Exhibition from 14th June 2014 to 4th January 2015

Shakespeare
the stuff of the world

Press pack

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Different facets of Shakespeare’s universe, from the evocation of an Elizabethan theater to the most beautiful costumes for Hamlet, are on exhibit at the Centre national du costume de scène et de la scénographie in Moulins. On the occasion of the 450th anniversary of the birth of Shakespeare, the most widely performed playwright in the Western world, the exhibition *Shakespeare, the stuff of the world*, will transport its visitors through his most representative plays thanks to a choice of more than one hundred costumes essentially from French productions over the last century, from Mounet-Sully to the most recent stagings.

**Immersion in an Elizabethan theater**

The visitor begins by entering a space evocative of an Elizabethan theater. Most of Shakespeare’s plays were performed in these circular wooden theaters with stages extending far into the audience. Shakespeare’s Globe, in London, is a reconstruction of one of these theaters. This institution is devoted to the performance of Elizabethan repertory in different styles, notably through reconstruction of the performance conditions of the period. Here in Moulins several costumes from the production of *Richard III*, designed by Jerry Tiramani in a staging by Tim Carroll are exhibited.

**Twelve rooms to appreciate the diversity of the Shakespearean world**

Next, the visitor is invited to explore the Shakespearean world as seen through French productions. History with a capital “H” coexists with the daily life of the people: its realities, beliefs and dreams – earthly and celestial, tragic and farcical, serious and carnivalesque, past and present. Through their costumes, all these characters, kings, queens and simple soldiers, buffoons, witches and spirits; young girls in travesty, tell their timeless stories of love and betrayal, power and liberty, quests and bereavements, successes and failures. These costumes, both historic and contemporary, sumptuous or plain, sober or extravagant, reflect the points of view that stage directors and costume designers of each era have had about Shakespeare. The costumes are also windows onto the history of stage arts: the performers who wore them above all actors, but also singers and dancers of operas and ballets adapted from Shakespeare.

**De grands noms mis à l’honneur**

Famous names honored Costumes worn by the most famous performers, including Gérard Desarthe as Hamlet, Robert Hirsch as Richard III and Maria Casarès as Lady Macbeth permit the visitor to discover or rediscover the most famous performances of Shakespeare’s plays, from the comedies *The Merry Wives of Windsor* and *The Taming of the Shrew*, to the tragedies *King Lear* and *Romeo and Juliet* and the historical dramas *Richard III* and *Henry IV*. This discovery is made through the presentation of costumes, stage set models and original works on loan from prestigious institutions including the Bibliothèque nationale de France, the Comédie-Française, Shakespeare’s Globe in London, the Théâtre des Amandiers in Nanterre and the Maison Jean Vilar in Avignon. Important stage directors including Edward Gordon Craig, Charles Dullin, Ariane Mnouchkine and Patrice Chéreau; and costume designers from Charles Bianchini to Patrice Cauchetier are honored in the showcases at the cncs, filled with unforgettable theater memories.

**Exhibition catalogue**

Co-publication cncs / Gourcuff-Gradenigo
Under the direction of Catherine Treilhou-Balaudé and Anne Verdier
Contributions by Claire Baldermann, Georges Banu, Patrice Cauchetier, Sabine Chaouché, Didier Doumergue, John Golder, Dominique Gro-Blanquet, Agathe Sanjuan
Format: 24 x 29.7 cm
192 pages, around 150 illustrations
Hard cover / Price: €29
Three or four hundred years after the creation of the vast Shakespearean repertory in various London theaters, the costumes presented in the exhibition still tell ageless stories of love and betrayal, power and liberty, quests and bereavements, failures and successes, reflecting the points of view that each period has had on Shakespeare. Throughout the exhibition, the visitor is invited to experience, with his own sensibility, various spaces conducive to a joyous meeting of scenic reality and imagination, a meeting with what remains of Susanne Flon’s Viola, Gérard Desarthe’s Hamlet, Gérard Philipe and Georges Bigot’s Richard II, as well as many other Shakespearean characters and actors: their costume, living memory of their role, moving envelope of their interpretation.

