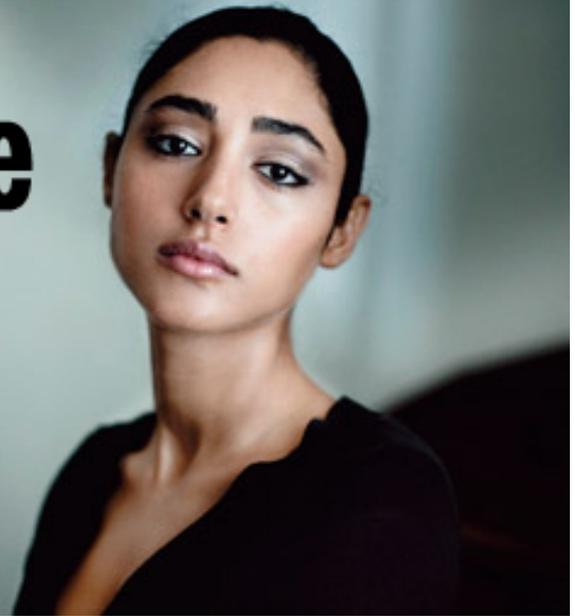


Anna Karénine

Léon Tolstoï | Gaëtan Vassart

un événement
Télérama



Anna Karenina

After Leon Tolstoy / Adaptation and director: Gaëtan Vassart

With :

Golshifteh Farahani, Xavier Boiffier, Emeline Bayart, Sabrina Kouroughli, Xavier Legrand, Manon Rousselle, Igor Skreblin, Stanislas Stanic, Alexandre Steiger.

Dramaturgy: Laure Roldan ; costumes : Stéphanie Coudert ; scenography : Mathieu Lorry-Dupuy; lights : Olivier Oudiou ; sound: David Geffard ; choreography: Marie Fonte.

Production Night Watch Company; **coproduction** Montansier – Versailles Theater; **with** Théâtre de la Tempête in the Cartoucherie de Vincennes (Eastern Paris); **Gratefully** Ariane Mnouchkine and Le Théâtre du Soleil (Sun Theater); La Comédie Française (The French National Comedy)

Contact Night Watch Company | 00 33 6 62 30 87 41 | contact@larondedenuit.fr

Dramaturgy & international : Laure Roldan | laure-roldan@hotmail.com

Administration : Olivier Talpaert | olivier.talpaert@larondedenuit.fr

Relations presse : l'autre bureau - Claire Amchin | 06 80 18 63 23 | 01 42 00 33 50 | lautre.bureau@wanadoo.fr

19, rue de Moscou, 75008 Paris, France

SIRET : 8 0 1 - 8 8 4 - 7 6 8 0 0 0 2 0 / APE : 9 0 0 1 Z
Licence theater: 2 - 107 49 05 3 - 107 49 06

un événement
Télérama

www.larondedenuit.fr



Leo Tolstoy

Early orphan, Leo Tolstoy (1828-1910) was raised by a French teacher. After college, he returned to his land to alleviate the condition of serfs. In 1851 he becomes an artillery officer and publishes his first work *Childhood*. In 1858, he travelled to France, Switzerland, Germany. He married in 1862 and wrote in eleven years "War and Peace" and *Anna Karenina*. Tolstoy became one of the founding fathers of Russian literature and he was adored by his contemporaries and successors: Dostoevsky, Gorky, Turgenev, Chekhov, Nabokov, Flaubert, Stephen Zweig ...

Gaëtan Vassart

Author, director and actor born in Bruxelles in 1978, Gaëtan Vassart was formed at the National Conservatory of Dramatic Art in Paris . He played at the theater with greatest French directors Philippe Adrien, Bernard Sobel, Eric Ruf, Gérard Desarthe, Michel Didym Joel Jouanneau . As a movie actor, he played in "Malaterra" (Broadchurch French remake) Jean-Xavier de Lestrade, "State exercise", by Pierre Schoeller. He wrote and directed "Toni M". presented at the Avignon Festival, which won the French Center National Theater Award in 2011. "Bear skin", at the Maison de Radio France with A. Alvaro; "Dancer", a text which received the encouragement of the National Center Theater at the Comédie de Picardie...*Anna Karenina* is the first theatrical adaptation in France of Tolstoy's novel.

