amour, Wajdi Mouawad

“Neither religion nor society, as such, are part of the vocabulary of the ancient Greeks”; they are “concepts developed for operational purposes in order to question the past [...] The effort of Greek philosophy to think the world in a complete and complex way was the product of an intellectual construction that was not religious in nature. Not only was no creed imposed in advance, but debate thrived: the Sophists, Plato, Aristotle, the Stoics – none of them agreed with one another. Intellectual ferment among Greek polytheists was intense, yet it is monotheism that would ultimately bring forth the notions of humanity and love. Between Greek Eros and Christian Agape, there is a complete transformation.”

Vinciane Pirenne-Delforge, Inaugural lecture at the Collège de France, December 7, 2017, *Greek Polytheism as an Object of History*, Fayard, 2024

Biographies

Wajdi Mouawad

Born in Lebanon in 1968, Wajdi Mouawad fled the country for France between the ages of 10 and 15, before settling in Québec, where he lived until the 2000s. He has written and directed adaptations of classical and contemporary works as well as his own texts, published by Leméac / Actes Sud. In addition to theatre, he has written children's stories and two novels: *Visage retrouvé* (2002) and *Anima* (2012), which received multiple awards. His works, translated into twenty languages, have been published or performed across five continents. Alongside awards for specific plays and productions, Mouawad has been repeatedly honored for his entire body of work — named Chevalier of France's National Order of Arts and Letters (2002), of the Canadian Order (2009), and the National Order of Québec (2010). He also received the SACD Francophonie Prize in 2004, an honorary doctorate from the École normale supérieure lettres et sciences humaines in Lyon, and the Grand Prix du Théâtre from the Académie française in 2009.

A graduate of Canada's National Theatre School in 1991, he co-founded his first company, Théâtre Ô Parleur, with actress Isabelle Leblanc, with whom he created *Littoral* in 1997 — a play he later adapted for cinema in 2005. As an actor, he has performed in his own works and under the direction of artists such as Brigitte Haentjens, Dominic Champagne, and Stanislas Nordey — notably in Camus' *The Just Assassins* in 2010. He has also appeared in Jihane Chouaib's *The Dreamed Land*, Chloé Mazlo's feature debut *Skies of Lebanon*, and more recently, *Anatomy of a Fall* by Justine Triet.

As a director, Mouawad explores the work of authors such as Shakespeare, Euripides, Wedekind, Chekhov, as well as contemporary voices including Naji Mouawad, Irvine Welsh, Edna Mazia, and Louise Bombardier. While directing the Théâtre de Quat'Sous in Montreal

from 2000 to 2004, he created *Incendies*, which was later adapted for film by Denis Villeneuve in 2010. His work was first presented in France at the Francophonies Festival in Limoges and at Théâtre 71 in Malakoff, before touring Europe with productions such as *Forêts* (2006). From 2007 to 2010, he directed the French Theatre at Canada's National Arts Centre in Ottawa and was an associate artist at the Avignon Festival in 2009, where he premiered the tetralogy *Le Sang des promesses*. In 2011, he launched his French company Au Carré de l'Hypoténuse while continuing to work with his Québec-based company Abé Carré Cé Carré at Le Grand T in Nantes. Alongside his creation *Temps* at the Schaubühne, he began staging all seven of Sophocles' tragedies as a trilogy of thematic cycles — *Des Femmes, Des Héros, Des Mourants* — culminating in the full-day performance *Le Dernier jour de sa vie* for Mons 2015, European Capital of Culture, and in parallel, *Avoir 20 ans en 2015*, a five-year project involving fifty teenagers.

His first production as director of La Colline — théâtre national, where he was appointed in April 2016, was *Tous des oiseaux*. Performed more than 150 times in France and abroad, it won the Grand Prize and Best Scenic Design Award from the French Critics Association. He went on to create *Notre innocence* (2018), *Fauves* (2019), *Mort prématurée d'un chanteur populaire dans la force de l'âge* with musician Arthur H (2019), a new version of *Littoral* (2020), *Racine carrée du verbe être* (2022), and *Journée de nocces chez les Cromagnons* (2024). At the same time, several earlier productions have continued to tour, including the solo piece *Inflammation du verbe vivre* (from the *Des Mourants* cycle), and the *Domestique* cycle: *Seuls* (nearly 250 performances since 2008), *Sœurs* (which marked its 100th performance at La Colline in 2020), and *Mère* (2021).