**Room 1: The Globe Theater**
First, the visitor will discover a space evocative of an Elizabethan theater, and will see Shakespearean characters and their costumes in a space similar to that of the original stage disposition, which the new Globe Theater in England has succeeded in recreating. The first room is an evocation of the original Globe, and its reconstruction four centuries later in London, through costumes recently designed for Richard III by Jenny Tiramani, costume director for the new Globe from 1997 to 2005. In this sober and symbolic setting, the actors and the costumes made from rich fabrics with shimmering colors are seen to great advantage.

**Room 2: Work secrets**
A reconstruction of a theater costume workshop shows work documents from the conception to the realization and use of stage costumes through communications between stage directors and costume designers, sometimes written on the designs themselves, and through production photographs and portraits immortalizing the actors in their Shakespearean roles. Two costumes for the same character illustrate this freedom, through their different interpretations of the awkward quest for elegance of Mistress Quickly, one of the Merry Wives of Windsor. Patrice Chauvetier, in the staging by Jean-Marie Villégier, clothes her in an imitation Chanel suit which seems to be “fake”, while Renato Bianchi, in 2009, in the staging by Andres Lima, uses feather decoration on a fluid dress with contemporary lines and Renaissance inspiration.

**Room 3: Great and small, comedy and tragedy**
In Shakespeare’s theater, princes mixed with beggars and fools, and the wheel of fortune could quickly turn a king into a vagabond. Stage directors and costume designers play in all freedom with the diversity characterizing Shakespeare’s tragedies and comedies. Two costumes for the same character illustrate this freedom, through their different interpretations of the awkward quest for elegance of Mistress Quickly, one of the Merry Wives of Windsor: Patrice Chauvetier, in the staging by Jean-Marie Villégier, clothes her in an imitation Chanel suit which seems to be “fake”, while Renato Bianchi, in 2009, in the staging by Andres Lima, uses feather decoration on a fluid dress with contemporary lines and Renaissance inspiration.

**Room 5: Social role and costume**
The costume reflects the social identity of the person wearing it, even to the point of stereotype. In Shakespeare’s plays, soldiers, fools and buffoons recognize each other at a glance by their typical costumes. The staging can foil the codes or treat them with irony. Between tradition and inversion, Shakespeare introduces fools into the universe of tragedy (the fool in King Lear who wants to offer his bonnet to his king...
Shakespeare, the stuff of the world

from the ball at the Capulets to Prokofiev’s Dance of the Verona and Venice have all been with us for the past four centuries known by all: Romeo and Juliet, Othello and Desdemona; the great Shakespearean couples and their tragic histories.

Room 7: Shakespeare, love and death

Based on Shakespeare’s play, many actresses have revealed new facets of masculine roles.

Falstaff as Prince Hal in Valère Novarina’s production of Falstaff based on Shakespeare’s play, many actresses have revealed new facets of masculine roles.

Room 6: Disguises and cross-dressing

In the comedies, many young girls disguise themselves as boys to save their lives or honor, at the same time that they play with their identity. This game is even more dizzying given that cross-dressing is inherent in the principles of Elizabethan theater since only men were allowed to appear on stage. Cross-dressing can be inverted and become a modern principle of staging, in which the costume plays a decisive role: from Sarah Bernhardt as Hamlet in 1899 to Jany Gastaldi as Prince Hal in Valère Novarina’s production of Falstaff, based on Shakespeare’s play, many actresses have revealed new facets of masculine roles.

Room 7: Shakespeare, love and death

The great Shakespearean couples and their tragic histories are known by all: Romeo and Juliet, Otello and Desdemona; Verona and Venice have all been with us for the past four hundred years on stage and screen, through words and sung, from the ball at the Capulet’s to Prokofiev’s Dance of the Knights. A velvet dress with painted lace motifs designed for Juliet by Jean Hugo, in the staging by Jean Cocteau, is revealed here under black light.

