



AMIR REZA KOOHESTANI
MEHR THEATRE GROUP

THE TRILOGY
SUMMERLESS [2018]
HEARING [2015]
TIMELOSS [2013]

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TEXTS AND DIRECTION
AMIR REZA KOOHESTANI

Amir Reza Koohestani was born in 1978 in Shiraz, Iran. He was 16 when he began to publish short stories in local newspapers. Attracted to cinema, he took courses in directing and cinematography and created two unfinished films. After a brief experience as performer, he devoted his time to write his first plays for the Mehr Theatre Group: **AND THE DAY NEVER CAME** (1999) and **THE MURMURING TALES** (2000).

With his third play, **DANCE ON GLASSES** (2001), Amir Reza Koohestani gained international notoriety and found the support of several European theatrical artistic directors and festivals. Then followed the plays **RECENT EXPERIENCES** (from the original text by Canadian writers Nadia Ross and Jacob Wren, 2003); **AMID THE CLOUDS** (2005); **DRY BLOOD & FRESH VEGETABLES** (2007); **QUARTET: A JOURNEY NORTH** (2008); **WHERE WERE YOU ON JANUARY 8TH?** (2009); **IVANOV** (2011); **THE FOURTH WALL** (from the original play *England* by Tim Crouch, 2012) presented one hundred times in an art gallery in Tehran.

In 2012, the movie *Modest Reception*, which script was co-written by Koohestani and Mani Haghighi – actor and film director – won the Netpac Award at the Berlin International Film Festival. In 2013, Festival actoral in Marseille (France) has commissioned Koohestani to write and stage a new play, **TIMELOSS** (based on his previous play *Dance on Glasses*). From October 2014 to March 2015, during a residency at the Akademie Schloss Solitude, in Stuttgart, Amir Reza Koohestani wrote the play **HEARING**, premiered at the City Hall of Tehran on July 2015.

Since several years, Koohestani works frequently in Germany where he premiered several productions: **EINZELZIMMER** (Köln Schauspielhaus, 2006) **TAXIGESCHICHTEN** (Theater Oberhausen, 2015), **DER FALL MEURSAULT - EINE GEGENDARSTELLUNG** (Kammerspiele, 2016), **TANNHÄUSER** – his first opera – (Staatstheater Darmstadt, 2017), **THE CHERRY ORCHARD** (Theater Freiburg, 2017), **DIE ATTENTÄTERIN** and **MACBETH** (Kammerspiele, 2018).

On September 2018, invited among other directors (Tiago Rodrigues, Pascal Rambert, tg Stan, Luk Perceval, Christiane Jatahy) – for the opening of La Comédie de Genève (Switzerland) – he created a short play in French based on *Miss Julie* by August Strindberg.

SUMMERLESS – his latest production with the Mehr Theatre Group, premiered on May 2018 at the Kunstenfestivaldesarts in Brussels – is the third part of a trilogy about time and memory (*Timeloss, Hearing, Summerless*). These plays are still touring and were presented all together at the Festival TNB, in Rennes (France) on November 2018.

Koohestani's next projects are an adaptation of **DIE KÜCHE** by Arnold Wesker (Theater Freiburg, 2019) and new creations with the Mehr Theatre Group in Iran and Europe in 2019 and 2020.

[CREATION 2018]
SUMMERLESS



Text and direction
Amir Reza Koohestani

With
Mona Ahmadi, Saeid Changizian, Leyli Rashidi
and on video
Juliette Rezai

Stade design
Shahryar Hatami

Video
Davoud Sadri and Ali Shirkhodaei

Light creation
Xavier Lauwers

Sound creation
Ankido Darash

Costumes
Shima Mirhamidi

Director's assistants
Mohammad Reza Hosseinzadeh and Mohammad Khaksari

Set workshop
Kopspeel (Antwerp)

