

Viande hachée du Caire & Viande hachée des grisons present



Un Album

by **Laëtitia Dosch**

with the collaboration of Yuval Rozman
creation 2015

Creation June 4th to June 7th 2015: L'Arsenic – Centre d'Art, Lausanne
(Switzerland)

September 25th & 26th 2015: Théâtre des Bernardines, festival actoral,
Marseille

October 1st & 2nd 2015: Théâtre de Vanves, dans le cadre de FOCUS,
avec l'Institut Français et l'ONDA

November 20th to 28th 2015: La Comédie de Reims – CDN

March 23rd & 24th 2016: le phénix – Scène nationale de Valenciennes
Cabaret de Curiosité

Viande hachée du Caire (FR)

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VIANDE HACHÉE DU CAIRE / VIANDE HACHÉE DES GRISONS

Un Album

Artistic director & performance

Laetitia Dosch

Associate director, writing support

Yuval Rozman

Artistic collaborator

Fanny de Chaillé

Set design

Nadia Lauro

Light design

Jonas Buhler

Administration CH

**mm – Michaël Monney,
Alexandre de Charrière**

Administration FR, production, touring,
press

**AlterMachine – Elisabeth Le Coënt,
Camille Hakim Hashemi avec Noura
Sairour**

Production : Viande hachée du Caire et Viande hachée des grisons

Coproduction :

le phénix – Scène nationale de Valenciennes

Arsenic, centre d'art scénique contemporain – Lausanne (Suisse)

Centre Culturel Suisse à Paris

With the support of :

actoral 2015

La Comédie de Reims – CDN

Le Centre dramatique national d'Orléans

Théâtre de Vanves

Ville de Lausanne

Loterie Romande

la Fondation Nestlé pour l'Art

Ernst Göhner Stiftung

L'ONDA

La SPEDIDAM

Pro Helvetia, Fondation Suisse pour la culture

Un Album – Notes of intention



I wish Zouc could still create today, that she could depict our times. With the same set design, the same outfit, the same accessory, her chair.

I wish she'd continue using the fourth wall, never speaking in her own name and disappearing behind her characters, leaving us alone to watch, to judge what's funny and what's not.

We would watch this little girl alone, having fun and worrying, appropriate others, go from a girl scout leader to a schizophrenic to a gynaecologist, as if she was trying to understand, going through other bodies, the essence of these fragile, comical, dark and lonely times.

Of all humourists, she is the one who could better express their strangeness and diversity. But here we are, Zouc is retired, her stage setting and her method are still here.

I would like to use them as a remedy.

I would like to become Zouc. Make an *Album* 2015.

Adopt her work process: meet people, from different social backgrounds, make of them models that I can copy, models speaking of themselves but also speaking about me, as it was always the case for her.

Being Zouc is first of all a process of travelling through the world of the human, which requires to be open to different backgrounds, ages, genders, life conditions.

And consider them kind of like brothers. Because in order to perform like Zouc did, it's not enough to imitate, to mime. You have to totally appropriate the other, feel their profound essence and in it, find something of yourself.

Being Zouc is a humanist journey, a journey talking about despair, pettiness, life pulsions, social tics, cruelty, looking at the darkness up-close and transforming it into something laughable and tender.

I would like to have this look on my times.

Do as if Zouc was in my life, in my place, and was doing *Un Album* based on it.

Laetitia Dosch
December 2013

Un Album, a haunted (but joyful) show

I often begin my creation work by looking for a model structure in which I think I recognize myself, then I copy it, and then I make it explode to find myself in it.

I'm reading again this note dating back to the very beginning of the project and, my album now being done, I realise that what I'm the least interested in in Zouc is that she's a humourist.

What I mostly tried to reproduce is the free form her shows could have:

a documentary with my body, sort of a choreographic and vocal score of the intimate, or a song of these times.

Because it really is our times I'm trying to talk about through what the 80 characters of this *Album* are living and going through.

I think the economic (and social) crisis we are going through is concretely rubbing off on us. I think for example that a man undergoing a lot of pressure at work will have a different daily connection to the people he passes by in the streets, to his wife, to his children.

