



HATE

An attempt at a duo with a horse
2018 premiere

artistic direction **Laetitia Dosch**

in collaboration with **Judith Zagury / ShanJU & Yuval Rozman**

from September 15th to 23rd 2018:

Nanterre-Amandiers – CDN as part of the **Festival d'Automne in Paris**

the 26th and 27th September 2018:

actOral Festival, Théâtre du Gymnase, Marseille

on tour in 2018-19 in

Rennes, Lille, Annecy, La Chaux-de-Fonds, Angers, Béziers, in the Montbéliard region and Douai

Viande hachée du Caire (FR)

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Viande hachée des Grisons (CH)

Pâquis production / Laure Chapel

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HATE

artistic direction **Laetitia Dosch**

written by **Laetitia Dosch** with the participation of **Yuval Rozman**

co-directed by **Yuval Rozman & Laetitia Dosch**

with **Laetitia Dosch & Corazon**

collaboration on the choreography and equestrian coach **Judith Zagury / ShanJu**

set design **Philippe Quesne**

lighting design **David Perez**

sound design **Jérémy Conne**

associate dramaturge **Hervé Pons**

occasional collaborators **Barbara Carlotti, Vincent Thomasset**

assistant director **Lisa Como**

general creative manager **David Da Cruz / Techies**

general manager and tour lighting engineer **Yann Duclos**

sound engineer **Yohann Gabillard**

swiss administrative team **Paquis Production / Laure Chapel**

french administrative team **AlterMachine / Elisabeth Le Coënt & Camille Hakim Hashemi**

producer Viande hachée du Caire and Viande hachée des Grisons

coproducer Théâtre de Vidy – Lausanne (CH), Nanterre-Amandiers – CDN (FR), Festival d'Automne in Paris (FR), La Bâtie – Geneva (CH), TNB – Centre Européen Théâtral et Chorégraphique (FR), ShanJu (CH), La Rose des vents – Scène nationale Lille Métropole / Villeneuve d'Ascq (FR), le phénix – Scène nationale de Valenciennes (FR), MA Scène nationale – Pays de Montbéliard (FR), Actoral | Festival international des arts & des écritures contemporaines (FR)

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with the support (via residence) of Montevideo (Marseille, FR), Istituto Svizzero de Rome (Italy)

first presented June 5th 2018 at the Théâtre de Vidy (Lausanne)

running time: **1h20**

Tour dates

June 5th – 9th 2018: **Théâtre de Vidy**, Lausanne (Switzerland)

June 22nd and 23rd 2018: **Printemps des comédiens**, Montpellier

August 31st to September 3rd 2018: **Festival La Bâtie**, Théâtre du Loup, Geneva (Switzerland)

September 15th to September 23rd 2018: **Nanterre-Amandiers – CDN - Festival d'Automne in Paris**

September 26th and 27th 2018: **festival actoral**, Théâtre du Gymnase, Marseille

October 16th to 20th 2018: **TNB – Centre européen théâtral et chorégraphie – CDN**, Rennes

November 30th and December 1st 2018: **festival NEXT à la Rose des vents** - Scène nationale de Lille métropole

January 16th and 17th 2019: **Bonlieu**, Scène nationale d'Annecy

February 15th and 16th 2019: **Théâtre Populaire Romand**, La Chaux-de-Fonds (Switzerland)

March 7th and 8th 2019: **Le Quai – CDN**, Angers

March 14th and 15th 2019: **Sortie Ouest**, Béziers

May 16th and 17th 2019: **MA** – Scène nationale – Pays de Montbéliard, special performance on a stud farm

June 5th and 6th 2018: **TANDEM** – Scène nationale Arras-Douai - festival **Latitudes Contemporaines**

We are the first cloud we two
In this absurd expanse of cruel happiness
We are the future freshness
The first night of rest
That will open on a face and new and pure eyes
No one will ignore them

Paul Eluard, *Last Love Poems*

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Yolande, Yova, and all the other humans and animals that live at or pass through ShanJu

For some mysterious reason, it seemed to me the best way to talk about our epoch was to do so with a horse, a real horse, and only a horse.