Among his external projects are *Créatures*, an installation at the Château des Ducs de Bretagne in Nantes (2015), and *La Page*

manquante, an exhibition commissioned by the Cité internationale de la bande dessinée et de l'image in Angoulême (2021). He has also worked as a writer with Krzysztof Warlikowski (*A Streetcar Named Desire*, *African Tales*, *Phèdre(s)*) and directed operas including *The Abduction from the Seraglio* by Mozart (Opéra de Lyon and Toronto, 2016), *Oedipe* by Enescu (2021), *Pelléas et Mélisande* (Paris Opera, 2025), and *Iphigénie en Tauride* at the Opéra-Comique (fall 2025). In 2025, Wajdi Mouawad holds the annual chair *The Invention of Europe through Languages and Cultures*, created in partnership with the French Ministry of Culture, at the Collège de France.

with

Juliette Binoche as Wediaa

Juliette Binoche began her film career with Jean-Luc Godard's *Hail Mary*, gaining recognition the following year in André Téchiné's *Rendez-vous* (1985). This was followed by *Mauvais Sang* and *The Lovers on the Bridge* by Leos Carax, Philip Kaufman's *The Unbearable Lightness of Being* (1988), and Louis Malle's *Damage*. Her performance in Krzysztof Kieslowski's *Blue* earned her the Best Actress Award at the Venice Film Festival in 1993, the César for Best Actress in Paris, and a Golden Globe nomination. Chosen by Anthony Minghella to play Hana in *The English Patient*, she won the Academy Award for Best Supporting Actress and the Silver Bear for Best Actress at the Berlin International Film Festival.

She later collaborated with Michael Haneke in *Code Unknown* and *Hidden*. Her international appeal is further demonstrated by roles in Hou Hsiao-hsien's *Flight of the Red Balloon* (2007) and Abbas Kiarostami's *Certified Copy* (2010), which won her the Best Actress Award at Cannes. She has also worked with Bruno Dumont in *Camille Claudel 1915* and *Slack Bay*, Lasse Hallström in *Chocolat* (earning her another Oscar nomination), and Olivier Assayas, with whom she made three films, including *Clouds of Sils Maria*. Her collaboration with director Claire Denis also resulted in three films, including *Let the Sunshine In*. In 2019, she starred in *The Truth* by Japanese filmmaker Hirokazu Kore-eda, presented at the Venice Film Festival. She returned to Cannes with *Between Two Worlds* by Emmanuel Carrère in 2021 and *The Taste of Things* by Tran Anh Hung in 2023.

Coming from a family of artists, Juliette Binoche has also cultivated a passion for theater. In 2008, she co-created *IN-1*, a dance and acting performance with Akram Khan, touring internationally for 18 months. In 2017, she partnered with pianist Alexandre Tharaud to create *Vaille que vivre*, based on the songs of Barbara. On stage, she has appeared in *The Seagull* by Chekhov directed by Andrei

Konchalovsky at the Odéon in Paris, Pirandello's *Clothing the Naked* directed by Jonathan Kent in London, *Miss Julie* by Strindberg directed by Frédéric Fisbach, *Betrayal* by Harold Pinter directed by David Leveaux in New York, and *Antigone* by Sophocles directed by Ivo Van Hove on an international tour.

Violette Chauveau as Jovette

Trained at the Conservatoire d'art dramatique de Montréal, Violette Chauveau has appeared in over sixty theatrical productions in Québec and internationally, and has participated in numerous television and film projects.

On stage, she originated the role of Edwige in *Les mains d'Edwige au moment de la naissance* by Wajdi Mouawad (dir. André Brassard, 1999), played Albertine in *Le Passé antérieur* by Michel Tremblay (dir. André Brassard, 2003), Jennifer in *The Treatment* by Martin Crimp at the Festival TransAmériques (dir. Claude Poissant, 2005), and Eve in *L'Imposture* by Evelyne de la Chenelière (2009). In 2011, she received the Prix Denise Pelletier for her portrayal of Medea (*Médée* by Euripides), directed by Caroline Binet, and in 2015, the Critics' Prize for her performance as Simone in *Une vie pour deux* (E. de la Chenelière), directed by Alice Ronfard. The following year, she appeared in *Warda* by Sébastien Harrisson, directed by Michael Delaunoy at Le Rideau de Bruxelles, and in *Tartuffe* by Denis Marleau at the Théâtre du Nouveau Monde. She played Clytemnestra in *En dessous de vos corps je trouverai ce qui est immense et qui ne s'arrête pas* by Steve Gagnon (dir. Vincent Goethals, 2017), then again as Clytemnestra in *Electra* by Sophocles (dir. Serge Denoncourt, 2018), and as Corinne in *AlterIndians* by Drew Hayden Taylor (dir. Xavier Huard, 2021).