Show in Persian with English supertitles

English translation and supertitles adaptation
Massoumeh Lahidji

Running time 70 minutes

Production
Mehr Theatre Group

Coproduction
Kunstenfestivaldesarts, Festival d'Avignon, Festival delle Colline Torinesi / Fondazione TPE, La Bâtie – Festival de Genève, Künstlerhaus Mousonturm Frankfurt am Main, Théâtre National de Bretagne, Münchner Kammerspiele, La Filature - Scène nationale de Mulhouse, Théâtre populaire romand - Centre neuchâtelois des arts vivants, La Chaux-de-Fonds

Production directors
Mohammad Reza Hosseinzadeh and Pierre Reis

Company and tour manager
Pierre Reis

WORLD PREMIERE AT THE KUNSTENFESTIVALDESARTS (KVS BOX) ON MAY 22ND, 2018



SYNOPSIS

Three people: a painter, a school supervisor, a young mother.
A school yard. A merry-go-round.
Nine months. Three seasons. No summer.

The painter and the school supervisor once lived together. Then they split up because the painter wanted to live by his art, come what may, but his paintings didn't sell. The supervisor wanted to have a baby before it was too late. Neither of them managed to start over again. Living alone was cheaper all the same. He took a 40 square meter flat, she went back to live with her father after her mother's death.

School heads have recently been given the right to set their own tuition fees. The head of this school has decided that to justify the price rise, she'll have the school redecorated and propose new activities for the students. The supervisor has been put in charge of the redecorating.

Since she doesn't know anybody in Tehran, she thinks of the painter. His job is to paint over the slogans and maxims that have covered the walls of the school yard ever since the Revolution 20 years ago, and to replace them with some paintings and more up-to-date inscriptions. After whitewashing the walls, he has two months to finish the job. But the work drags on. Money is short, the painter is taking his time.

Every day, an hour before school is out, a mother comes to sit on the merry-go-round in the yard, waiting for the bell to ring. She and the painter strike up a conversation that they carry on day by day. Until one day the mother discovers that the painter is painting her portrait on the wall.

TOUR DATES

- . 22 to 26 May 2018 / KVS Box, Kunstenfestivaldesarts, Brussels – Belgium
- . 9 and 10 June 2018 / Teatro Astra, Festival delle Colline Torinesi, Turin – Italy
- . 8 to 15 July 2018 / La Chartreuse de Villeneuve lez Avignon, Festival d'Avignon – France
- . 4 to 23 August 2018 / Iranshahr Theatre, Tehran – Iran
- . 6 to 8 September 2018 / Théâtre du Loup, La Bâtie – Festival de Genève – Switzerland
- . 26 and 27 September 2018 / Künstlerhaus Mousonturm Frankfurt am Main – Germany
- . 16 et 17 October 2018 / Münchner Kammerspiele, Munich – Germany
- . 22 to 24 November 2018 / Festival TNB, Théâtre National de Bretagne, Rennes – France
- . 28 and 29 November 2018 / deSingel, Anvers – Belgium
- . 11 and 12 January 2019 / Relais culturel de Thann, Festival Les Vagamondes – France
- . 16 and 17 January 2019 / Kaserne, Bâle – Switzerland
- . 19 and 20 January 2019 / Théâtre populaire romand, La Chaux-de-Fonds – Switzerland
- . 4 to 25 February 2019 / Mostaghel Theatre, Tehran – Iran
- . 15 to 19 April 2019 / Honar Shahr Aftab Cineplex, Shiraz – Iran
- . Season 2019 - 2020 in Europe



[CREATION 2015]
HEARING

Text and direction
Amir Reza Koohestani

With
Mona Ahmadi, Ainaz Azarhoush, Elham Korda, Mahin Sadri

Assistant director
Mohammad Reza Hosseinzadeh

Video
Ali Shirkhodaei
Music and sound
Ankido Darash
Light design
Saba Kasmaei
Stage design
Amir Reza Koohestani assisted by **Golnaz Bashiri**
Costumes and props
Negar Nemati assisted by Negar Bagheri

Second assistant
Mohammad Khaksari
Stage manager
Mohammad Reza Najafi

Show in Persian with English supertitles

English translation and supertitles adaptation
Massoumeh Lahidji

Running time 70 minutes

Production
Mehr Theatre Group
Coproduction
La Bâtie - Festival de Genève, Künstlerhaus Mousonturm Frankfurt am Main, BOZAR - Centre for Fine Arts Brussels

Production managers
Mohammad Reza Hosseinzadeh and Pierre Reis

Company and tour manager
Pierre Reis

Hearing was written during a residency at the Akademie Schloss Solitude (October 2014 - March 2015) in Stuttgart, Germany.