In 2017, I started keeping a diary. I travelled to Rome and Calais, where I participated in and observed the last presidential election campaign, listened to rap, and read poetry. I also recorded my daily life in it. These days, we are beginning to fundamentally question how society works and its values, while still being prisoners of them; we are only beginning to imagine what we could even do in the future. It is hard to make theater now without questioning yourself and the surrounding world.

In my two solo shows, *An Album* and *Laetitia Brings It*, I drew on characters that incarnated the disorder I felt around me. An idea took the form of a detail, an intonation or a particular way of scratching the hand. The collective was transcribed in the particular; the particular had a metaphysical dimension.

In one passage in *Les Corvidés*, a two-person show written and performed with Jonathan Capdevielle for the Avignon Festival, I tested out a more intimate form of writing, like sharing a secret, writing in the first person singular. The text addressed the impulse to destroy the other that love can provoke, but this could be enlarged to a more general need to destroy: animals, our environment, rivals, women, foreigners, because this destructive impulse comes out of a violent need to subjugate. Audience members laughed, talked to me about it, and were moved. I wanted go further.

There should be a means of talking about the communal while speaking individually, personally. But to do so, the right form must be found, with an esthetic that keeps despair and guilt at a distance, leaving space for beauty and play, and looking toward the future. I found this form upon meeting a horse.

In 2016, for a film shoot in the United States, I found myself working with a horse.

The animal's beauty, extreme sensitivity, attention to humans and other horses, and the relationship I was able to create with it were complex and subtle. Our dynamic seemed to participate in a utopian ideal of the man-animal relationship, or even the man-to-man relationship: a kind of example to be followed. I believe we have a great deal to learn from animals.

Firstly, for the simple fact that Ghandi never could have said, "The greatness of an animal and its moral progress can be judged by the way its humans are treated." Also, because we still have a lot to learn about the way we treat them. These are questions in the air these days. We love them and we eat them. We are so taken with them that we castrate them and make them our companions; we love them as objects, to master and possess. Behind the theme of the man-animal relationship, there is more broadly that of the relationship with the other. For the human subject, an animal represents absolute otherness.

What creates this feeling of otherness? Does it awaken suspicion, even a will toward the other's destruction, or, on the contrary, does it provoke admiration, fantasy, and a desire to dominate? Can we really see the other without apprehension or aversion? Are real trust and equality possible?

I wanted to learn from the horse's wisdom, make it speak, imagine its thoughts, how it would see our species, have it sing too. I wanted to get back to a more primitive, perhaps more essential, relationship with the other: to discover another world, spend three months rehearsing on his turf, in a grange with Judith Zagury, a horse trainer that refuses to be called that.

To work with a larger team, to work with Yuval Rozman again, in theaters that welcome artists and animals alike. To allow myself to write poetry. To involve magic, storytelling, dreams. Nightmares too. A little utopia too maybe, who knows?

HATE attempts to put two species on the same level. A utopia, surely. A story, a dark fable, where a woman and a horse are given a little more freedom than usual. But don't tomorrow's realities grow out of the utopias of today? I hope so.

Interview with Judth Zagury, horse coach

Judith Zagury was the ideal partner for trying to come up with the most equitable relationship possible with a horse. In the ShanJu riding school she co-founded with Shantih Breikers, she works with horses using the clicker training method.

Can you tell us a little bit about ShanJu, the riding school you co-direct?

ShanJu is divided between the School/Workshop for kids and teens and a professional company that puts on shows centered on the man-animal relationship. Ethical questions pertaining to the relationship with animals are omnipresent at ShanJu because, whether in classes or performances, there is always an ambiguity in any work with animals. A form of exploitation.