In 2023, she took part in the premiere of *Le Projet Riopelle* by Robert Lepage and, that same year, portrayed AB (André Brassard) in Olivier Choinière's solo piece *La Dernière Cassette*, a performance that earned her a second Critics' Prize. She also played Pamela Kant and Marcia in Virginie Despentes' theatrical

trilogy *Vernon Subutex* at Usine C (dir. Angela Konrad).

In the winter of 2026, she will take on the role of Lady Macbeth in *Macbeth*, directed by Robert Lepage at the Théâtre du Nouveau Monde in Montreal.

On the big screen, she has notably appeared in *Laurence Anyways* by Xavier Dolan (2012), *Miraculum* by Podz (2014), and *La Révision* by Catherine Therrien (2022).

On Québec television, she recently appeared in all five seasons of *Madame Lebrun*, the second season of *Sans rendez-vous*, the final season of *Le Monde de Gabrielle Roy*, as well as in the thriller *Corbeaux*.

Danai Epithymiadi as Megara

Danai Epithymiadi is a Greek playwright, director, and actress. She studied theatre and playwriting at London Metropolitan University and the University of Salford in the UK, then trained as an actress at the American Academy of Dramatic Arts in New York. Her debut short film *All the Time in the World* won the 2022 Iris Award from the Hellenic Film Academy for Best Student Film. She developed a stage adaptation of the same name, which she wrote, directed, and co-performed with Yannis Karaoulis. The play won a prize at the MYTHOS International Festival and was presented at La Colline – Théâtre national in Paris in 2024.

As an actress, she has collaborated with the Athens and Epidaurus Festival and the National Theatre of Northern Greece in productions such as *Incendies* by Wajdi Mouawad (dir. Io Voulgaraki), *The History of Self-Sacrifice* by Vassilis Mavrogeorgiou, and *Iphigenia in Aulis* by Euripides (dir. Yannis Kalavrianos). She has also performed in *All My Sons* by Arthur Miller (dir. Yannis Moschos), *The Third Wedding Wreath* by Takhtsis (dir. Constantinos Markoulakis), *Concrete Beach* by and with Vassilis Mavrogeorgiou, *Romeo and Juliet* by Shakespeare (dir. Constantinos Rigos), *The Crucible* by Arthur Miller (dir. Nikos Haniotakis), and *The Misanthrope* by Molière (dir. Ioli Andreadi).

Her screen work includes roles in the TV series *Min arhizeis ti mourmoura* and *Call Me Mom* (dir. Antonis Aggelopoulos), *The Bridge* (dir. Yannis Haritides), and *The Punisher* (dir. Michalis Konstantatos), as well as films by directors Basile Doganis and Dimitris Nakos.

Daria Pisareva as Assia

Born in Moscow to a family of footballers and of Russian, Iraqi, and Ukrainian heritage, Daria Pisareva began her artistic journey in adolescence, training in classical, modern, jazz, and ballroom dance.

In 2015, she graduated with distinction from the international acting program of the B. Shchukin Theatre Institute (Vakhtangov Theatre) in Moscow, based in Geneva. Between 2012 and 2016, she performed in a range of theatrical productions in French, Russian, and English across various venues in French-speaking Switzerland, as well as in Paris and Moscow.

In 2016, she took part in the Avignon Off Festival, performing alongside actress Regina Bikkinina in *Les Scènes inconnues*, a work inspired by Strindberg, Chekhov, and Pushkin, directed by Anatoly Shuliev.

Her screen work includes several films, notably *Loveless (Faute d'amour)* by acclaimed director Andrey Zvyagintsev. In 2018, she was granted a French «passeport talent,» allowing her to continue her professional activities in France. In 2022, she played the lead role in the short film *Les Neiges électriques*, directed by Quentin L'Helgoualc'h and produced by Le Fresnoy – Studio national des arts contemporains.

In addition to her work as an actress, she trains in stage combat with professional stunt teams and contributes to video game projects through motion capture. She also took part in a dance performance and a staged reading during the Echo of Lubimovka Festival in Paris. In 2023, she portrayed Nancy in *Dickens Fantasy*, an immersive theatrical experience choreographed by Ioulia Plotnikova.

