

Licence n° 2-1103227

WILLIAM MESGUICH
NATHALIE LUCAS



© photo : Christian Chamourst

ARTAUD
PASSION

OF
PATRICE TRIGANO

DIRECTED BY
EWA KRASKA





SYNOPSIS :

The Story of a Fiery Passion for a Genius of Poetry

In 1946, after nine years of psychiatric internment, Antonin Artaud returns to Paris. He reunites with his friend, gallerist Pierre Loeb, who is preparing an exhibition of his drawings, and meets his daughter, Florence Loeb. An ambiguous relationship develops from their encounter. **At the twilight of her life, Florence recalls her memories with emotion, during a lunar eclipse.**

As if escaped from nothingness, **Artaud witnesses her narrative without Florence being aware of his presence.** Gradually, the poet, who recites his texts in counterpoint to Florence's narration, begins to impose himself and denounce the lie of an idealization that is unbearable to him. Florence remains trapped in her memories to the point of identifying with the poet and becoming his spokesperson.

[Discover Artaud-Passion teaser through this link](#)

The technical sheet is downloadable from the [Company's website](#) and may be modified as much as possible according to the technical capabilities of the hosting theater.



STATEMENT OF INTENT



Ewa Kraska met Patrice Trigano in 2017 and discovered his text "Artaud-Passion." She was captivated by the author's approach, which **reveals the work and character of Artaud through the eyes of a young woman**, Florence Loeb, who met him when she was 16 and shares this encounter for the first time with Patrice Trigano at the age of 90. Ewa enters the work through this unique perspective, allowing for a new exploration of Artaud's universe as seen by this young woman. The staging will focus on constructing an Artaud character rather than merely imitating him, driven by the young woman's gaze that transforms him into **a rock-star figure—an atemporal idol, both flamboyant and tragic**.

The strength of the staging lies in its directness, infused with poetry and images that resonate like electric shocks. The audience is immersed in a **poetic experimental universe** reminiscent of a dream—a world where freedom bursts forth for a given moment, that of the performance. The music, sounds (sometimes amplified), lighting, actors, and words in interaction create a means of direct communication to the audience's senses.

For "Artaud-Passion," Ewa Kraska observed the daily life at the psychiatric center L'Amitié in Reims. She conducted artistic workshops there—as well as at CÉSARÉ, the National Center for Musical Creation in Reims—with individuals experiencing mental health challenges, in collaboration with Olivier Sens, the composer for the production.

Her staging attempts to closely approach the paradoxes of freedom and alienation, love and hate. It raises questions about the relationship between art and madness, between creation and its tools: imagination, dreams, fiction, invention, and the transcendence of reality.

THE ARTISTIC TEAM



PATRICE TRIGANO

For its author, the writing of the play is a tribute to the poet he has deeply admired since his youth and to whom he dedicated his first novel, *La Canne de Saint-Patrick* (Prix Drouot 2011). It is also a testament to his friendship with Florence Loeb, who shared with him her memories of her ambiguous relationship with the poet: *Artaud-Passion* is freely inspired by this narrative.



EWA KRASKA

Author, director, artistic director, and doctor of Arts, Ewa reveals her passion for exploring the intimate through her performance *Waiting for the Nobel*, created from the testimonies of the wife of the writer Gombrowicz (winner of the Best Direction award at the International Witold Gombrowicz Festival in Radom, Poland, 2012). This performance, focused on the intimate, resonates with Patrice Trigano's approach in his encounter with Florence Loeb.



WILLIAM MESGUICH

Actor in the Role of Antonin Artaud

After earning a master's degree in Modern Literature from Paris IV, William Mesguich studied under Philippe Duclos and joined the Pierre Debauche - Françoise Danell School of Dramatic Arts. Since 1982, he has participated as an actor in numerous productions, directed by notable figures such as Antoine Vitez, Roger Planchon, Pierre Debauche, Françoise Danell, Frédérique Smetana, Liliane Nataf, Robert Angebaud, Madeleine Marion, Miguel Angel Sevilla, Daniel Mesguich, Jean-Louis Benoît, Sterenn Guirriec, Serge Barbuscia, and Virginie Lemoine, among others. He has also directed his own works. As a state-certified theater teacher, he conducts workshops and theatrical practice sessions in both school and community settings.



