

= Patrice Chéreau =

Patrice Chéreau (French : [pa.tʁis ?e.ʁo] ; 2 November 1944 ? 7 October 2013) was a French opera and theatre director , filmmaker , actor and producer . In France he is best known for his work for the theatre , internationally for his films *La Reine Margot* and *Intimacy* , and for his staging of the *Jahrhundertring* , the centenary Ring Cycle at the Bayreuth Festival in 1976 . Winner of almost twenty movie awards , including the Cannes Jury Prize and the Golden Berlin Bear , Chéreau served as president of the jury at the 2003 Cannes festival .

From 1966 , he was artistic director of the Public @-@ Theatre in the Parisian suburb of Sartrouville , where in his team were stage designer Richard Peduzzi , costume designer Jacques Schmidt and lighting designer André Diot , with whom he collaborated in many later productions . From 1982 , he was director of " his own stage " at the Théâtre Nanterre @-@ Amandiers at Nanterre where he staged plays by Jean Racine , Marivaux and Shakespeare as well as works by Jean Genet , Heiner Müller and Bernard @-@ Marie Koltès .

He accepted selected opera productions , such as : the first performance of the three @-@ act version of Alban Berg 's *Lulu* , completed by Friedrich Cerha , at the Paris Opera in 1979 ; Berg 's *Wozzeck* at the Staatsoper Berlin in 1994 ; Wagner 's *Tristan und Isolde* at La Scala in 2007 ; Janá?ek 's *From the House of the Dead* , shown at several festivals and the Metropolitan Opera ; and , as his last staging , *Elektra* by Richard Strauss , first performed at the Aix @-@ en @-@ Provence Festival in July 2013 . He was awarded the Europe Theatre Prize in 2008 .

= = Career = =

Chéreau was born in Lézigné , Maine @-@ et @-@ Loire . His father Jean @-@ Baptiste Chéreau was a painter , his mother Marguerite Pelicier a graphic designer . He attended school in Paris . Early on he was taken to the Louvre and became interested in the arts , cinema , theatre and music . At age 12 , he designed stage sets for plays . He became well known to Parisian critics as director , actor , and stage manager of his high @-@ school theatre (lycée Louis @-@ le @-@ Grand) . At 15 , he was enthusiastically celebrated as a theatre prodigy . In 1964 , at the age of 19 , he began directing for the professional theatre . While studying at the Sorbonne , he professionally staged Victor Hugo 's *L 'Intervention* , and subsequently dropped out of the university .

= = = 1966 : Sartrouville = = =

In 1966 , Chéreau was appointed artistic director of the Public @-@ Theatre in the Parisian suburb of Sartrouville . With " idealism and inventiveness " , he made the theatre a " municipal commodity " , presenting not only theatre but also " cinema , concerts , poetry productions , lectures and debates about everything from politics to pot " . His theatrical team included costume designer Jacques Schmidt , stage designer Richard Peduzzi and lighting designer André Diot , with all of whom he collaborated in many later productions .

In 1968 , he directed *The Soldiers* by Jakob Michael Reinhold Lenz at the Festival of Youth Theatre in Nancy . In 1969 , he staged his first opera production , Rossini 's *L 'italiana* in Algeri for the Spoleto Festival , again with his Sartrouville team . The following year he established a close artistic relationship with the leadership of the Piccolo Teatro in Milan , Paolo Grassi and Giorgio Strehler . There , he staged Pablo Neruda 's " revolutionary oratorio " *The Splendour and Death of Joaquin Murieta* . In 1970 , he directed Shakespeare 's *Richard II* at the Théâtre de France . His first staging for the Paris Opera was in 1974 Offenbach 's *Les contes d 'Hoffmann* . He showed Hoffmann , sung by Nicolai Gedda , as a " sensitive poet for whom love is beyond reach , ... a drunken loser " . In 1975 , he worked in Germany for the first time directing Edward Bond 's *Lear* , set in an " industrial landscape strewn with piles of slag , with Lear as a Baron Krupp in evening dress and top hat " . He commented on the " macabre " production : " Just as some people feed on hope , I feed on despair . For me it is a spur to action . " Also in 1975 , his directorial debut film was the thriller *La Chair de l 'orchidée* , based on James Hadley Chase 's 1948 novel *The Flesh of the Orchid* , sequel to *No*

Orchids for Miss Blandish (1939) . The film assembled a starry cast including Edwige Feuillère , Simone Signoret , Alida Valli and Charlotte Rampling " in the [Miss Blandish] role giving a performance of extraordinary intensity . It was an almost operatic version of the misunderstood 1948 British film . "