Leora Rivlin as Europe

An actress, playwright, and singer born in Israel, she made her debut at age 13 in *The Visions of Simone Machard* by Bertolt Brecht at the Habima National Theatre in Tel Aviv, then studied at the London Academy of Music and Dramatic Arts. Among the leading roles she has played throughout her career are parts in *A Streetcar Named Desire* and *Sweet Bird of Youth* by Tennessee Williams, *The Seagull*, *The Cherry Orchard*, and *The Three Sisters* by Chekhov, *Macbeth* by Shakespeare, *The Young Girl and Death* by Ariel Dorfman, *Return to the Desert* by Koltès—which earned her Best Actress of the Year in 2001—*Soul of a Jew* and *Shooting Magda* by Joshua Sobol, *Tartuffe* by Molière, *Marriage Play* by Edward Albee, *The Accident* by Hilel Mitzlunkin (for which she won Best Actress in 2004), *Harper Regan* by Simon Stephens, *Evening*, *Mother* by Marsha Norman, *All My Sons* and *Death of a Salesman* by Arthur Miller, *Hefez* and *A Laborious Business* by Hanokh Levin, *The Revisionist* by Jesse Eisenberg (where she won Best Actress in 2014), *Glorious – Florence Foster Jenkins* by Peter Quilter, and *All Birds* by Wajdi Mouawad, created at La Colline in 2017.

She also co-founded two theater companies: the first, *Bamat Hasakanim* in 1966, which participated in the overhaul of theatrical performance in Israel, and the *Herzeleya Theatre Ensemble* in 2000. Her career also includes numerous roles on television and in film, such as *My Name is Dana* and *I am an Alcoholic*, *The Dress*, *The Dreamer*, *Krovim Krovim* (Near Ones, Dear Ones), *The Menashe Tribe*, *The Place*, *The Good Policeman*, and *She Who Returns Home*, for which she won the 2012 Ofir Award for Best Supporting Actress. In 2024, she received Best Lead Actress for the series *6 Figures* (Kan 11, Netflix), and the following year, Best Supporting Actress at the Israeli TV Awards for the series *Berlin Blues*. Her first play as a writer, *Tamara*, premiered at the Habima National Theatre in 2002, followed in 2006 by *Good Intentions* at the Herzelya Theatre. She wrote the lyrics for two albums, *ISHA NOSA'AT* in 2014 and *BE'IR ZARA* in 2021, which she performs on stage.

Emmanuel Schwartz as Zacharie

Bilingual and multifaceted, Emmanuel Schwartz moves seamlessly between acting, writing, and directing, across both stage and screen. For over a decade, he has received sustained support from leading cultural institutions such as the National Arts Centre in Ottawa, the Festival TransAmériques, La Chapelle Scènes Contemporaines, and the Centre du Théâtre d'Aujourd'hui. Within these frameworks, he has developed and presented his own original creations, including *Chroniques*, *Nathan*, *Alfred*, and *L'Exhibition*, while also collaborating with renowned artists such as Dave Saint-Pierre, Mani Soleymanlou, Jan Lauwers' Needcompany, and Wajdi Mouawad—appearing in the latter's *Forests*, *Littoral*, and *Skies*. In 2016, Schwartz was nominated by the ACAD for his portrayal of Lucky in *Waiting for Godot* directed by François Girard. He went on to win the award the following year for *Tartuffe* by Denis Marleau, with whom he had previously collaborated on multiple occasions. He reunited with Marleau once more in 2018 for *The Blue Tiger of the Euphrates*, and again in 2024 at La Colline – Théâtre national, performing in *Terrasses* alongside *The Blue Tiger*, both written by Laurent Gaudé.

Most recently, Schwartz has immersed himself in the world of Michel Tremblay, working closely with director Alice Ronfard on the monumental *La Traversée du Siècle*, a twelve-hour theatrical collage drawing from Tremblay's body of work. He later crossed the linguistic boundary of his native Montreal to perform the role of the son and narrator in the English version of Tremblay's autobiographical play *Encore une fois si vous le permettez*, presented under the title *For the Pleasure of Seeing Her Again*, in a luminous translation by Linda Gaboriau.

In 2023, Schwartz premiered *Le Partage*—a work he wrote, directed, and performed—at La Chapelle Scènes Contemporaines, followed by a presentation at the Théâtre français of the National Arts Centre in Ottawa.

On television, Schwartz has appeared in *Lâcher prise*, *Virage*, and *Dernière seconde*, and most

recently in one of the lead roles in the drama series *Hôtel*. He received the Géméaux Award for Best Actor in a Web Series in 2020 for his performance in *L'écrivain public*, a role that also earned recognition at festivals worldwide.