ABOUT HEARING

Where I found my inspiration

Mahin often told me about life in her dorm. I myself spent a year living in a dorm, but it sounded very different for girls – even if bringing a girl into the boys' dorm was every bit as forbidden as the other way around. So I had to admit that I'd need to talk to a few people with firsthand experience to be able to describe life in a girls' dorm with any accuracy.

Hamed Nejabat, the stage manager of my shows, had written a play that was to be shown in a girls' high school. It was called *We 15* and was about 15 students who get good grades in a chemistry exam and whose teacher suspects them of seeing the questions beforehand and who interrogates them. But unlike the girls in *Hearing*, they stick together and don't denounce anyone.

I read that a Swedish court asked asylum seekers to provide video evidence of taking part in demonstrations to prove they'd been politically active in their country.

A while ago, when I was watching Kiarostami's film *Homework* for the second or third time, I found the kids' reactions to the filmmaker's simple questions strange. They seemed stunned to be asked 'What does being encouraged mean?' or 'Did you do your homework?' and stared open-mouthed at the ceiling or the camera. I'm not one to judge these kids' mental health, but it's obvious that today, if a child was so terrorised at the simple thought of being left alone in a room with a film crew that they started to cry or asked to leave or for the door to be left open, you'd take them to see a psychiatrist or therapist. At the time though, in the middle of the Iran-Iraq war, people's only worry was to survive and escape unscathed from the continuous bombing by Saddam Hussein's army. Only a Kiarostami then could think about the mental and psychological well-being of the youngest. I learned later that one of the children was Kiarostami's own son, Bahman. And I remember that the first time we met, when he learned that I was born in 1978, he pointed out that I was the same age as his son. So those kids could also have represented me. No doubt I was like them – if not worse. How could I now find myself in the pose of an intellectual with things to say about the state of his country and the world, having been such a lost and distraught child? I drew inspiration from *Homework* to try to discern beneath the adult Samaneh the terrorised adolescent fidgeting nonstop with her headscarf.

How I wrote the play

It took me far longer to build the structure of the play than to write the dialogues. During a writing residence of a few months I benefitted from in Stuttgart, rather than sitting at my desk writing, I spent my time walking in the Black Forest to think about the form the play could have, and the one thing I knew was that it would be about the 'hearing' of a male voice in a female dorm. Of course it would have been much simpler if everything took place in the interrogation room. The audience would no doubt have left the play happier, reassured to have understood everything and seen what they like: doctrinaire extremists persecuting defenceless young girls for something they didn't do. Clear and simple, in line with the information broadcast continuously by public and private channels alike – including Arte. But it turns out that reality is different.

Contrary to what we might imagine, the interrogation isn't carried out by some hairy-faced fundamentalist, but by a student who had been given the dorm key, simply because she's a bit older. She isn't interrogating the others out of any extremist religious or political conviction, but simply because she's managed to keep her copybook clean up till then and doesn't want any trouble.

If people only had to justify themselves to suspicious inspectors in countries like Iran, we could sleep safe in the knowledge that the methods and laws of 'countries like that' have to be changed, but that 'we' are irreproachable. It's the discourse of all the right-wing parties these days. But in reality, the authorities all over the world who don't question their legitimacy like to sit in front of you and ask you to prove you're not lying.

Samaneh wrongly refuses to testify in Neda's favour when she was expected to. Neda gets expelled from the university and commits suicide ten years later in Sweden because her demand for asylum is refused – and not because she was expelled from university. The question then is how much is Samaneh to blame for Neda's death. In her place, would we feel guilty or would we wash our hands of the whole affair, arguing it's all in the past? If by any chance we share Samaneh's bad conscience, we have to ask ourselves why we don't feel the same about the children killed in Syria or Iraq by bombs paid for by our taxes, or about future generations we're leaving a fairly degraded environment to. A few likes or shares on Facebook, a few petitions signed in cyberspace and our sins seem to be forgiven.