NATHALIE LUCAS

Actress in the Role of Florence Loeb

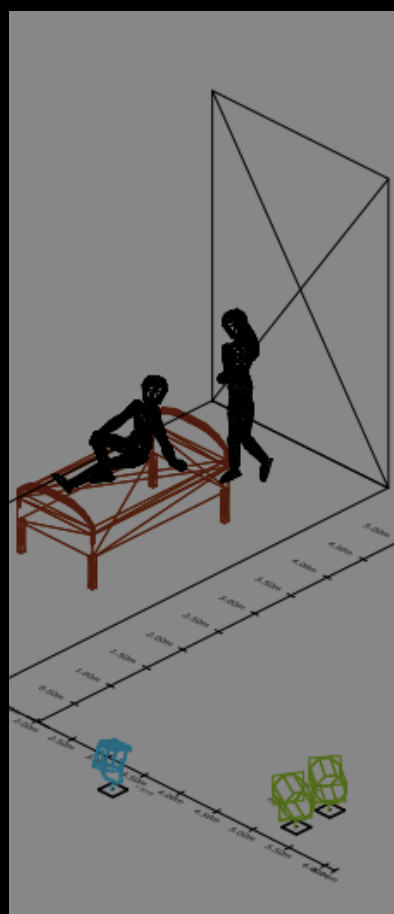
Trained at the École Claude Mathieu (Paris) and the Conservatory of Orléans, she has played numerous roles in both classic and contemporary theater. Her work on voice has led her to explore various fields, including singing (both lyrical and popular) and voice-over work. She was involved in the adventure of "l'Antre aux Livres" (readings aloud) from 1998 to 2014.

Currently, she performs in a family musical show, *Histoires comme ça* by Rudyard Kipling, directed by Olivier Morançais, at the Théâtre des Gémeaux Parisiens and on tour. In 2019, she co-founded a new performance venue, the Théâtre des Gémeaux in Avignon, which she has co-directed since July 2019 and for which she handles the programming. In 2024, she will co-found another performance venue, the Théâtre des Gémeaux Parisiens, which she will co-direct.

Her website: www.nathalielucas.fr

THE CREATIVE TEAM

LIGHTING AND STAGE MANAGEMENT



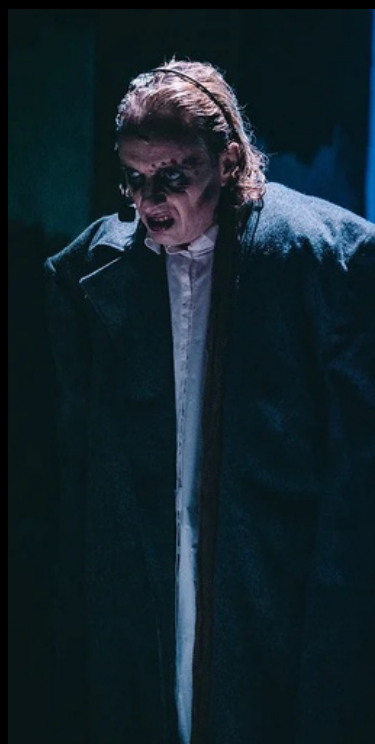
The bodies, voices, gestures, and breaths are in dialogue with the text of Patrice Trigano and the visual universe of Stéphane Bordonaro and the musical world of Olivier Sens. The electronic music, lights, and projected images take the audience on a **journey** with the ultimate destination being freedom.

SOUND



VIDEO

MAKE UP



COSTUMES

The costumes by Delphine Poiraud and the makeup by Eva Bouillaut, which **freely evoke the Tarahumara Indians of Mexico** who profoundly influenced the poet, create **an Artaud that seems to emerge straight from Florence's imagination**, like a **futuristic and dehumanized idol**. His body will gradually fade away, leaving only his words to be heard.



CHOREOGRAPHY

THE ITEK COMPANY: AT THE CROSSROADS OF ART AND SCIENCE

Ewa Kraska founded the itek company in 2009 in Reims, and established a branch in Cayenne in 2022.

She primarily collaborates with France (mainland and Guyane), Switzerland, Poland, and Japan. Passionate about humanity and the exploration of the "self," its contradictions, and its relationship with the Other, she questions the **theme of the intimate** in her artistic work through writing, directing, and acting. With a keen sense of observation, she uses theater to challenge and concretize her inquiries. Her writing, initially inspired by her encounters and personal life experiences, found a significant catalyst in her first meeting with Rita Gombrowicz, the wife of Polish writer Witold Gombrowicz, in 2008, which confirmed her artistic direction.