In film, he has worked with acclaimed directors including Xavier Dolan (*Laurence Anyways*), Denis Villeneuve (*Next Floor*), and François Girard (*Hochelaga, Land of Souls*), the latter performance earning him the Iris Award for Best Supporting Actor in 2018.

Schwartz served as spokesperson and later co-spokesperson for the 40th and 41st editions of the Rendez-vous Québec Cinéma in 2022 and 2023. He also teaches at UQAM and at the École de Théâtre professionnel du Collège Lionel-Groulx, where he directed the feature films *Projet Pigeons* and *L'Avenir*—the latter awarded Best Canadian Work at the Montreal International Festival of Films on Art (FIFA) in 2025.

Charlotte Farcet

Dramaturgy and Surtitles Concept

With training in theater and literature, holder of the agrégation in literature, and former student of the École normale supérieure, Charlotte Farcet is a dramaturge and actress. Attached to writing and creation, she collaborates with directors and authors such as Frédéric Fisbach, Norah Krief, Sara Llorca, Mélanie Laurent, Igor Mendjisky, Anaïs Allais Benbouali, Claire Bardainne, Adrien Mondot, Yannick Jaulin, and Jacques Nichet. In 2019, she contributed to the creation of *Medea Mountains* alongside Alima Hamel and Aurélien Bory, and *Points of No Return*. [*Quais de Seine*] by Alexandra Badea. Between July 2020 and June 2022, she was one of the guides of *La Parole nochère*, a poetic experience at La Colline. In 2022, she signed the dramaturgy for the young audience show *Gretel, Hansel and the Others* by Igor Mendjisky and reunited with Anaïs Allais Benbouali for the creation of *Par la mer* [*Quitte à être noyées*]. In 2023, she played Malou in the play *Proches*, written and directed by Laurent Mauvignier.

Since 2008, she has worked closely as dramaturge on Wajdi Mouawad's creations:

Seuls, Ciels, Temps, Des Femmes, Des Héros, Des Mourants (in which she also performed), *Tous des oiseaux, Fauves, Mort prématurée d'un chanteur dans la force de l'âge, Mère, Racine carrée du verbe être, Journée de noces chez les Cromagnons*, and *Œdipe and Pelléas and Mélisande* at the Opéra Bastille. At the request of Léméac/Actes Sud, she wrote the afterwords for *Le Sang des promesses* quartet—*Littoral, Incendies, Forêts, Ciels*—after having reissued the *General Collection of Dialogues of Tabarin and His Master* at Les Belles Lettres.

Emmanuel Clolus Scenography

Born in 1965, he studied at the Olivier-de-Serres School of Applied Arts before becoming assistant to set designer Louis Bercut. His meeting with Stanislas Nordey at the National Conservatory of Dramatic Art in Paris marked the start of a long collaboration, creating scenography for works such as *La Dispute* by Marivaux, *Les Justes* by Camus, *Se Trouver* by Pirandello, *Tristesse Animal Noir* by Anja Hilling, *Calderon, Pylade, Bête de style* and *Affabulazione* by Pasolini, *Par les villages* by Peter Handke, *Erich von Stroheim* by Christophe Pellet, *Qui a tué mon père* by Édouard Louis, *Berlin My Boy* by Marie Ndiaye, *What Must Be Said* by Léonora Miano, *Tabataba* by Bernard-Marie Koltès, and *Au Bord* by Claudine Galea at La Colline in 2022, *Journey to the East* by Christine Angot and recently *L'Hôtel du Libre-Échange* by Feydeau. He also collaborated on opera productions such as *The Blacks* by Genet and *Kafka's Metamorphosis* by Michael Lévinas, *Saint Francis of Assisi* by Olivier Messiaen, *Pelléas and Mélisande* by Debussy, *Melancholia* by Georg Friedrich Haas, *Lohengrin* by Wagner, *Lucia di Lammermoor* by Mozart, and recently *The Satin Slipper* by Marc-André Dalbavie.

He has also worked with directors Frédéric Fisbach, Pauline Bayle, Arnaud Meunier, Blandine Savetier, as well as Yasmina Reza with Anne-Marie la Beauté or Éric Lacascade on *The Summer Guests* and *The Lower Depths* by Gorky, *Vanya* by Chekhov, *Tartuffe* by

Molière, *Constellation* by Éric Lacascade, and the opera *La Vestale* by Spontini. He co-designed scenography with Christine Letailleur for *Hinkemann* by Ernst Toller, *Dangerous Liaisons* by Laclos, *Baal* by Brecht (presented at La Colline in 2017), and recently *Julie de Lespinasse* based on Julie de Lespinasse. He also collaborates with Guillaume Séverac Schmitz on *Richard II* and *Richard III* by Shakespeare and *The Duchess of Malfi* by Webster, as well as Simon Falguières on *The Ash Nest* and *The Stars*.