Golshifteh Farahani

Golshifteh Farahani recently played in movies « *Pirates of Caribbean* » (Joachim Ronning) with Johnny Deep, *Altamira* (Hugh Hudson) with Antonio Banderas, « *Body of lies* » (Ridley Scott) with Léonardo Di Caprio ; « *Exodus* » (Ridley Scott) with Christian Bale, John Turturro and Sigourney Weaver ; « *Rosewater* » with Gael Garcia Bernal ; *Just like a woman* with Sienna Miller.

Anna Karenina the rebellious. The woman who chooses to live her passion, the woman who chooses the freedom to think, to love until death.



Gaëtan Vassart (director), Golshifteh Farahani (actress) © photo Arnold Jerocki

KITTY. - How beautiful she is, but there is something about her that inspires me a great pity!

ANNA. - Yes, I know love, I experienced pleasure, as I never had known before, and as they will probably never know it. And they find it normal that I pay a high price for that! Kitty, the first of them all ... She's jealous of me and she hates me. I am in his eyes an immoral woman ... Nobody knows me, not even myself, I only know that my amorous impulses, as the little Frenchies say ...

Anna Karenina , “the bals where I have fun doesn’t exist for me anymore” .

Our adaptation turns around the emancipation of women as it pops up from the marital destiny of Anna Karenine, Kitty Chtcherbatski and Daria Alexandrovna: each of these women embodies an issue proper to the age of each couple. Anna Karenine chooses to live her passion free and determined. She is not allowed to see her little boy anymore and is banned **from** the aristocratic world « It is a novel about survival . Not the survival of an individual or a family, but the survival of a whole society, or even the world. says Tolstoi . This late XIX world is the world of industrial development and the birth of capitalism, but also of the anti-authority movement and nihilist that carries the issue of meritocracy, oh how complex and sensitive question for my generation. As a regular reader of Rousseau, Léon Tolstoi glorifies the countryside world, and promotes mass education as leverage of social progress and struggle against ignorance. We will emphasize the love scenes to highlight the vitality and pulse of the novel, but we will not forget the progressive hopes of the founding father of Russian literature. In our so troubled period, when entire populations pour into obscurantism, fear and paranoia, we continue to think, like the character of Levin, that reason, education, science, knowledge, history should let aside emotions, beliefs, prejudices, superstitions, fatalism and the law of retaliation. And set a scheme for human liberation.

Anna is a woman with a whole moral sense: everything that is part of her as a person is important and has a dramatic intensity, and this applies also to her love. She is unable to be satisfied with a clandestine affair. Her loyal and passionate personality makes inconceivable duplicity. Anna gives Vronsky all her life, she accepts to be separated from his young son that she adores ... Anna scandalizes the hypocritical society of her time, not because of her love affair, but rather by his contempt for social conventions. There is in Anna Karenina a moral issue that is not what the reader expects to find. The point is not that, having been guilty of adultery, Anna has to pay the price. Indeed, she has not been punished for her sin (she could have gotten away with it) neither for transgressing the conventions of society.

So which is the moral "message". Tolstoy wanted to convey in his novel. Society's decrees don't last forever; What interests Tolstoy, it is the eternal requirements of morality. His true intention appears there: love cannot be only carnal because in that case it is self-centred and therefore becomes destructive. It's a guilty love. And in order to expose his idea as artistically as possible, Tolstoy depicts and highlights in parallel, in stark contrast, two kinds of love: carnal love of the couple Anna-Vronsky (struggling amid their fatal but sensually rich and spiritually sterile emotions), and genuine love, a Christian love according to Tolstoy, of the Couple Kitty-Levin, that has also a sensual richness, but is balanced, harmonized by the pure atmosphere of responsibility, tenderness, truth and family joys. According to a Biblical epigraph: "It is I who will avenge, I will repay, said the Lord." What are the implications? First, that society has no right to judge Anna, and then, that Anna has no right to punish Vronsky by committing suicide as revenge.

ANNA KARENINE

Anna Karenina the rebellious. The woman who chooses to live her passion, the woman who chooses the freedom to think, to love until dead.