Room 9: Excessiveness and extravagance

Fudall’s weight and Prospero’s qualities as a magician always seem to require vast proportions (and multiple layers) for the former’s costume and special fabric; or extraordinary cutting for the coat of the latter, but the creativity and imagination of costume designers and stage directors is often expressed through excessiveness, fantasy and extravagance in costumes over and above any dramatic necessity. The costume then participates as an artistic gesture, expressing itself, in an often ironic dialogue of Shakespearean grandeur.

On display here is a dress with extravagant hoops worn by Lady Macbeth, designed by Thierry Mugler for a production directed by Jean-Pierre Vincent and which made waves at the opening of the Avignon Festival in 1981.

Room 10: Enchantment and the supernatural

A large place was given to the supernatural and enchantment in Shakespearean theater. The witches in Macbeth, the fairies in A Midsummer Night’s Dream and the spirits in King Lear intervene in the world of humans and have an influence on the destinies of the heroes. To represent them, and to distinguish them from ordinary mortals, stage directors, set and costume designers take their part, in making us believe in their power or in showing them as vestiges of bygone beliefs or as symbolic entities. The strangeness of supernatural beings, interpreted by the costumes, meets popular belief, and is expressed in the era of the frontiers between man and animal, feminine and masculine.

Room 11: Shakespeare, or Ariane Mnouchkine’s dream of the East

From 1981 to 1984 the “Shakespeare” cycle at the Théâtre du Soleil followed that of the collective creations representing History and French society. Of the six plays originally planned, four were finally produced: Richard II, Twelfth Night, and Henry IV parts I and II. “A chronicle of a tribe of characters struggling to construct the world”, these four plays...

Exhibition design by Delphine Lebovici

First, the words, inscribed in our minds as on these large banners with oversized letters. Next the sound, that of the trumpet announcing the beginning of the play. The idea throughout the exhibition is to take the visitor out of the museum and to immerse him in Shakespeare’s universe. Through movement, contrast and proximity, the visitors become spectators and actors. The limits of the showcases are broken to let the stage enter the exhibition rooms: a coffin comes through a showcase window, a forest invades the public space…

Contrasts. From gold to the night with Great and Small, the fall is near, represented by a wheel of fortune.

Discrepancy. Complicity with the visitor, and humor, in show the idea of disguise with visible mechanisms and special effects.

Extravagance. Like an enormous colonnade, monumental black and white stripes from floor to ceiling lead the visitor into the fully of extravagant costumes.

Make believe. Strange creatures inhabit a forest in which the public will lose itself. The voyage ends in the "theater of the world", in the space devoted to Hamlet, "the play of plays". The visitor enters by a footbridge into a swampy, never-ending world, an open, moving space, real and surreal. Walking though the space, the visitor will discover, in the form of apparitions, scenes from Hamlet. Make-believe, theater within the theater, betrayal, death… In echo of the blue sky covering the Elizabethan theater at the beginning of the exhibition, a lake here reflects the black night sky.
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required grand theatrical forms, found in Japanese theater for Richard II and Henry IV (Noh, Kabuki, Bunraku), in traditional Indian dances and commedia dell’arte for Twelfth Night. Travelling in search of the passions and adventures of the characters interpreted in each play, the actors found the clear design and pure movement of Shakespearean humanity through the superposition of fabrics and colors of their costumes.

Room 12: Jean Vilar and Macbeth

“The Maison Jean Vilar, installed in Avignon, contains an exceptional collection of maquettes and costumes belonging to the ‘legend’ of the Avignon Festival and the Théâtre National Populaire, directed by Jean Vilar. In their graphic quality and simplicity of production, these costumes are witness to the constant care taken to offer the greatest works to the largest audiences, without excess or decorative pretension. Clarity of signs, economy of materials: this is not only the affirmation of a style, a certain spirit is also necessary. For the large stages at Avignon and Chaillot, Vilar called on the art of painters. Few sets, but costumes ‘readable’ from a great distance, bringing strong signs to his direction, suggesting a theatricalized historical context.”