Moreover, he has designed all scenographies for Wajdi Mouawad's productions since *Forêts* in 2006, including operas such as *The Abduction from the Seraglio* by Mozart, *Œdipus* by Georges Enesco, and *Tous des oiseaux* which earned him the 2018 Critics' Prize for Best Scenic Elements, as well as *Fauves, Mort prématurée d'un chanteur dans la force de l'âge, Mère, Racine carrée du verbe être*, and *Journée de noces chez les Cromagnons*. In 2023, he created the scenography for *Proches* by Laurent Mauvignier and *Les Personnages de la pensée* by Valère Novarina, both premiered at La Colline. He has over a hundred scenographic creations to his credit alongside frequent work as an educator and trainer.

Laurent Schneegans Lighting Design

He began in 1983 as a lighting technician and general tour manager for Jean-Louis Martin Barbaz and Laurent Pelly. From 1996 onward, he has fully devoted himself to creation, designing lighting for theatre, dance, opera, and street performances. He has notably worked with Guy-Pierre Couleau, Arnaud Meunier, Paul Desveaux, Philippe Bertin, Jean-Pierre Andréani, Edmunds Freibergs, Brigitte Jaques-Wajeman, Sylvain George, Flore Lefebvre des Nöettes, Pauline Ribat, and Emmanuelle Laborit. In 2021, he designed the lighting for *Pour autrui* by Pauline Bureau, *Les Imprudents* by Isabelle Lafon, whom he reunited with in 2023 for *Je pars sans moi*, and the following year for the creation of *Cavalières*. He also designed the lighting for *Expérience #1* by Samuel

Gallet, *Choréographiques* by Hervé Tullet and in 2024 for *Expérience #2 – On est là!* by Pauline Sales, directed by Paul Desveaux. He worked again with this director on *Lost in Stockholm* in 2025. He participated in the creation of *Les Gardiennes* by Nasser Djemaï and has collaborated with choreographers Paco Dècina, Lionel Hoche, Alexandra N'Possee, Tango Ostinato, Valéria Appicella, Thomas Chaussebourg, Helge Letonja, and Sylvère Lamotte. He designed the lighting for operas by Laurent Cuniot, the Firebird Ensemble in Los Angeles, the Ensemble Intercontemporain, as well as those of Morgan Jourdain and Rodolphe Fouillot for the Paris Opera Academy. In 2010, he created a light installation around Foucault's Pendulum, titled *Luminance of Bright Eclipses*, for Nuit Blanche in Paris. Additionally, he regularly conducts lighting workshops in France and abroad and also photographs the productions he lights.

Alex Drakos Ktistakis Music composition

Musician and composer, Alex Drakos Ktistakis holds a postgraduate degree from the Department of Music Studies at the Ionian University in Corfu. For several years, he has developed an artistic career enriched by musical creation for theatre and the international jazz scene. As a composer for the performing arts, he regularly collaborates with directors in Greece and abroad. His work for the stage has won several national composition awards. Some of his pieces have premiered in emblematic venues, including the Ancient Theatre of Epidaurus. Alongside his composing activities, he has built a career as a performer, appearing at Carnegie Hall, Sydney Opera House, Barbican Theatre, Palau de la Música Catalana, and the Odeon of Herodes Atticus, among others. He has also contributed to numerous Greek and international recordings. Committed to teaching, he has lectured at the Ionian University, the Modern Music School International in Germany, and Lab Music Education in Greece. He currently teaches in the Department of Music Studies at the National and Kapodistrian University of Athens. He has also created and presented musical programs for

television, including a documentary series for the Hellenic Parliament channel and several concerts produced by the Stavros Niarchos Foundation.

Annabelle Maillard Sound Design

After earning a degree in audiovisual studies from the University of Brest, Annabelle Maillard joined La Colline in 2017 as a sound apprentice. There she met Wajdi Mouawad and his sound design team, notably Sylvère Caton and Michel Maurer. She subsequently took charge of sound management for the productions *Mère* in 2021 and *Racine carrée du verbe être* the following year, then participated in the creation of *Journée de noces chez Cromagnons*. In parallel, she tours with productions by several directors including *La Seconde Surprise de l'amour* by Alain Françon, *J'ai des doutes* by François Morel, and *Le Périmètre de Denver* by Vimala Pons.