Ewa wrote and directed her first production, *En attendant le Nobel*, based on testimonies gathered from Rita Gombrowicz and Witold Gombrowicz's journal. **Selected for the International Festival in Radom, Poland**, she succeeded K. Warlikowski and H. Colas and **received recognition for her directing**. Following this award, the company continued its exploration of intimacy through the Gombrowicz Trilogy, which includes the three parts: *En attendant le Nobel*, *La Diagonale du Fou*, and *Rencontre avec Philidor*. **These works were commissioned by the Jan Kochanowski Popular Theatre** and were performed until 2017 in France and Poland, tracing the lives of Witold and Rita Gombrowicz, and in Geneva, Switzerland, where Ewa and the actor portraying Gombrowicz received an **artist grant from the City of Geneva**.

In parallel to this work, Ewa dedicated her **doctoral thesis in Arts** to the autobiographical "self" in Gombrowicz's work. Her exploration of testimonies also inspired her productions *Marat Collection* (2016), which questions perspectives on a work through the views of visually impaired individuals. **This production was invited to the Nagoya City Art Museum in Japan** in 2017 and continues to tour various museums in France and Switzerland; *Artaud-Passion* (2019), which follows Antonin Artaud's journey and is supported by the Michalski Foundation in Montricher; and *La Goélette* (2024), constructed from 25 testimonies of Guyanese residents about their migratory paths and integration processes. In 2022, Ewa opened the Bal des **Cartes Blanches** at the Comédie CDN in Reims with her performance *Gène*.

Additionally, the company conducts **educational initiatives** for various audiences in schools, universities, Sciences Po, psychiatric centers, disability associations, and neighborhoods. [Workshops are accessible online via this link](#)

THE ITEK COMPANY SHOWS



- Waiting for the Nobel (2010)
- Kami (2013), commissioned by the Reims association Velours
- The Diagonal of the Madman (2014)
- Meeting with Philidor (2014)
- Woman-Fragments (2016), commissioned by the City of Reims as part of the Cultural and Heritage Workshops program
- Sakura (2018) and Marat Collection (2018-2024)
- Sun (2019), commissioned by the City of Reims for the European Heritage Days
- Artaud-Passion (2019-2024)
- The Banquet (2021)
- In the Shadow of the Baobab (2022) commissioned by the Regional Conservatory of Reims
- La Goélette (2024-2026)

THE EDUCATIONAL WORKSHOPS FOR ARTAUD-PASSION

AWARENESS OF POETIC LANGUAGE AND THE RELATIONSHIP BETWEEN ART AND MADNESS

The main objective of the awareness workshops is to **familiarize participants with the literary, theatrical, and poetic work** of one of the greatest reformers of 20th-century contemporary theater.

Antonin Artaud, an emblematic figure, was as present in the literary landscape as he was marginalized. An **unclassifiable** and **elusive personality**, both due to the rarity of his language and his madness, **he fascinated and frightened his contemporaries**.

The workshop we propose will be led by **Ewa Kraska**, director of the production *Artaud-Passion* by Patrice Trigano.

🕒 Over a duration of **2 hours**, it will cover several themes:

- First, there will be a **presentation of Artaud**:
 - his life, his work, and his relationship with the highly innovative literary movement of the time, Surrealism.
- **Readings of excerpts** from *The Theater and Its Double*, an essential text by Antonin Artaud that reflects the artist's ambition to transform theater and its audience through the theater of cruelty.



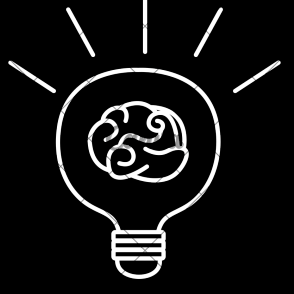
How did Ewa Kraska approach the universe of Antonin Artaud and the play *Artaud-Passion* by Patrice Trigano?

- We will outline the creative process of the production:
 - The **meeting between Patrice Trigano and Florence Loeb**, a 90-year-old woman who recounts her encounter with Antonin Artaud when she was 16, which gave rise to the writing of the play *Artaud-Passion*
 - The **meeting between Patrice Trigano and Ewa Kraska**, which gave rise to the staging.
 - **The meeting between the various artisans of the production**: actors, lighting designer, videographer, costume designer, choreographic director, and musical creation developed from musical workshops at the psychiatric center L'Amitié in Reims with hospitalized patients.



