

27 mars – 7 avril 2019



Lausanne – Suisse

PRESS RELEASE

Lausanne, April 8th 2019

REPORT ON THE FIFTH EDITION OF THE PROGRAMME COMMUN FESTIVAL

The fifth edition of the Lausanne festival Programme Commun – the result of a close-knit collaboration between the Théâtre Vidy-Lausanne, the Arsenic and Les Printemps de Sévelin – has once more sealed its status as an important and renowned date in the performing arts calendar for both local audiences and professionals from Switzerland and abroad. Showcasing the work done by these theatres over the course of their seasons, Programme Commun highlights the creativity and originality of the Swiss scene, as well as Lausanne's status as a hub for dynamic contemporary creation. This aspect was underlined through the participation of a Programme Commun artist in the programme of events surrounding the opening weekend for the new building of the Musée cantonal des Beaux-Arts, of which the Festival is a partner.

The Festival welcomed artists from French Switzerland, German Switzerland and elsewhere (South Africa, Germany, Belgium, Spain, the United States, Finland, France, Greece, the Netherlands, the Dominican Republic), working in the fields of theatre, dance, performance and visual art.

Programme Commun also affirmed itself as a **festival for creation and discoveries**: seven of its shows were **world premieres** (the shows by the 2b company : François Gremaud / Michèle Gurtner / Tiphonie Bovay-Klameth, Jérôme Bel, Johannes Dullin/ Ariel Garcia / Gregory Stauffer, Marion Duval, Gilles Furtwängler, Angélica Liddell, Joël Maillard); four were **premieres in Switzerland** (the shows by Katerina Andreou , Ligia Lewis, Stefan Kaegi of the Rimini Protokoll collective, Thomas Ostermeier); and three were **premieres in French Switzerland** (the shows by Simone Aughterlony, Ntando Cele, Tobias Koch and Thibault Lac). There was a dialogue with the visual arts, thanks to exhibitions by Gilles Furtwängler at the Arsenic and Théo Mercier at Vidy, as well as Jérôme Bel's invitation to the MCBA.

Audiences from Lausanne and the Lemanic region responded strongly to the different propositions and circulated very well between the three venues of the festival. **8'600 entries** were tallied over the entirety of the event, that is to say a 25% progression since last year's edition (with an increased capacity of 1'000 seats) and **around 2'000** persons for the other events. An extra performance was added for the shows *Pièce* and *Black Off*.

Programme Commun has also consolidated its mission as a professional platform with national as well as international dimensions. Many professionals came from Switzerland and elsewhere: twenty-odd heads of Swiss institutions and cultural services, as well as 145 programmers, of which 70% were foreign, from 28 different countries: Argentina, Austria, Belgium, Bolivia, Brazil, Canada, Chile, China, Colombia, Czech Republic, Estonia, Finland, France, Germany, Greece, Hong Kong, Northern Ireland, Italy, Israel, Japan, Mexico, the Netherlands, Norway, Poland, Portugal, Russia, Spain, the United States. 33 programmers represented international festivals.

In order to galvanize exchanges between professionals and artists, the event proposed **two artist salons**, thus allowing Pamina de Coulon and Marielle Pinsard, then Émilie Charriot, Claire Dessimoz and Steven Cohen to present their future projects.

The Festival has also revealed itself as **an important event for transmission**. The Programme Commun seminar brought together seven young artists from different linguistic regions, allowing them to discover the shows, meet with the artists and exchange about their respective practices; as well as the first year BA Theatre students from the Manufacture (Haute école des arts de la scène), a group of students from the école supérieure d'Art d'Avignon and a group from the école supérieure d'art dramatique du Théâtre National de Strasbourg.

The **community radio stations** Radio Django (Particimedia project, Culturadio) and Fréquence Banane, the radio station of the university campus, pooled their skills to create a complete radio programme put together by these associations' budding journalists, with the participation of artists from the festival programme.

The **structural uniqueness of Programme Commun** is based on the collaboration and synergy of its partners, who pool their resources and their programming, thus ensuring the close coordination of their teams and generating networking opportunities between creation, touring and training venues. All this contributes to Lausanne's strong dynamic as a hub for contemporary creation. **The financing of the artistic propositions of the Programme Commun is handled directly by the inviting theatres**. The travel costs of foreign professionals, as well as the seminar, are funded by Pro Helvetia, and international communication is ensured by Présence Suisse. Any other shared spending – mostly pertaining to communication and logistics – is financed in part by support from the City of Lausanne, the FERL, the State of Vaud and Lausanne Tourisme. The remaining costs are covered by the Théâtre Vidy-Lausanne and the Arsenic.

The next edition of Programme Commun will take place from March 25th to April 5th 2020.

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