== 1976 : Bayreuth ==

In 1976 , Chéreau staged Wagner 's Der Ring des Nibelungen at the Bayreuth Festival to celebrate the festival 's centenary , termed the Jahrhundertring . The production , celebrating 100 years after Wagner 's work had been performed for the first time as a cycle at the first Bayreuth Festival , became known as the Jahrhundertring (Centenary Ring) . Chéreau collaborated with conductor Pierre Boulez , who had recommended him to the festival direction . The French team revolutionised the understanding of Wagner in Germany , as music critic Eleonore Büning wrote in her obituary in the Frankfurter Allgemeine Zeitung . Chéreau set the scene in the time of the composition , with a critical view of the time 's capitalism , industrialism and spiritual background . As Büning and others pointed out , the staging left a standard for productions of the Ring Cycle to follow . Gerhard R. Koch mentioned in his obituary that the unity of direction , scene and light was new for Bayreuth and suggested a critical view on capitalism heading towards fascism .

In 1977 , when heldentenor René Kollo had broken his leg , Chereau acted the role of Siegfried on stage while Kollo sang from the wings .

The Ring production , filmed for television in 1980 , initially provoked controversy , but was celebrated after its final performance in 1980 with a 45 @-@ minute standing ovation . Chéreau disliked grand opera , but said : " After Bayreuth , I felt the need to work on a theatrical project of some breadth ... I have never put on little things . I am interested only in spectacles that rise above themselves " . He first considered Goethe 's Faust but then directed in 1981 Henrik Ibsen 's Peer Gynt for Villeurbane and Paris , aiming at " an incandescence of theatrical experience , a global spectacle " .

== 1979 : Paris ==

Chéreau directed the first performance of the three @-@ act version of Alban Berg 's Lulu , completed by Friedrich Cerha , at the Paris Opera on 24 February 1979 , again conducted by Boulez and with sets by Peduzzi , with Teresa Stratas singing the title role . The scene is set in the time of the composition , around 1930 . Koch observes frequent topics of hunt , and love colder than death (Verfolger und Verfolgte , und Liebe ... kälter als der Tod) . Dr. Schön , a powerful newspaper manager , is reminiscent of supporters of Hitler .

== 1982 : Amandiers ==

From 1982 , Chéreau was director of " his own stage " at the Théâtre Nanterre @-@ Amandiers at Nanterre . In 1981 already he staged there Ibsen 's Peer Gynt . He was the first to show several plays by Bernard @-@ Marie Koltès , including Combat de nègre et de chiens and Quai Ouest (1985) , Dans la solitude des champs de coton (1986) and Le Retour au désert (1988) . He directed Marivaux ' La Fausse suivante in 1985 and Shakespeare 's Hamlet in 1989 , also works by Jean Genet , Heiner Müller and Jean Racine . He staged Mozart 's Lucio Silla in 1984 , for Amandiers , but also for La Monnaie and La Scala .

At the Odéon he staged in 1992 Le Temps et la Chambre by Botho Strauss . He directed Dans la solitude des champs de coton again in 1995 , shown at Ivry , the Wiener Festwochen and the Brooklyn Academy of Music . He staged in 2011 Jon Fosse 's Je suis le vent in an English version , I Am the Wind , by Simon Stephens at the Young Vic Theatre , with Tom Brooke and Jack Laskey .

== 1983 : more films ==

In 1983 , Chéreau directed the film *The Wounded Man* (*L'Homme Blessé*) , a more personal project for him . He and his co -@-@ writer , Hervé Guibert , worked for six years on the scenario , which tells of a love affair between an older man involved in prostitution and a teenage boy , a dark view in the context of HIV / AIDS . His 1994 film was *La Reine Margot* , based on the 1845 historical novel of the same name by Alexandre Dumas . It won the Jury Prize and Best Actress Award (Virna Lisi) at Cannes , as well as five César Awards . Set in the 16th @-@ century , depicting the conflict between Catholics and Protestants in France , it shows battles and the St Bartholomew 's day massacre . A scene of the queen with the head of her lover is reminiscent of the opera *Salome* , uniting cult and obsession (" Einheit von Kult und Obsession ") , as Koch remarks . The film was Chéreau 's longest , most expensive production , and his greatest financial success . " [I] t was erotic and violent , and offers poured in from Hollywood , " but , he said , " I was always being offered films based in the Renaissance and involving a massacre . I even had an offer from the UK to do a film about Guy Fawkes . " He refused similar offers : " It 's useless to repeat something you already did . "

= = = 1993 : opera internationally = = =

Chéreau 's staging of Berg 's *Wozzeck* was shown from 1993 to 1999 at the Théâtre du Châtelet and the Staatsoper Berlin , conducted by Daniel Barenboim , with Franz Grundheber in the title role and Waltraud Meier as Marie . It was filmed in 1994 . A review notes the " presentation of even the smallest roles as deeply @-@ considered characters " . His staging of Mozart 's *Don Giovanni* was shown from 1994 to 1996 at the Salzburg Festival .