While almost all artistic productions involving horses insist on a reciprocal man-horse love, the offstage relationship is often completely contradictory. Even the absence of a bit, bridle or saddle is often only an artifice hiding a brutal and violent reality. At ShanJu, the principles visible in our shows are a reality when the spotlight is off too. It's why the stage blocking and choreography are always conceived specifically with each horse's potential in mind. It is as much the horses as the humans that imagine and direct. This concern isn't limited to the horse's work but also the way of life we offer them, which should participate in this discourse of respect. Our horses and ponies aren't lodged in individual boxes, but live in free-range stabling and as a team. This way of life is closer to their natural needs because they have freedom of movement and can have as much social contact as they wish.

Why do you reject the "horse trainer" label?

The "horse trainer" title goes against everything we are trying to do with the animals. In the very idea of training there is something that limits any genuine relationship. What interests us at ShanJu is to establish codes of understanding with the animal, to go further in our communication, not to impose a relationship of domination or submission. Training also suggests something very restrictive with little room left for improvisation or for the expression of each animal's personality. Animals that are trained according to strict methods become uniform in their behavior.

Could you tell us about clicker training: the method you use here on a daily basis and in the creation of *HATE*?

Clicker training is a learning method based on positive reinforcement. Contrary to negative reinforcement, where a disagreeable pressure is exerted on the animal until the animal executes the desired behavior (for example, applying pressure with your legs to get the horse to move forward), positive reinforcement works by rewarding. When the horse spontaneously does something that interests us, we reward it with food. The word clicker is used in reference to the sound we make to signify the precise moment the horse performs the desired action. Animals quickly associate the sound with food and so can very precisely understand what specific action we are rewarding.

But we also work a great deal with what I'd call quality presence, where the work isn't based on recompense but on contact and what interests the animal. Provoking actions or behaviors that make sense for the animal, close to those that animals might have with one another, a bit like a game between us. We aren't a human trainer anymore, demanding something from the trained animal.

Excerpt

The horse says:

Behind me there is an image of nature I'm not aware of
Behind the stones are other stones, leaves, tree trunks, and, farther back, pine needles
Behind the noisy wheels there is water, I feel it flowing in one direction to empty into the big salty body of water over there,
Behind the surface of the water, there are living things that slide
Behind you there's no one
Behind your smile there is whatever you want
Whatever you want that you don't say, that you don't want me to know

Behind your face there is a brain at work
Behind your love there is your future disappointment
Behind your love there is what you don't know
Behind your love there is your coldness
Behind your eyes there isn't me

Behind your admiration there is your emptiness
Behind your admiration there is the end
Behind your admiration there are the questions you'll ask me, the answers you want from me, your indifference.

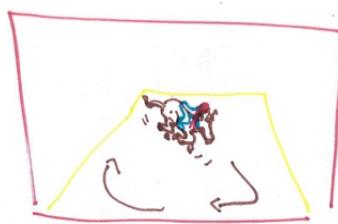
There is the dress that you want me to wear, the smell you want me to have, the movement you want me to make, the experiences you imagine us sharing, behind your admiration there is my future silence behind the words

Behind your tender hands I see your plate I see my thigh flowing
Behind your carrots, I see your cries your kicks your abandon
Behind your caresses I see the dark room where they'll hit my head
Behind me I see other horses, other women, other horses.

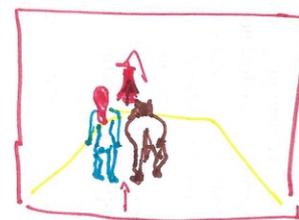
Storyboard



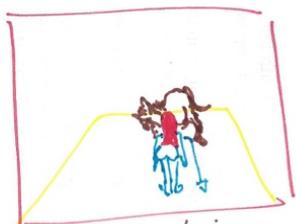
ISADORA
DUNCAN.



LE CHEVAL GALOPE
AVEC UN TEXTE QUI
VA TRÈS VITE



ILS DÉCOUVRENT
LE MONDE



LE CHEVAL LUI
BOUFFE LE CERVEAU

PAR LA BOCHE. ELLE SE VIDE



CACHÉE DERRIÈRE LE CHEVAL



EDEN.