The pretty and noble Anna Karenina , mother of a young boy, leads a quiet life by her husband, a famous politician until her distressing encounter with count Vronsky...The work, however, should not be limited to the sublime story of a fatal passion. Tolstoy conceives the novel as a « laboratory experiment ». By synchronizing and entangling the destiny of other couples, Tolstoy puts at the center the issue of authenticity and form of life : any character is the protagonist of a moral drama. Therefore, the novel opens itself to theater.



ANNA KARENINA'S DRESS

Stéphanie Coudert (Costumes)



ANNA KARENINE



Gaëtan Vassart

Director. – Gaëtan Vassart is borned in Bruxelles in 1978, Gaëtan Vassart was formed at the National Conservatory of Dramatic Art in Paris . He played with greatest french directors Philippe Adrien Bernard Sobel, Eric Ruf, Gérard Desarthe, Michel Didym, Joel Jouanneau . As a movie actor, he played in “Malaterra” (Broadchurch French remake) Jean-Xavier de Lestrade, “L’Éxercice de l’État”, a movie by Pierre Schoeller. He wrote and directed “Toni M”. presented at the Avignon Festival, which won the French Center National Theater Award in 2011. “Bear skin”, based on the Italian tale Pentamerone, at the Maison de Radio France with A. Alvaro; “Dancer”, a text which received the encouragement of the CNT and will be created at the Comédie de Picardie in 2017...Anna Karenina is the first theatrical adaptation in France of Tolstoy's novel.



Golshifteh Farahani

Actress. – Golshifteh Farahani. She is borned in Iran, Golshifteh Farahani is the daughter of the theater director and actor Behzad Farahani. She first taught to become a pianist (High school level) but finally became actress. Golshifteh Farahani is the first Iranian actress since the Iranian Islamic revolution to act in an American production « Body of lies » from Ridley Scott with Leonardo Di Caprio. After the film, she cannot go back in her country. She represents freedom and liberty for Iranians, free to do what she chooses. Other films : *About Elly* (Asghar Farhadi), *Poulet aux prunes* by Marjane Sartrapi, *Syngué Sabour, pierre de patience* by Atiq Rahimi (French Award Best young actress Cesar 2014), *My sweet pepperland* by Hiner Saleem. Golshifteh Farahani recently played in movies « *Pirates of Caribbean* » (Joachim Ronning) with Johnny Deep, *Altamira* (Hugh Hudson) with Antonio banderas, « *Body of lies* » (Ridley Scott) with Léonardo Di Caprio ; « *Exodus* » (Ridley Scott) with Christian Bale, John Turturro and Sigourney Weaver ; « *Rosewater* » with Gael Garcia Bernal ; *Just like a woman* with Sienna Miller.

ANNA KARENINE



Daria

Émeline Bayart. – Actress. National Conservatory of Dramatic Art in Paris. She worked with Denis Podalydès (Le bourgeois gentilhomme), Daniel Mesguich, Catherine Hiegel, Christophe Rauck, Jean-Michel Ribes.



Vronski, amant d'Anna

Actor. – Xavier Boiffier formed at the National Conservatory of Dramatic Art in Paris. He played recently in King Ubu by Declan Donnellan, and several directors like Andrzej Seweryn from the Comédie Française, Frédéric Béliet-Garcia, Andromaque by Racine directing by Declan Donnellan, Jean-Louis Martinelli...



Kitty

Actress. – Sabrina Kouroughli formed at the national school dance of Lyon and at the National Conservatory of Dramatic Art in Paris. She worked with Philippe Adrien, Joël Jouanneau (Festival d'Automne à la Cité internationale), Jacques Nichet, J-L Martinelli, Jacques Vincey, Bernard Sobel, Christophe Rauck.