In 1998 , he directed the film *Those Who Love Me Can Take the Train* , a " melodramatic , sentimental and emptily wordy ... about the interplay of assorted characters on their way to the funeral of a misanthropic , bisexual minor painter (Jean @-@ Louis Trintignant) . " The final scene reflects the cemetery of Limoges to the music of Mahler 's Tenth Symphony . Chéreau 's only English @-@ language film , *Intimacy* (2001) , based on short stories by Hanif Kureishi (who also wrote a novel of the same title in 1998) , was played by English actors , including Timothy Spall and Marianne Faithfull , and deals with " the possessiveness of a musician from London who regularly meets a woman for sexual encounters " . It " was a tale of sexual obsession which sparked a debate about unsimulated sex on screen . But , Chéreau said , ' It is not like a porno film , not at all erotic sometimes , but it is beautiful because it is life . ' " In 2003 , he directed *His Brother* (*Son frère*) , centred " on the relationship between two estranged brothers , one gay , the other straight . They come together when the latter suffers from a potentially fatal blood disease . The hospital processes are shot unflinchingly , without sentimentality , which makes this meditation on mortality even more moving . " Koch notes the similarity of a scene when the moribund is shaved for a last futile surgery he lies on a table similar to Mantegna 's *Dead Christ* . In 2003 Chéreau served at Cannes as president of the jury .

His staging of Mozart 's *Così fan tutte* was shown in 2005 and 2006 in Aix @-@ en @-@ Provence , the Opéra National de Paris and the Wiener Festwochen . In 2007 , he staged Wagner 's *Tristan und Isolde* at La Scala , conducted by Daniel Barenboim . He had stayed away from the opera because he regarded it as " predominantly a musical rather than a theatrical work " , but his " sombre , subtle direction ? with Waltraud Meier an acutely vulnerable Isolde ? was intensely moving " .

He directed Leo? Janá?ek 's *From the House of the Dead* , again conducted by Boulez , first shown at the Vienna Festival in 2007 , and later at the Holland Festival , the Aix @-@ en @-@ Provence Festival , the Metropolitan Opera (his debut there in 2009) and La Scala . Chéreau 's last film was *Persécution* (2009) , " a gloomy , episodic film " about a man who is " haunted by a love @-@ hate relationship with his girlfriend " . His last production was *Elektra* by Richard Strauss , conducted by Esa @-@ Pekka Salonen , shown at the Aix @-@ en @-@ Provence Festival in July 2013 and scheduled for the MET 's 2015 ? 16 season . A review noted : " The clichés of Fascist brutality and expressionist exaggeration are astutely avoided : this is a situation that involves human beings , not caricatures , in a visually neutral environment of bare walls , windows and doors (designed by

Richard Peduzzi) which is also blackly portentous in atmosphere . "

= = Life and death = =

Chéreau was in a long @-@ term relationship with his lover and favorite actor Pascal Greggory . He was not interested in gay topics , saying : " I never wanted to specialise in gay stories , and gay newspapers have criticised me for that . Everywhere love stories are exactly the same . The game of desire , and how you live with desire , are the same . "

Chéreau died in Paris on 7 October 2013 from lung cancer . He was 68 years old .

= = Europe Theatre Prize = =

Chéreau was awarded the Europe Theatre Prize in 2008 , in the Edition XII of the prize . The " Reason for award " noted :

A natural @-@ born artist with a clear calling , Patrice Chéreau is one of those rare examples of a person who manages to succeed in all the expressive arts Patrice Chéreau is an actor himself with the indispensable support of a team of creative collaborators , including the great set designer Richard Peduzzi , costume designer Jacques Schmidt and lighting designer André Diot . Drawn through his analysis of Brecht towards a correct naturalism , Chéreau has discovered and revived a number of little known texts , not least thanks to the many languages he has mastered . His extraordinary critical interpretation of Marivaux broke through the playwright ? s sunny surface to reveal him as a forward @-@ looking , harsh social critic Meanwhile , Chéreau shifted from theatre to opera , ... a scandalous reinterpretation of Wagner ? s Ring at Bayreuth ... He reached the height of his career during his many years at the Théâtre des Amandiers in Nanterre , where he developed a new model of expression , discovered and launched one of the great dramatists of our time , Bernard Marie Koltès , whose major works he directed , including Combat de nègre et de chiens and Solitude des champs de coton , as well as Shakespeare , Peer Gynt , Heiner Müller , and the historic revival of Les paravents by Genet . Chéreau eventually turned to cinema , which he found more expressive of the truth of life that he so values .

= = Filmography = =

= = = Director = = =

= = = Producer = = =

(for his company " Azor Films ")

= = = Actor = = =

= = = Film awards and nominations = = =

Main sources :

Patrice Chéreau . Awards at the Internet Movie Database .

Patrice Chéreau . Awards at Allmovie .