Biographies

Laetitia Dosch holds a BA in English literary translation and studied at the Free School of the Ecole Florent and at the Manufacture National Conservatory in Switzerland.

Her work in film includes several shorts directed by Marie Elsa Sgualdo (*Bam tchak* won awards in Agers and Lausanne). She next met Justine Triet with whom she collaborated on the writing for the short *Vilaine Fille, Mauvais Garçon* and the feature *Age of Panic* in which she additionally played the female lead. She also shared the screen with Emmanuelle Devos in Frédéric Mermoud's *Complice*. Recently, she has worked with Christophe Honoré (*Sophie's Misfortunes*), Catherine Corsini (*Summertime*), Maiwenn (*My King*), Antony Cordier (*Gaspard at the Wedding*), Whitney Horn and Gabriel Abrantes. In 2017, Laetitia held the lead role in Léonor Séraillès's debut feature *Jeune Femme*, winner of the Caméra d'or at the Cannes Film Festival. She'll next be seen with Romain Duris in Guillaume Senez's *Our Struggles* and in Julien Rappeneau's next film alongside François Damiens. Upcoming projects include Danielle Arbid's *Passion Simple*, adapted from Annie Ernaux's book, and Emmanuel-Poulin Arnaud's *Cobayes*.

In television, she held a recurring role in season 2 of *The Church Men* on Arte.

While at the Manufacture in Lausanne, she wrote her first play, *The Sandbox*, in collaboration with the actors. She also met Marco Berrettini and La Ribot, with whom she would work on several pieces, also participating in the writing.

She held the female lead in Shakespeare's *Measure for Measure*, sharing the stage with Eric Ruf, but was soon attracted to more eccentric theatrical forms and experimental dance works, such as Yves-Noël Genod.

She collaborated with the 2b company on *Chorale* for the Printemps de Septembre festival and with the Chiens de Navarre Company for the Urbaines festival. Mélanie Lery directed her in Shakespeare's *The Taming of the Shrew* at the TNB (National Theater of Brittany) in 2015, and she collaborated with Yves-Noël Genod again on his experiment in permanent theater at the *Theatre du point de jour* in Lyon. In 2017-2018 she worked with Katie Mitchell for her adaptation of Marguerite Duras's *La Maladie de la mort* at the Theatre des Bouffes du Nord.

At the same time, she developed her own work. She created *Laetitia Brings It...* then *Klein* with Patrick Laffont for the Etrange Cargo Festival 2014 at the Ménagerie de Verre in Paris. In 2015, she created *An Album* in collaboration with Yuval Rozman, inspired by the Swiss comic Zouc, for performance at the Theatre de l'Arsenic. In 2016, she was invited by the Festival d'Avignon and the SACD to write and perform a new work with Jonathan Capdevielle, *Les Corvidés*, for the Sujet à Vif program.

Laetitia Dosch has written on actors for the Cahiers du Cinéma.

Corazon, a purebred Andalusian, born in the Jura Mountains

Corazon led a rather nice life in the open air until his owner (a breeder) got pregnant and decided to sell all her horses. She called Judith to see if she wanted to acquire some of her horses and that is how he ended up at ShanJu. He had been very poorly castrated and almost died at this time, but the ShanJu team tended to him for 6 months during his recovery. He's a well-adjusted horse with a good appetite that's done quite a lot of performing. He's also worked in hippotherapy with troubled children and adolescents.

Philippe Quesne: set design

Born in 1970, Philippe Quesne studied fine art before working for ten years in set design for the theatre, opera and exhibitions. In 2003, he founded the Vivarium Studio Company and mounted his first show, *La Démangeaison des ailes*, about flying and falling. Philippe Quesne's work explores the marvelous and the miniscule, pushing daily experiences and the relationship between man and nature to the extreme. He works with small communities that he studies carefully, like he did the insects he collected as a child.