In artistic residencies and on tour through France for more than a season, we have built this performance on my observations. It was all about collecting around me the traces, the gestures, the human relations where certain uneasiness filters through, and make them interact together, cutting off one another, answering to one another, contradicting one another. Applying to a show's dramaturgy the principle of free association used in psychoanalysis to translate this latent global worry.

The set design we imagined is like the translation of the memory of these meetings and observations, populated with traces, phantoms which shadows are still visible.

In *Un Album*, characters are dying, leaving each other, dancing, educating their children.

Some are scratching their head or laughing when they're afraid.

Some situations are funny, other dramatic, and I try to embody each character, each situation with a distance. The creation process invented by Zouc is allowing this. It is what allows one to be funny, cruel, sensitive, offbeat; to go looking for a ambiguous laugh, tinted with affection, or fear, or sometimes disgust, which pinches your heart.

Laetitia Dosch
October 2015

Un Album, third part of a trilogy on the entertainer

After *Laetitia fait péter...* created with Anne Stefens and Jeff Koons at Versailles, *Un Album* closes the trilogy of one-woman-shows, trying to bring forward the communication principles between the one who is watching and the one who is seen. The character performing the show is the theme of the show, not what he does.

Un Album - The Team



Laetitia Dosch is a swiss-french actress, dancer, writer, and stage director. As a dancer she has worked with Marco Berrettini, Maria La Ribot, Massimo Furlan in several shows.

She also played Shakespeare with Jean Yves Ruf in *Measure for Measure* in 2008 and with Melanie Le Ray in 2014 in *The Taming of the shrew*.

As a movie actress she has mainly played the main part in *La Bataille de Solferino*, and then worked with Christophe Honoré, portuguese director Gabriel Abrantes, belgian director Guillaume Senez, Maiwenn and Catherine Corsini .

She has been doing her own stage work since 2010, mainly solos. The first one, *Laetitia fait péter...* was a piece about an entertainer having troubles entertaining (performed at Centre Pompidou last April), and then *Klein* (Ménagerie de Verre, 2014) was about Botho Strauss's text *Big and Small*.

She also made a magic dog performance for the Fondation Cartier pour l'Art Contemporain, and different works at the actoral festival, Marseille.

She writes on actors for the *Cahiers du Cinéma*.

Yuval Rozman, (associate director)

After studying at the National Conservatory of Dramatic Arts in Tel Aviv and then in New York, Yuval Rozman (born in 1984) creates Ensemble Voltaire in 2010 and developed his own work, presented in France, the Czech Republic, the United States and Israel. *Ensemble Voltaire* was formed in May 2010 under the leadership of Yuval Rozman, its artistic director. Since then, the Ensemble has received honors and first prize in the International Theater Festival C.A.T Tel Aviv in 2011 for the show *Cabaret Voltaire* : best play, best original score, best choreography, best director & ensemble work. He also collaborates with choreographers, filmmakers & international artists such as : Adi Nes, Eytan Fox, Mohammad Bakri, Ofira Henig, Hubert Colas. In 2013, he presented a mise-en-space *Jecroisenunseuldieu* by Stefano Massini theater du Merlan - Scène nationale, and in 2014 a mise-en-space *Sight is the Sense that Dying People Tend to Lose First* by Tim Etchells with Laëtitia Dosch, both as part of the ActOral festival. Currently, he lives in Paris and works with Laetitia Dosch on her new creation *Un Album* (Arsenic Theatre, *actoral* festival), as an actor for a new production of *The Taming of the Shrew* by Shakespeare (TNB, Theatre de la ville Paris) and on his new play T.B.M -*Tunnel Boring Machine*, which will premiere on 2017.

Fanny de Chaillé (artistic collaborator) is a French choreographer, visual artist.

She has been working as an assistant with Gwenaël Morin, Daniel Iarriou, Rachid Ouramdane, Alain Buffard.

Since 1996, she has been creating her own plays, among others, *KaraoKurt* (1996), and *the Human Library*, which were performed all over the world.

From 2009 to 2012, she has been associated artist for the Theatre de la Cité Internationale, making *Je suis un metteur en scène japonais*.

She then became artistic director for Beaubourg's Nouveau Festival in 2013, programming artists and playing *Gonzo Conference*, a play about Rock'n Roll music.