Frédérique Debril, Maison Jean Vilar

Room 13: Hamlet in the great theater of the world

Hamlet is Shakespeare’s most enigmatic play, but is also the one most performed around the world. At the center of this tragedy of vengeance a hero who reflects on and doubts the virtues of action, a prince clothed in black, in mourning, surrounded by a Court in the midst of celebration, the son of an assassinated king who comes back among the living and demands revenge, and a mother too soon remarried with the brother/murderer. The costumes are essential to reflect the new facets which each new production wants to communicate.

This exhibition ends with the costumes presented in eight tableaux: solitary Hamlet, Hamlet and the ghost, the court of Denmark or the spectacle of politics, the theater within the theater, the murder of Polonius, the death of Ophelia, the cemetery scene, and the death of Hamlet.

Costumes from the greatest productions

Productions which marked the second half of the 20th century are also evoked. We find here the costume worn by Jean Vilar for the creation of Richard II in 1947 (Week of Scenic Arts, Avignon) as well as the crown worn by Gérard Philipe during the transmission of the same role of Richard II from Jean Vilar in 1953. The collection of the archives of the Théâtre du Soleil at the Bibliothèque national de France give us the opportunity to see ten costumes from the “Shakespeare” by Ariane Mnouchkine (1981-1984). We can admire the splendid, heavy Japanese-style costumes composed of pieces superimposed on base kimonos worn by Henry IV and Richard II. The costumes by Jacques Schmidt for the production of Hamlet by Patrice Chéreau pay homage to these two great artists, whose disappearance came too soon.

The mediation room

The mediation room is a convivial space where the visitor can take a break to become a real actor. Situated in the Hall of Honor of the CNCS, this space is open to all, to practice theatrical declamation with the most famous Shakespearean texts; there is a library of comic books and works devoted to Shakespeare, and a wardrobe of costume accessories: ruffs, cuffs, headresses... from the Elizabethan period, for the visitor to try on. 
Curators and artistic direction

Anne Verdier
Anne Verdier is Lecturer of Theater History and Aesthetics at the University of Lorraine, and president of the cultural association Studiolo-IRTS of Lorraine which supports regional theater and supplies artistic training for 1,200 social work students at the Regional Institute for Social Work. Her university work centers on questions concerning stage costume. Her thesis was entitled "Theater costumes: the history and poetry of theater costume in 17th century France. She has published many articles in collaboration with Didier Doumergue, including "Embroidery on lace: Is the lace in the Galerie du Palais a useful ornament?",Review of the Comédie-Française, N° 34, 1999) and "The Comédie-Française and the secrets of Molière’s costumes" (Exhibition catalogue L’Art du costume à la Comédie-Française, 2010). She is in charge of two collections for the publisher Lampsaque, including "studiolo essais" devoted mainly to publications concerning theater costume. Anne Verdier has also organized two conferences on theater costume, the latest of which took place in March, 2013 at the CNECS. She is a member of the Scientific and Cultural Orientation Committee at the CNECS.

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Le Centre national du costume de scène et de la scénographie

A unique organisation
The Centre national du costume de scène was opened on 1st July 2006 and is the first museum, either in France and abroad, to be entirely devoted to the physical heritage of theatres, costumes and sets.

The collections
These consist of around 10 000 costumes and stage sets, from theatres, opera houses and ballets such as the Opéra national de Paris and the Comédie-Française, from the mid 19th Century until the present day. All the great names of theatre (Roger Chapleur-Muly, Lucien Combaud, Suzanne Lalique…), visual arts (Jean Louis Barrault, Maria Callas, Jean Marais, Mounet-Sully, Rudolf Noureev, Madeleine Renaud, etc.) have worn and lived in these costumes.