He conceives his sets as ecosystems into which the actors are plunged. His shows form a repertory and have toured all over the world, including: *La Démangeaison des ailes* (2003), *Des expériences* (2004), *D'après nature* (2006), *L'Effet de Serge* (2007), *La Mélancolie des dragons* (2008), *Big Bang* (2010), and *Swamp Club* (2013). He's directed Nanterre-Amandiers centre dramatique national since January 2014, where he staged the collective work *Théâtre des négociations* in May 2015. In 2016, he created *Caspar Western Friedrich* for the Kammerspiele in Munich and *Welcome to Caveland!* for the Kunstenfestivaldesarts in Brussels.

Yuval Rozman: co-director and writing collaborator

After studying at the National Conservatory of the Dramatic Arts in Tel-Aviv and New York, Yuval Rozman created the Voltaire group in 2010 and began developing his own work, since presented in the Czech Republic, Switzerland and Israel. His show *Cabaret Voltaire* (2011), featuring the Palestinian actor Mohammad Bakri, received jury honors and 1st prize at the C.A.T. Tel-Aviv International Theater Festival.

He collaborates internationally with choreographers, directors and artists. He presented Tim Etchells's *Sight is the sense* with Laetitia Dosch and S. Massini's *Jecroisenunseuldieu* (2013) at the actOral festival in Marseille. He assisted the director Hubert Colas on Annie Zadek's *Nécessaire et urgent* (2014) and collaborated with Laetitia Dosch on *An Album*, assisting in the writing and co-directing (2015). He acted in Shakespeare's *The Taming of the Shrew* under the direction of Mélanie Leray at TNB and the Théâtre de la Ville à Paris (2015) and Martin Crimp's *Face au mur*, directed by Hubert Colas (2015) followed by *Une mouette et autres cas d'espèce* (2016).

In film, he has worked with Lorraie Lévy on *The Other Son* (2012), Eytan Fox on *Cupcakes* (2013), Amir Manor on *Epilogue* (2013), Danny Zur on *Come to Daddy*, and Ariel Templer on *Sous d'autres cieux*. For television, he held the male lead in *Itamar et moi*, a dramatic series by Oren Yaniv (2007).

As a writer, he penned *Cabaret Voltaire* (2010) and co-wrote *An Album* with Laetitia Dosch (2015). He was resident writer at Montévidéo in Marseille, the Théâtre de Vanves, the Chartreuse de Villeneuve-lès-Avignon and the Tripostal in Lille for the project *Tunnel Boring Machine*, which had its premiere in November 2017 during the NEXT festival at the Phénix, scène nationale de Valenciennes and at the Maison de la Culture in Tournai. He has worked with Latitudes Prod. since November 2015.

Judith Zagury: horse coach

After taking classes at the Diggelmann theater school, she continued her training through a series of professional internships organized by the Théâtre Vidy-Lausanne with directors such as Joël Jouanneau and André Engel. She's also worked with several big names from the stage and screen (Roland Amstutz, Gérard Desarthe, André Wilms, Emmanuelle Béart, Luc Bondy, Robert Enrico). As a horsewoman, she was trained in the equestrian arts by Michel Henriquet, and studied equine ethology at Haras National Suisse and the University of Rennes. In 2002, she co-founded the School/Workshop ShanJu with Shantih Breikers, combining their first names in the title. Co-directors of the school, they devote equal time to teaching and performance work.

In 2014, she earned a Certificate of Advanced Studies (CAS) in dramaturgy and text performance from the University of Lausanne. Her thesis was on animal ethics, and she currently conducts research in the form of a workshop on the relationship humans have with animals. This theme has become central for the ShanJu Company since premiering *Kikkuli* (2011), and continued in *Pardoxes* and *Présences* (2016). In 2017, the company presented horse-based work twice at the Théâtre Vidy-Lausanne – during the weekend *Etre bête(s)* in April and for the 70th anniversary of Swiss Hermès in October.