Her last piece, created with Annette Messager, *La Double coquette* by Pierre Alferi and Gérard Pesson, will premiere at Théâtre des Abesses during the Festival d'Automne à Paris.



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Le Temps (Switzerland)

Friday, June 5th 2015

Laetitia Dosch, a sensible cast of characters



Laetitia Dosch incarne des personnages tour à tour pour les épingler un à un dans son Album. LAUSANNE, 3 JUIN 2015

- > **Stage** At the Arsenic Theatre, in Lausanne, the actress performs “Un Album”, a cast of characters
- > Observed in the streets or met up close, these individuals are living sincerely

by Marie-Pierre Genecand

She is not Zouc. But there is a lot of the mythical Helvetian humourist in Laetitia Dosch. A same way of condensing human matter in a gesture, a look, a tone, a way of speaking. The same quite borderline ability to become the subject they observe. Just like her elder who affected generations of artists, Laetitia Dosch doesn't imitate, she integrates, she transforms herself. She is the other. And at the Arsenic, the audience lucky enough to flick through her album, where one after another are passing a tensed medium, a disenchanted psychiatrist, an overexcited movie director, this audience trembles in front of the phenomenal actress, who is not done with us.

Born in 1980 in Paris, Laetitia Dosch is prettily crazy. She proved it in *Laetitia demine l'Usine*, a 2012 one-woman-show in which the actress was casually throwing politically incorrect jokes before organizing her own demolition. At the end of this collapsing, the humourist went so far as to urinate on stage and, after wallowing in

her own pee, face included, tried to kiss brave spectators... *Too much?* No, because the pretty madwoman never seems to give in to provocation. You can always feel that she's sincere, looking for a way to drag the audience out of cynicism and irony, the petrified shields of our societies. "The idea behind this performance was to make the audience active, confirms the actress. When, after abandoning themselves to laughter, the audience witnesses the breaking down of the humourist, they are forced to react.", adds the one who lent her remarkable talent to shows for La Ribot and Marco Berrettini, champions of stage deconstruction.

But Laetitia Dosch doesn't distinguish herself only out of theatre classicism. We have seen the lost look in her eyes in *Division familiale*, a play written by Julien Mages at the Poche Theatre in 2007, or heartbroken in *Mesure pour Mesure* ("*Measure for Measure*") directed by Jean-Yves Ruf in Vidy, two years later. Shakespeare, him again, was keeping her evenings busy not long ago. The actress is finishing a big French tour of *La Mégère apprivoisée* ("*The Taming of the Shrew*"), directed by Mélanie Leray, in which she played the title role. And more, last clue to define this comet, who in 2003 came to study at the Manufacture, in Lausanne: on her website (www.cieviandehachee.com), one can find the cover of the Inrocks magazine from July 2014, where the pretty rebel stands between Manuel Vallade and Stanislas Nordey. "All fighting", one can read on their three naked torsos.

No nudity at the Arsenic. But she does strip bare. You feel like you really meet them, these beings Laetitia Dosch observed in the streets or knew really well. What is most striking is the delicacy of this cast of characters. A toddler, with his hesitant step, with his losses of balance, his chaotic impulses; this old, so old lady, prostrated in an armchair, moaning and waving her distorted hands in the air; this housewife showing us around her house and finishing all of her sentences with an embarrassed laugh. This sport trainer too, with her assertive speech and established phrases. Or this jerk of a psychiatrist who, his back turned and smoking a cigarette, says in a very deep voice: "How are things going with your mother, that bitch?" or "That's the way a priest would think". Not a very nice guy.

Laetitia, who has been working for a year with Yuval Rozman on this project, also explores the group, the multitude. You see her on a very bustling movie set, you find her again in a dog park. Then, she is again this crazy twig in a club – the only moment of music on stage. What is seductive in this crossing through a pink carpet where silhouettes are printed (set design by Nadia Lauro)? The fact that the actress goes from one portrait to another with total fluidity, without any cut, as if each character was born from the previous one. And also the fact that, even when she plays a loser or a despaired man, she gives him legitimacy. As if her approach was not meant to bring out any universal truth, but to look for each one's individual truth, in a very humble way. It's also in this aspect Zouc is not far away; in this conscience that we are more often a stranger to ourselves than a stranger to others. It's enough to listen and observe. Without judging.