Isabelle Flosi Costume Design

Born in 1965, she grew up in Senegal and Mauritania before settling in France at age fifteen. Having practiced dance from a young age, she joined a contemporary dance company in Tunis, which encouraged her to deepen her artistic culture. After studies in economics, preparatory classes, and a BTS in international trade, she completed a master's in dance with a scenography option at Paris IV. To fund her studies, she applied to La Colline shortly after its opening as a dresser, then helped create the theatre's costume department. She quickly collaborated on creations by Alain Françon, closely assisting Patrice Cauchetier on costumes, then worked with Stéphane Braunschweig alongside Thibault Vancraenenbroeck. She is particularly devoted to dramaturgical and historical research, while maintaining dressing duties in rehearsals and performances to foster a close connection with the stage and actors, leading her frequently on tour. After designing costumes for *Caeiro!* (after Pessoa) directed by Hervé Pierre, *Gênes 01* by Paravidino with Victor Gauthier-Martin, *Au but* by Thomas

Bernhard, *Nina, c'est autre chose* by Michel Vinaver directed by Guillaume Lévêque, she assisted Emmanuelle Thomas on *Tous des oiseaux*, *Fauves*, and *Mort prématurée d'un chanteur populaire dans la force de l'âge* by Wajdi Mouawad, as well as on the creation of costumes for *House* by Amos Gitaï and *James Brown mettait des bigoudis* by Yasmina Reza. Recently, she designed costumes for *Lourdes* by Paul Toucang, *Notre innocence*, *Littoral*, and *Journée de noces chez les Cromagnons* by Wajdi Mouawad, *Je pars sans moi* and *Cavalières* by Isabelle Lafon, and *T'embrasser sur le miel* by Khalil Cherti.

Cécile Kretschmar Makeup and Hair Design

After earning a vocational diploma in hairdressing and training at a makeup school, Cécile Kretschmar designs makeup, wigs, masks, and prosthetics for numerous theatre and opera productions, working with directors such as Jacques Lassalle, Jorge Lavelli, Didier Bezace, Luc Bondy, Bruno Boeglin, Jean-François Sivadier, Jacques Vincey, Jean-Yves Ruf, Peter Stein, Macha Makeïeff, Ludovic Lagarde, Jean Bellorini, Marcial di Fonzo Bo, Élise Vigier, Pierre Maillet, Yasmina Reza, Wajdi Mouawad, Alain Françon, Phia Ménard, Pauline Sales, Emmanuel Daumas, Andrés Lima, the Marthe collective, and Laure Werckmann.

In 2024, she created hair and makeup for the productions *Zazie dans le métro* directed by Zabou Breitman and *Dom Juan* by Molière directed by Macha Makeïeff. At the Théâtre des Champs-Élysées, she designed masks, wigs, and makeup for Vivaldi's opera *Olympiades* directed by Emmanuel Daumas. That same year, she worked with artists Christian Hecq and Valérie Lesort on the creation of *Les Sœurs Hilton* at Théâtre des Célestins. She continues collaborating with Pauline Sales on *Les Deux Déeses* and with Wajdi Mouawad on *Journée de noces chez les Cromagnons* and the opera *Pelléas et Mélisande* premiered at Opéra Bastille in March 2025. With Spanish author and director Andrés Lima, she designed character profiles for the show *Schock 1936*, created at the National

Drama Centre in Madrid.

Recently, she designed makeup and hair for *Terrasses* by Laurent Gaudé, directed by Denis Marleau at La Colline, and worked with young companies including the Marthe collective for *Vaisseau Famille* at MC2 in Grenoble and the Lucie Warrant company for *Croire aux fauves*, directed and performed by Laure Werckmann. In 2023, she collaborated for the first time with director Amos Gitaï on the creation of *House* at La Colline, and reunited with him the following year for his film *Why War* and *Golem* this year again at La Colline.

In cinema, she created and fabricated masks for Albert Dupontel's *Au revoir là-haut*, the short film *Son altesse protocole* by Aurélie Reinhorn, and contributed to makeup and hair design for *La Grande Magie* by director Noémie Lvovsky.