- Ewa Kraska will connect Antonin Artaud's thought to the central theme of her staging by presenting the dramaturgy of her production:

- The work on language with the actors (voice, breath)
- The scenography and choice of the stage space
- The use of images
- The musical creation
- The creation of costumes
- The inspirations from Japanese and Surrealist influences.



How can one approach a poetic language through its sound, its rhythm, and trace a sensory journey within an organic, almost animal-like language?

Participants will be able to experiment with the relationship to language through a key passage extracted from Patrice Trigano's play Artaud-Passion, titled "With the Theater of Cruelty."

In what ways does Antonin Artaud's voice resonate so strongly with the current context in which young people are growing up?

At the end of this workshop, participants will be equipped to experience a unique journey into the unconscious and the surreal universe of Antonin Artaud. This experience will be preceded by a **meeting with the author Patrice Trigano, discussing the behind-the-scenes of his writing**, and followed by a **post-show discussion with the entire team, who will answer questions** from the audience.

A PLAY BY PATRICE TRIGANO, DIRECTED BY EWA KRASKA

With William Mesguich and Nathalie Lucas



Author: Patrice Trigano

Direction, Scenography, and Artistic Direction: Ewa Kraska

Performance: William Mesguich and Nathalie Lucas

Musical Creation: Olivier Sens

Lighting Design: Richard Arselin

Video Creation: Stéphane Bordonaro

Costume Creation: Delphine Poiraud

Makeup Creation: Eva Bouillot

Choreographic Direction: Gaëlle Astier-Perret

Tour Manager: Gildas le Gurun

Distribution Manager in France: Stéphanie Gesnel

Communication Officer: Mathilde Guala

Duration of the show: 1 hour - for ages 12 and up

Production: itek Company

ON TOUR

In residence at L'Épée de Bois - Théâtre de la Cartoucherie, Césaré National Center for Musical Creation in Reims, L'Amitié Psychiatric Post-Care Center in Reims, and La Fileuse, an artistic venue in Reims.

Creation at Théâtre du Roi René, Festival OFF Avignon 2019 from July 5 to 30, 2019.

- **January 15, 16, and 17, 2020:** Le Cellier, cultural center of Reims
- **March 22, 2020:** Cultural Center of Rieupeyroux (postponed 2020)
- **April 1, 2020:** Théâtre Beaux-Arts of Montpellier (postponed 2020)
- **September 22, 2020:** La Guéretoise, designated scene in Guéret
- **July 7 to 31, 2021:** Théâtre du Roi René, Festival OFF Avignon 2021
- **July 7 to 30, 2022:** Théâtre des Gémeaux, Festival OFF Avignon 2022
- **May 4 to 21, 2023:** Théâtre de l'Épée de Bois - Cartoucherie Vincennes
- **November 21 and 22, 2023:** Théâtre Paul Scarron du Mans
- **February 22 to March 10, 2024:** Théâtre de l'Épée de Bois - Cartoucherie Vincennes

With the support of SPEDIDAM, the City of Reims, Île-de-France Region, Marne Department, Césaré Center for Musical Creation in Reims, L'Amitié Psychiatric Post-Care Center in Reims, Jan Michalski Foundation for Writing and Literature, and various sponsorships.

Contact: Itek Company +33 6 98 01 83 38



THE PRESS IS TALKING ABOUT IT

"Ewa Kraska has created a staging that resonates with the combined power of the text and its performers. The two actors are formidable in conveying this painful thought with strength and clarity. Unmissable."

www.toutelaculture.com

"Filled with the visionary spirit of the poet, William Mesguich delivers Patrice Trigano's scathing text with such truth that one feels Artaud has found his double. This is undoubtedly a paroxysmal manifesto, a revolutionary violence that has the power to shake off indifference."

www.larevueduspectacle.com

"A play that takes us out of our comfort zone, a piece that challenges and must be seen."

www.classiqueenprovence.fr

"A singular and captivating play, finely written, skillfully brought to life, and masterfully performed. An illuminating and intelligent moment, with the necessary boldness."

www.spectactif.com

"The staging by Ewa Kraska is stunning in its evocative power: within the sublime setting of the King's Hall, the luminous projections that fill the space to the sound of electronic music transport us to a dreamlike universe that is both chilling and sublime, enigmatic and striking."

<https://theatreactu.com>

ITEK COMPANY

Contact

Itek Company: +33 6 98 01 83 38

Website : www.itekcompagnie.com

 Itek / Compagnie de théâtre - Reims - Cayenne