ANNA KARENINE



Actor and film director. – Xavier Legrand formed at the National Conservatory of Dramatic Art in Paris. Nomination at the Oscars awards 2014 for best short films Xavier Legrand realised as director“ *Avant que de tout perdre*“. He won the César, french award for short film. He played in stage with Christian Scharietti, Julie Brochen et Christian Scharietti, Jean-Yves Ruf, Philippe Garrel, Laurent Jaoui, Benoit Cohen



Stépan Oblonski

Actor. – Alexandre Steiger formed at the National Conservatory of Dramatic Art in Paris. Cinéma with Solveig Anspach, Anne Fontaine, Emmanuel Bourdieu, Mathieu Kassovitz *L'Ordre et la morale* ; Cédric Prévost *Catharsis* ; Jean Baillargeon *Opération 118 318, Sévices Clients* ; Solveig Anspach *Louise Michel ; Queen of Montreuil* ; Nicolas Sada *Espion(s)* ; Anne Fontaine *La Fille de Monaco* ; Eric Forestier *La Troisième Partie du monde* ; Emmanuel Bourdieu dans *Les Amitiés maléfiques* Recently we saw him in *Yves Saint Laurent* by Jalil Lespert and at Bouffes du Nord theater in *le Bourgeois gentilhomme* by Molière directing by Denis Podalydès.



Maria

Actress. – Manon Rousselle. From 2012 to 2015, she studies drama at School Florent with Antonia Malinova, Cédric Prévost, Jerzy Klesyk & Gaëtan Vassart, on dramas from Armando Llamas, Bertolt Brecht, Georg Büchner, Witold Gombrowicz, Frank Wedekind, Molière, William Shakespeare et Eschyle. In 2015, she plays for television « *La Face* » directed by Marc Rivière.

ANNA KARENINE



Nicolai

Actor. – **Igor Skreblin** formed at the Theater international school. He worked at the Sun Theater with Ariane Mnouchkine in *The last caravansérail*, with Julie Berès, Marie Pascale Osterrieth, *Dolores Claiborne*, Simon Abkarian, *Titus Andronicus* by Philippe Awat, *Winter's tale* by François Lecour, David Négroni, *Ulysse and the chairs*, by Christophe Rauck, *As you like it*, by Tsunenori Yanagawa, *Loneliness hundred years* de S. Boubil.

In movie as actor with Frédéric Berthe, Edgar Marie, Alain Minnier, Thierry Seban, Béatrice Pollet, Yann Gozlan, Nicolas Boukrief, Gérard Krawczyk, Micha Wald, Frédéric Schoendoerffer, Serge Le Peron, Cédric Kahn, Antoine de Caunes, Cédric Klapish, Myriam Mézieres et Alain Tanner. On television with Marc Rivière, Patrick Dewolf, Hervé Hamar, Régis Musset, Philippe Setbon, Nina Companeez, Philippe Setbon, Joyce Bunuel, Gérard Marx, Christian François, Laurent Carceles, Karim Didri, René Manzor, Etienne Dhaene, and Patrick Grandperret.



Lévine

Actor - Stanislas Stanic formed at the National Conservatory of Dramatic Art in Paris. He works with Alain Françon, Bernard Sobel, Stuart Seide, Jacques Vincey, Nathalie Richard, Anne Alvaro, Michel Didym, Nicolas Liautard, Isabelle Ronayette, Fred Cacheux, Lyes Salem, Nora Granovsky, Myriam Marzouki, Victor Gauthier-Martin, Marc Paquien...He plays Shakespeare, Sophocle, Molière, Marivaux, Schiller, Pinter, Vinaver, Horvath, Goldoni, Ostrovski, Mayenburg, Crimp, Feydeau, Blanchot, Wesker, Olécha, Danis, Berg, Llamas, Mouawad, Vidic, Pireyre, Darley, Butterworth

For movies, he played with Siegrid Alnoy, Qiaowei Ji, Ellen Perry, Philippe Garrel, Xavier Beauvois, Pascal Bonitzer. Recently for theater at the Théâtre de l'Odéon for « Always the storm » by Peter Handke directed by Alain Françon.

ANNA KARENINE



DRAMATURGY

Laure Roldan, formed at the National Conservatory of Dramatic Art in Paris. She worked with Simon Abkarian, Julie Brochen, André Engel, Joel Jouanneau, Muriel Mayette , Hélène Vincent, Arthur

Nauzyciel, Christian Benedetti, Silviu Purcarete, Carole Lorang, Félicité Chaton Laura Schroeder, Laurent Contamin, Matthew Lenton. For movies, she plays with Jean-Michel Ribes, Jean-Paul Civeyrac, Artus de Penguern, Pascal Bonitzer Catherine Castel. In 2011, she is the director of « That's the world! » d'après Illusions Perdues from Balzac au The 13 theater. Recently, she played "Célimène" in the master piece from Molière directed by Vincent Goethals at Théâtre du Peuple in Bussang ; "Souterrain blues " by Peter Handke at Avignon ; or Fabio Godinho at the Luxembourg National Theater.