When I got back from my last walk in the Black Forest, an outline like this came to mind: Attempt by Samaneh, twelve or thirteen years later, to give different answers to the questions asked, in the hope of changing the past.

Am I a feminist?

Hearing is my first play that isn't mixed. The previous ones always featured the confrontation of the two sexes. Six of them were about couples. And this time, it's women only. Does that make me a feminist? The answer is no. I don't feel in a position to express an opinion about women's condition. If I did that as a male writer, I'd feel like those tourists who go to India with a point and shoot camera and take some pictures of women in saris, cows, men hanging onto trains and buses, and then come home. I don't know any more about women's issues than those tourists do about India. The most I can do, through the presence of four actresses in this show, is to ask them to enlighten me about how close my outsider's view is to reality.

Amir Reza Koohestani - May 2016
translation from Persian **Massoumeh Lahidji**



PRESS REVIEW

THE NEW YORK TIMES

Laura Collins-Hughes - January 19, 2015

The Bond of the Past: It's Ended, Yet Unending Amir Reza Koohestani's 'Timeloss,' at the Public Theater

Two former lovers, sitting in a room, bickering: This is an argument they have had so many times, starting so many years ago, that they know it by heart.

In the Iranian playwright Amir Reza Koohestani's haunted and haunting "*Timeloss*," which played at the Public Theater during the Under the Radar festival, the exes are actors who reunite in a dubbing room.

They've come to record dialogue that their younger selves spoke a decade before in another play, Mr. Koohestani's breakthrough piece, "*Dance on Glasses*," which he wrote after a romantic split.

She (Mahin Sadri) is cool to the man she once cherished. Languorous and impassive, she's unwilling even to turn her head to look at him. He (Hassan Madjoooni) is more outwardly tormented, unable to recall why they broke up, unwilling to believe she wouldn't want him. Much of the argument they're having is part of the earlier show's script, but a good bit of it has been written in their hearts since, well-rehearsed pain that time won't assuage. The two standoffs bleed into each other, sometimes to comic effect.

Presented by the Mehr Theater Group, an Iranian company based in Paris, "*Timeloss*" is performed in Persian. The set, designed by Mr. Koohestani, is elegant in its simplicity: one wooden table and one wooden chair for each actor; suspended behind them, three screens. The screen in the middle is for supertitles, the smaller two — portrait-shaped — for video of the actors' younger selves (played by Behdokht Valian and Abed Aabest) in "*Dance on Glasses*."

It is crucial to the play's blurring of time and reality that these technical elements work flawlessly with the live performance, and they do. That subtle triumph becomes evident only late in the hourlong performance: Mr. Koohestani deliberately makes us lose our footing, and we are suddenly unbalanced.

Anchored by two fine, understated performances, "*Timeloss*" has a stealthy, slow-building beauty and a longing, even against its better judgment, to turn back the clock.