Cyril Anrep Assistant Director

Trained at the Conservatoire National Supérieur d'Art Dramatique, Cyril Anrep then acted in theatre under directors such as Éric Ruf, Brigitte Jaques-Wajeman, and Emmanuel Demarcy-Mota, with whom he collaborated for over ten years at La Comédie de Reims and Théâtre de la Ville. He also worked with Sylvain Creuzevault, Olivier Balazuc, Richard Brunel, Árpád Schilling, and Bérengère Jannelle. He appears on television and in films by Charles Gassot, Akim Isker, Pascal Chaumeil, and Dona Vermeer. As a director, he staged *Une saison en enfer* by Rimbaud at La Comédie de Reims, *Britannicus* by Racine, and *Bleu* by Rémi de Vos at Théâtre Paris-Villette. He is also an acting coach for many film and theatre actors, having supported Wajdi Mouawad's creations *Mort prématurée d'un chanteur populaire dans la force de l'âge*, *Mère*, *Racine carrée du verbe être*, and recently *Journée de noces chez les Cromagnons* as assistant director. In 2023, he acted in *Proches*, written and directed by Laurent Mauvignier at La Colline.

Basile Doganis Greek Translation and surtitles

Basile Doganis is a Franco-Greek screenwriter and filmmaker, as well as a dramaturg and translator. A graduate of the École normale supérieure, he holds an agrégation and a doctorate in philosophy. During several extended stays in Japan, he authored *Le Silence dans le cinéma d'Ozu* and *Pensées du corps. La philosophie à l'épreuve des arts gestuels japonais* (on dance, theatre, and martial arts).

Formerly a lecturer at the École normale supérieure in Lyon, he later devoted himself to writing and directing for cinema. His work includes the short fiction films *Le Gardien de son frère* (2012) and *Journée d'appel* (2014), followed by his debut feature film *Meltem* (2019) and the documentary *Altérations / Kô Murobushi*.

In theatre, he is currently an associate dramaturg at La Colline – National Theatre. In 2024, he served as dramaturg and translator for *All the Time in the World* (*Tout le temps du monde*) by Danaï Epithymiadi.

Alongside his cinematic and theatrical endeavors, Basile Doganis works as a translator and interpreter, fluent in French, Greek, English, and Japanese. He has collaborated with a wide range of artists, including Wajdi Mouawad, Takeshi Kitano, Min Tanaka, Kô Murobushi, Theo Angelopoulos, and Patrice Chéreau.

Linda Gaboriau English Translation

A native of Boston, Linda Gaboriau moved to Montreal in 1963 to pursue her studies at McGill University, where she earned both a BA and an MA in French language and literature. She went on to work as a journalist and producer for CBC and Radio-Canada, as well as a theatre critic for the *Montreal Gazette*. She later served as a consultant, dramaturg, and coordinator of international exchange projects, notably for the Centre des auteurs dramatiques in Montreal. From 2002 to 2007, she was the founding director of the Banff International Literary Translation Centre. Over the course of her career, she has translated more than 130 plays from

French to English, representing a wide range of Quebec playwrights, including Michel Marc Bouchard, Normand Chaurette, Daniel Danis, René-Daniel Dubois, Jasmine Dubé, Michel Garneau, Gratien Gélinas, Jovette Marchessault, Wajdi Mouawad, and Michel Tremblay. Her recent theatrical translations include *Birds of a Kind* (*Tous des oiseaux*) by Wajdi Mouawad and *Embrasse* by Michel Marc Bouchard. Her literary translations span novels, essays, short stories, and memoirs by authors such as Marie-Claire Blais, Jean-Marc Dalpé, Pierre Morency, Wajdi Mouawad, Lise Tremblay, and Michel Tremblay.

She has also adapted works for the screen, including *Lilies* (*Les Feluettes*) by Michel Marc Bouchard, directed by John Greyson, and *The Girl King* (*La Reine garçon*), also by Bouchard, directed by Mika Kaurismäki.

Gaboriau's translation work has been widely acclaimed and recognized with numerous awards across Canada, including the Lambda Literary Award for Drama in New York in 2014 for her translation of *Tom at the Farm* (*Tom à la ferme*) by Michel Marc Bouchard. She is a three-time recipient of the prestigious Governor General's Award for Translation, for *Cendres de cailloux* by Daniel Danis (1996), *Forests* (*Forêts*) by Wajdi Mouawad (2010), and *Birds of a Kind* (*Tous des oiseaux*) by Wajdi Mouawad (2019).

In recognition of her outstanding contributions to literary translation, she was appointed Member of the Order of Canada in 2015, named Officer of the National Order of Quebec in 2023, and invested as a Companion of the Ordre des arts et des lettres du Québec in 2024.



* I didn't sign up for this!