COSTUMES

Stéphanie Coudert Paris is a label of the fashion house Stéphanie Coudert. The first presentation of the collection will occur on July 2014 during the parisian Haute Couture fashion week. Winner of the Festival of Hyeres, Stéphanie Coudert creates unique pieces and limited editions for 15 years, which are sold in France, Japan and Middle Orient. Invited for the first time in 2004 to show during the Couture Calendar, her collections were also introduced in several international fashion shows and exhibitions : Beijing, Varsovie, Ekaterinburg, Asmara, Madagascar, San Francisco, New York. Set up on the Parisian hills, the studio receives private customers since 2009 for tailor-made creations, coming from the exclusiv repertoire of Stéphanie Coudert's permanent collection. The designer's research is unique : she turns around the body as a sculptor. From this way of building the clothes was born a fluid outfit, the «Tailleur-Flou». Raised up in Téhéran, Bagdad and Versailles, Stéphanie Coudert's vision for the woman is an international one and an outfit without any ties. (www.stephaniecoudert.fr)

Critics « Toni » directed by Gaëtan Vassart/ Nigt Watch Company in Avignon 2014.

So great to discover all this performance of this young director can tell us of the world, funny et stimulant! (Judith Sibony)

Le Monde.fr

A nice text. Poetic, truly genuine, a real gift... (Danièle Carraz)

La Provence

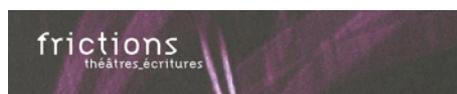
Gaëtan Vassart has a strongly presence, great actor and director who say words and hypnotize you with such nice feeling which stay inside you days later. (Gilles Costaz)

WebThéâtre
Théâtre, Opéra, Musique et Danse

An inside trip and a reflection on utopia, with a roughness sometimes aggressive, sometimes facetious. (Michel Flandrin)



Actor with a carnal presence, strong and supple, Gaëtan Vassart give personality to *his character* and a flabbergasting dimension! (Jean-Pierre Han)



A story to give sense and humanity to a literally exceptional and wonderful act.

(Eric Demey)

"LA CULTURE EST UNE RÉSISTANCE À LA DISTRACTION" PASOLINI
La Terrasse

Breaking Free, in Life and on Screen

Golshifteh Farahani Continues to Rebel in 'Patience Stone'

By ELAINE SCIOLINO AUG. 9, 2013



Golshifteh Farahani at home in Paris. She stars as a mother of two who is turned into a caregiver for her husband after he is shot and falls into a coma, in "The Patience Stone." The film opens in New York on Wednesday.

Agnes Dherbeys for The New York Times

PARIS — Growing up in Iran, [Golshifteh Farahani](#) was a rebel. She persuaded her classmates to go on strike because their school had no heat, and she lied to her parents so that her sister could spend time with her boyfriend.

In a protest against the head scarf at 16, she shaved her head, taped down her breasts, dressed like a boy and rode a bicycle around Tehran. At 17, she rejected her parents' wish that she study piano in Vienna and pursued acting instead.

"There's an expression in Persian, 'to play with the lion's tail,' " she said here in a recent interview in English. "I wasn't what Iranian society wanted me to be — a good girl. I played with the lion's tail."

Her latest film, "[The Patience Stone](#)," which opens in New York on Wednesday, is also a statement of rebellion, though a somewhat tame one compared with the controversy that led to her condemnation in Iran this year.

The film was directed by the Afghan-born Atiq Rahimi, based on his novel of the same title that won the Prix Goncourt, France's most prestigious literary prize. It tells of a young Afghan mother of two who is turned into a caregiver for her husband after he is shot and falls into a coma.

Photo



Golshifteh Farahani, left, in “The Patience Stone.”

As war rages outside, she sits by his side, feeding him sugar water through a tube in his mouth and telling him stories — of the suffering he caused her, of her lack of love for him. She confesses her deepest secrets, about her sexual desires, her longing for romantic love, her deceit, her lies. On the festival circuit, Ms. Farahani has been winning raves, with a critic for [The Hollywood Reporter](#) writing that she gives a “spellbinding performance in a highly demanding central role,” and [Variety's](#) reviewer calling it a [tour de force](#).