TOUR DATES

- . 15 July to 15 August 2015 / City Hall, Tehran – Iran
- . 19, 20 and 21 August 2015 / Zürcher Theater Spektakel, Zurich – Switzerland
- . 25 and 26 August 2015 / Noorderzon Festival, Groningen – Netherlands
- . 29, 30 and 31 August 2015 / La Bâtie - Festival de Genève – Switzerland
- . 22 to 23 September 2015 / Künstlerhaus Mousonturm Frankfurt am Mayn – Germany
- . 26 to 27 September 2015 / Festival actoral, Marcheille – France
- . 22 to 23 January 2016 / Les Vagamondes, La Filature - scène nationale de Mulhouse – France
- . 17 to 18 March 2016 / The Oslo International Theater Festival, Black Box Teater – Norway
- . 13 to 14 April 2016 / F.I.N.D., Schaubühne, Berlin – Germany
- . 23 to 26 May 2016 / Kunstenfestivaldesarts, Bozar, Brussels – Belgium
- . 18 and 19 June 2016 / Festival Delle Colline, Teatro Astra, Turin – Italy
- . 17 and 18 July 2016 / Santarcangelo Festival – Italy
- . 21 to 24 July 2016 / Festival d'Avignon, Théâtre Benoît XII – France
- . 6 and 7 October 2016 / Festival des Arts de Bordeaux, Saint-Médard-en-Jalles – France
- . 11 to 19 October 2016 / Festival d'Automne à Paris, Théâtre de La Bastille, Paris – France
- . 22 and 23 October 2016 / Théâtre populaire romand, La Chaux-de-Fonds – Switzerland
- . 15 and 16 November 2016 / Théâtre de la Vignette, Montpellier – France*
- . 17 and 18 November 2016 / Espaces Pluriels, Théâtre de Saragosse, Pau – France*
- . 25 and 26 November 2016 / Bonlieu Scène nationale, Annecy – France*
- . 1st and 2 December 2016 / Le Trident, Scène nationale de Cherbourg – France*
- . 6 to 10 December 2016 / Centre dramatique national de Haute Normandie, Rouen – France*
- . 13 and 14 December 2016 / La Comédie de Caen – France*
- . 9 and 10 March 2017 / TANDEM - scène nationale, Théâtre d'Arras – France*
- . 16 and 17 March 2017 / Théâtre d'Arles – France*
- . 21 to 24 March 2017 / Centre dramatique and Scène nationale de Besançon – France*
- . 28 and 29 March 2017 / TAP Poitiers – France*
- . 1st April 2017 / CSS Udine – Italy
- . 4 to 7 April 2017 / Lieu Unique and Grand T – France*
- . 11 et 12 April 2017 / Kammerspiele, Munich – Germany
- . 15 April 2017 / Osterfestival, Tirol – Austria
- . 28, 29 and 30 April 2017 / Centre culturel Onassis, Athens – Greece
- . May - July 2017 / Téhéran – Iran
- . 29 September 2017 / BITEF festival, Atelje 212, Belgrade – Serbia
- . 2 October 2017 / MOT Festival, Skopje – Macedonia
- . 17 and 18 October 2017 / L'Apostrophe, Scène nationale, Cergy-Pontoise – France
- . 21 and 22 October 2017 / Palais des Beaux-Arts, Charleroi – Belgium
- . 1st and 2 December 2017 / Teatro nacional D. Maria II, Lisbonne – Portugal
- . 27 and 28 August 2018 / Ingmar Bergman International Theatre Festival, Stockholm – Sweden
- . 15 to 18 November 2018 / Festival TNB, Théâtre National de Bretagne, Rennes – France
- . 8 to 12 April 2019 / Honar Shahr Aftab Cineplex, Shiraz – Iran
- . 24 and 25 October 2019 / Kyoto Experiment, Kyoto – Japan

* With the support of ONDA.



[CREATION 2013]
TIMELOSS



Text, direction and stage design

Amir Reza Koohestani

With on stage

Mohammadhassan Madjooi and Mahin Sadri

And on video

Abed Aabest and Behdokht Valian

Director's assistant

Mohammad Reza Hosseinzadeh

Music & sound creation

Pouya Pouramin

Video

Davoud Sadri

Costumes designer

Negar Nemati

Show in Persian with surtitles

Running time 1h00

Production

Mehr Theatre Group

Coproduction

Festival actoral avec Marseille-Provence 2013 - Capitale Européenne de la Culture, La Bâtie -

Festival de Genève

Production managers

Mohammad Reza Hosseinzadeh and Pierre Reis

Company & tour manager

Pierre Reis

The play contains video excerpts of **DANCE ON GLASSES**

Text, direction and stage design

Amir Reza Koohestani

With **Sharareh Mansour Abadi** and **Ali Moini**

Choregraphy **Ehsan Hemat**

Production

Mehr Theatre Group

Created in 2001 in Shiraz, Iran.



PRESENTATION

At the age of 22, then unknown, Amir Reza Koohestani lived a significant breakup. This personal event will give birth to *Dance On Glasses*, a play in which he tells this separation, performed by two actors sitting face to face, separated by a 4 meters long table.