Un Album, until June 7th, at the Arsenic, Lausanne, 021 625 11 36, www.arsenic.ch

24 heures (Switzerland)

Monday, June 8th 2015

A batty and very human chameleon

Review With “Un Album”, performed until last Sunday at the Arsenic, Laetitia Dosch succeeds in creating an inspired theatrical performance.



Actress Laetitia Dosch performs until Sunday her third one-woman-show, at the Arsenic Theatre.

In her one-woman-show, coming from her guts, Laetitia Dosch lays herself bare. Without even taking her shirt off! In “Un Album”, performed at the Arsenic until Sunday, the actress, used to playing with the codes of provocation, offers a generous dada-styled collage filled with humanity, which makes her literally go through the bodies of about 40 individuals.

In the manner of Zouc – a humourist from the Jura who flicked through her own “alboum” in the 70s – the French-Swiss actress, during 75 minutes, hops through a cast of characters. Characters inspired by striking and often crazy meetings – in her professional life, during a train journey, in a public park, in the intimacy of her sexual relations...

A gesture, an intonation, a word, are enough for the beautiful madwoman to change her skin. There is the bitchy girl stung by a wasp, the disdainful psychologist, the manly sportive woman, the grandmother with a tortured body, the snobbish casting director... For lack of taking a sharp critical look at the society around her, the actress, with no self-centeredness, successfully gives a very intelligent performance. She also offers the successful (self-)portrait of a free, modern and confident woman. Spot-on!

(24 heures)

Les Inrockuptibles _ special edition on the actOral festival 2015 (France)
Wednesday, September 23rd 2015



Human humour

Inspired by Swiss humourist Zouc, actress Laetitia Dosch, in her new performance *Un Album*, goes on with her research on stand-up.

It came from the world surrounding her, from the people who, late at night, intoxicated, were telling poor taste jokes... "You could see all the despair behind it." So she wanted to create a show that was hers, a show for herself, to "be able to bear (her) job". Laetitia Dosch, theatre and movie actress, currently in Catherine Corsini's movie and soon in Christophe Honoré's, is an enlightened fantasist. Free.

"I've been taking theatre classes for seven years, four in France at Périmony, a light comedy theatre school, and at Florent, she explains. I wasn't very happy. One day, I came across a leaflet for a Swiss school, La Manufacture, which was saying: 'We are looking for bad students.' That was irresistible. We had the keys of the house, we could work at night, there was a team atmosphere, a joy and emulation I had never known in France. The teaching was more focused on art than on ego. We didn't talk about castings. I was forced to gain some liberty, I didn't have a choice. The time I spent in Swiss, where I then started to work with Marco Berrettini or François Gremaud, gave me vitality and a certain taste for imagination and fantasy..."

When you are, like she is, in high demand by renowned directors for cinema and theatre as well, it takes some nerve to take the plunge and start a new experience, in a stand-up style usually more associated with vulgarity and mediocrity than it is with intelligence and generosity. But then there was Swiss humourist Zouc. *"I first wanted to make a show about someone telling jokes, with the audience not really knowing what they were about to see, imagining a comedy show and finding themselves in front of someone struggling. While working, I discovered Zouc.*

She struck me because, unlike the others, she was not cynical. She truly embodied people; she made us laugh about them but not at their expense. She was so close to them that she didn't seem to have a defined body of her own. Zouc's performances are very biographic,

she is addressing people of her family, and uses sometimes very old memories, like her grandfather talking to her as she is 4. This is a work on memory, on what we remember, what forges us, constitutes us... So I dug into my personal memories. I then widened my experience by taking strolls through the cities where I was on tour. In the street, in supermarkets, hospitals, I hung around, I listened, I came home and took notes on what I remembered.” From her walks through life and through her own memories, Laetitia Dosch composes an album of characters, little and big persons, with subtle intonations, and suspended humour. *“There is the one who, discovering she has cancer, says: ‘Oh ok, then it’s normal I’ve been feeling under the weather...’ I like worried humour.”*
by **Hervé Pons**

Un Album, artistic direction and interpretation by Laetitia Dosch, associated director Yuval Rozman, Sept. 25th and 26th at 7:30pm, Théâtre des Bernardines