“We see a weak, Afghan woman in the beginning who struggles to break free, from tradition, from religion, from her husband,” Ms. Farahani said. The film ends with an act of liberation for the woman as “she went from victim to warrior.”

So did Ms. Farahani.

The daughter of a theater director and an actress-painter, she studied piano from the age of 5, starred in her first film in Iran at 14 and married at 20. She first ran afoul of the Islamic Republic when it said she collaborated with Westerners by playing opposite Leonardo DiCaprio in Ridley Scott's C.I.A. thriller “[Body of Lies](#).” She fled the country in 2008, settled in Paris and separated from her husband.

Having acted in more than 25 films, including “[Chicken With Plums](#),” Ms. Farahani, 30, has become one of the best-known actresses Iran has produced.

For the past year, she has lived in a small studio on the lower level of a house here owned by the screenwriter Jean-Claude Carrière (a writer of the adaptations of “[Belle de Jour](#)” and “[The Patience Stone](#)”), and his Iranian-born wife, the novelist Nahal Tajadod.

Dressed in an oversize white crepe de Chine shirt and slim black pants, Ms. Farahani wore no shoes, makeup, jewelry or even earrings. She has pale freckles on her cheeks and a shallow chickenpox scar above her nose. She whistled as she prepared green tea and laid out a platter of French pastries in the garden.

At first, Mr. Rahimi rejected her for his film. “He thought I was too young, too beautiful, too joyful,” she said. But she persisted, “I told him that if he didn’t give me the part, I’d learn it by heart and perform it in every street in Paris.” He relented. But it took two and a half years to raise the money and to turn the book, written in French, into a script in Dari, the Persian dialect spoken in Afghanistan.

Ms. Farahani had to learn to speak in Dari. She needed to memorize more than a dozen pages of dialogue at a time, because Mr. Rahimi, who directed the film, insisted she deliver each long soliloquy in its entirety, without a break.

“This was probably the hardest film I’ve ever done,” she said. “Every day while we were shooting, I was thinking, ‘I’ll never be able to do it.’”

The emotional investment was the most difficult part. “The pain of this woman got deep inside me,” she said.

Mr. Rahimi admitted that he provoked her. “I pushed her into a sort of rage,” he said in an interview. “I made her cry. She told me I was forcing her to do the impossible.” He even reminded her of a difficult love affair in order to evoke more suffering. “Every night I cried for two or three hours for no reason, for no reason,” she said. “I thought I was going crazy. When the film was finished, I broke into pieces. I was dead — emotionally, mentally, physically.”

After a four-month break, she emerged more independent — and more rebellious.

She shattered a taboo in Iran in 2012 [by posing](#) for a French magazine with her breasts covered only with her hands.

Then she dared to go further. She appeared in a short video promoting the Césars, the French equivalent of the Oscars, in which more than two dozen young performers took off an item of clothing as they committed “body and soul” to their art. She bared her right breast, and said, “I will put flesh to your dreams.”

The Fars news agency in Iran condemned the video, saying it showed “the hidden, disgusting face of cinema.” A man claiming to represent the Islamic Republic’s judiciary called her parents in Iran to tell them she would be punished by having her breasts cut off.

Most recently, she posed nude for the fashion photographer Paolo Roversi. (The photos have

yet to appear). When he raised the idea, “I said, ‘Listen, Paolo, I’ve had so many problems, let’s not do it,’ ” she said. “But then I said, if he, Paolo Roversi, doesn’t take these photos, who will? It was like he was passing through me, it was like he was photographing my soul.”

Her exile from Iran complete, she is making peace with her new life, saying, “The Iran I’m dreaming of maybe doesn’t exist anymore.”

And that thought gives her strength. “There are two types of people in exile — those who are victims and end up committing suicide in the Seine and those who become warriors, who use all their sadness to build an engine with big wings to fly,” she said. “Exile is my power.

http://www.nytimes.com/2013/08/11/movies/golshifteh-farahani-continues-to-rebel-in-patience-stone.html?_r=0