Then, introduced on international stages with success, Amir Reza Koohestani wrote other pieces, all narrating implicitly the inability of people to stand up, to fight. Yet, *Dance On Glasses* remains for many people his referent work. To the point that they push him to write a similar text, what he refuses radically. The play had the effect of a bomb, dispersing the team since the last performance.

Last year, while tidying his room, Amir Reza Koohestani found inside of a Kunstenfestivaldesarts' brochure, a business card with his name followed by a Belgian phone number. Flashback in 2004: the show *Dance On Glasses* encounters an unexpected success with the festival audience. The day after the last performance, Amir Reza Koohestani – being invited to stay a few more days for appointments and see some other shows – is given a mobile phone, a SIM card and a dozen of business cards with his name and new phone number in Belgium.

Back in 2013: Amir Reza Koohestani looks at the card and dials the number. Few rings. A young man answers. Amir Reza Koohestani greets him in English. The young man replies in English but with an accent. He then asks him in Persian: "I would like to talk with Amir Reza Koohestani." The young man replied: "It is himself." He then asks: "I would like to ask your permission to adapt *Dance On Glasses*".

ABOUT TIMELOSS

"Isn't working in Iran hard?" is a question I'm asked systematically. And people ask it in such a way that the only answer I'm expected to give is: "Yes, it's hard". This reassures them and allows them to pay their taxes and vote in their elections with an easy mind. Admittedly their situation, particularly their financial situation, is difficult, but haven't they avoided the worst of it by not being born in a country like Iran?

It's a fact that Iranian directors have to struggle to work, just like their counterparts more or less all over the world. What is specific to us is without doubt the type of adversaries that we're having to fight. In Stockholm or Cologne, it's about fighting empty seats and fussy critics, cheap bars and IMAX cinemas where they can pay half as much as they do to see one of my inert shows but have ten times more fun. In Iran, though, there are no bars, no nightclubs, no IMAXes, not even foreign films in cinemas. So except for those who prefer to stay at home and watch satellite TV or DVDs of the latest films from all over the world, all young people can do is go to the theatre or to the cinema to see Iranian films, or even spend time in galleries and cafés. So Iran might not be an ideal place for young people (as demonstrated by the ongoing brain drain), but it is a paradise for thespians! The fantasy of any theatre director is perhaps to see young audiences queue for hours to get tickets for his or her show. That's happened to me on several occasions. I have to admit that the experience is so wonderful and so unique, that in order to be able to relive it I'm prepared to confront the strictest board of censors and most inflexible authorities again.

Twelve years ago, when I was working on *Dance on Glasses*, I remember we had less than 50 euros for our set. It was almost impossible to envisage having anything other than a table and two chairs. The theatre we were performing in only had four spotlights. With the help of a bit of aluminium foil, we turned them into profiles. Back then we had to adapt the aesthetics of our play to our limited budget. *Dance on Glasses* therefore became the story of two people who didn't have the strength to get up from their seats, primarily because if they got up, they moved

out of the light. When the play started touring, I thought that this inertia would perhaps need to be justified to foreign audiences in advance. I was afraid they'd starting wondering why the two characters didn't move any closer to each other throughout the play. It was obvious to me. Less than a year before staging the play, I'd found myself in a similar situation when I split up from a girl I loved. I'd sunken deep into my armchair to the point of being incapable of getting up and turning down the music to be able to hear her voice and answer her questions. But when we rehearsed the play, I doubted whether other people had had comparable experiences and whether they would understand that although young and in good health, at times you can find yourself completely paralysed and unable to get up. The tour of *Dance on Glasses* around the world proved that very luckily, or unluckily, people everywhere are familiar with this experience. Subsequently, this type of character moved into my world. Thanks to the success of *Dance on Glasses*, my next shows were played in theatres that had enough lighting to allow the actors to get up without leaving the light. And yet they also lacked the strength to get up and bring about a change in their situation. Whether they were illegal immigrants in *Amid the Clouds*, assassins in *Quartet: A Journey North* or in *Ivanov*, based on Chekhov, they had sunken deep into their armchairs or their beds as if they had taken root there.

Twelve years on and I'm returning to *Dance on Glasses*. Its audience and I are twelve years older. Since 2006, the date of the last performance, I've very rarely seen the actors from the play. The world has changed. Saddam is dead, Spain won the World Cup, Ahmadinejad, Bush and Sarkozy came to power and have gone again, everything has changed. I'm not longer this angry young man. To be angry, you have to have faith in something, in a path, in a truth, and what's more have the strength to fight to get there. I admit that I have nothing of that today. Neither my past certainties nor the strength to fight. Western journalists and critics would like me to talk about executions, the ban on homosexuality and the compulsory veil to make me a living witness of events related by their media every day. For their part, my people would like me to be an ambassador, presenting a different image to the one conveyed by the media in Iran, talking about the joys, the lack of concern, presenting a peace-loving, agreeable face to those who have only been shown representatives of the axis of evil or victims. My freedom is not so much constrained by the Office of Monitoring and Evaluation as by these expectations and judgements that alienate me. *Timeloss* is the fruit of this period of my work. A play that offers no answer because the person who wrote it feels that he has been taught a lesson as much as its audience has. I'll leave the answers and solutions to politicians and TV broadcasts. My theatre continues to be that of the inability of men and women to get up. Perhaps it has become slightly more pessimistic. At the end of *Dance on Glasses*, at least, when the man saw that he was going to lose everything and the woman was going to leave him, he got up and moved towards her in the hope of holding on to her. In *Timeloss*, when the man loses everything, he remains where he is, happy to watch. *Timeloss* is a play about self-denial. It deals with the past – it's not about regretting it, but about rejecting it. More specifically, it doesn't deal with the past, but with how the past is seen. So it doesn't really matter if you've seen *Dance on Glasses*, which is just an object, a pretext for looking back. Like Orpheus who turns round and looks, knowing that doing so could dramatically alter his fate.

Amir Reza Koohestani, April 2014
Translation from Persian to French **Massoumeh Lahidji**
English translation **Claire Tarring**

TOUR DATES

- . 31 August and 1st September 2013 / La Bâtie - Festival de Genève – Switzerland
- . 26 and 27 September 2013 / Festival De Keuze, Ro Theater, Rotterdam – Netherlands
- . 9 and 10 October 2013 / Festival actoral, La Friche Belle de Mai, Marseille – France
- . December 2013 – January 2014 / Tehran – Iran
- . 15 to 16 January 2014 / Les Vagabondes, La Filature - scène nationale de Mulhouse – France
- . 3 and 4 May 2014 / Künstlerhauss Mousonturm Frankfurt am Main – Germany
- . 7 to 10 May 2014 / Kunstenfestivaldesarts, Théâtre National, Brussels – Belgium
- . 7 to 9 August 2014 / Summer Festival, Kampnagel, Hamburg – Germany
- . 24 to 30 November 2014 / Festival d'Automne à Paris, Théâtre de la Bastille, Paris – France
- . 16 to 18 January 2015 / Festival Under The Radar, Public Theater, New York – USA
- . 21 and 22 January 2015 / Segerstrom Center for the Arts, Los Angeles – USA
- . 29 and 30 April 2015 / Théâtre populaire romand, La Chaux-de-Fonds – Switzerland
- . 10 and 11 July 2015 / Festival Internazionale del Teatro in Piazza, Santarcangelo – Italy
- . 20 and 21 November 2015 / Festival Homeworks, Beirut – Lebanon
- . 5 November 2018 / Espaces Pluriels, Pau – France
- . 8 to 11 November 2018 / Théâtre National de Bretagne, Rennes – France
- . 3 to 5 January 2019 / Festival Internacional Santiago a Mil, Santiago – Chile
- . 27 February to 15 March 2019 / Mostaghel Theatre, Tehran – Iran
- . 21 to 25 April 2019 / Honar Shahr Aftab Cineplex, Shiraz – Iran
- . Season 2019 - 2020 in Europe

CONCEPTION AND GRAPHIC DESING

PIERRE REIS

PHOTOS

PAGES 1, 6 © Luc Vleminckx

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