The exhibitions
Given the fragility of the textiles from which the costumes are made, the CNCS offers a succession of temporary exhibitions on a wide variety of themes… "Bêtes de scène" (2006), "Christian Lacroix, couturier" (2007), "Les Mille et une nuits" (2008), "Au Fil des fées" (2009), "Opéras Russes" (2009), "Visite du décor à la Comédie-Française" (2011), "L’Everest du décor" (2012), "Ex poé / Les plus beaux costumes de cirque" (2013)…

Collection Noureev
Permanent exhibition
The Nureyev Foundation, in conformity with Nureyev’s wishes, selected the CNCS to house the Nureyev Collection. The permanent exhibition, designed by Ezio Frigerio, dedicated to the Nureyev Collection, commemorates the exceptional career of this great 20th century dancer, his work as choreographer, his lifestyle, his taste for opulent interior decoration, his passion as collector (objects, furniture, textiles) and his love of music. The Collection includes theatre costumes, exotic textiles, street clothes, paintings, sculptures, prints, engravings, furniture, musical instruments and personal photographs.

Visits
Individual visits
Every day from 10am to 6pm; and in July and August until 6:30pm.

Visit with a lecturing guide
2:30pm and 4pm on Saturdays and Sundays, and every day of the week during school holidays.

Visit with an audio guide
Audio guides for the Nureyev Collection are available at reception for €1; every day from 10am to 6pm and until 6:30pm in July and August.

Around the exhibition

Shakespeare, the stuff of the world
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During school holidays, for the entire family

Discovery Visit
Conceived entirely for children between the ages of 7 and 12: an active discovery of the exhibition.

Game visit
Conceived for children between the ages of 7 and 12: a playful and creative exhibition visit. 2:30pm every Wednesday during school holidays.

Reading visit
Conceived for children over 4 years old: a discovery of the exhibition through the reading of several works for children. 11am every Wednesday during school holidays.

Workshop visit
Conceived for children over 4 years old accompanied by at least one adult: an interactive discovery visit followed by an artistic workshop centered on a different theme for each visit. 4pm every Thursday during school holidays.

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Exhibition from 14th June 2014 to 4th January 2015

Visits

Individual visits
Every day from 10am to 6pm; and in July and August until 6:30pm.

Visit with a lecturing guide
2:30pm and 4pm on Saturdays and Sundays, and every day of the week during school holidays.

Visit with an audio guide
Audio guides for the Nureyev Collection are available at reception for €1; every day from 10am to 6pm and until 6:30pm in July and August.

During school holidays, for the entire family

Discovery Visit
Conceived entirely for children between the ages of 7 and 12: an active discovery of the exhibition.

Game visit
Conceived for children between the ages of 7 and 12: a playful and creative exhibition visit. 2:30pm every Wednesday during school holidays.

Reading visit
Conceived for children over 4 years old: a discovery of the exhibition through the reading of several works for children. 11am every Wednesday during school holidays.

Workshop visit
Conceived for children over 4 years old accompanied by at least one adult: an interactive discovery visit followed by an artistic workshop centered on a different theme for each visit. 4pm every Thursday during school holidays.

Game visit
Conceived for children between the ages of 7 and 12: a playful and creative exhibition visit. 2:30pm every Wednesday during school holidays.
Practical Information

Centre national du costume de scène et de la scénographie
Quarter Villars, Route de Montilly, 63000 Moulins
Tel: 04 70 20 76 20
Fax: 04 70 34 23 04
info@cncs.fr / www.cncs.fr

Exhibition opening hours
From June 14, 2014 to January 4, 2015
Open 7 days a week from 10am to 6pm, and until 8.30pm in July and August.
Closed on December 25 and January 1.
Exceptional early closing at 4pm on December 24 and December 31.

Individual entrance fees
Temporary exhibition & The Nureyev Collection
Full price: €6
Reduced price: €4 (ages 12-25, students, unemployed people, RSA, old age minimum, groups of 10 or more)
Guided tour supplement: €5 per person
The Nureyev Collection
Full price: €4
Reduced price: €2
Supplement audio-guide: €1
Family activities
Single price: €7

Group fees
(10 to 20 people, by reservation)
Unaccompanied visit: €4 per person
Guided visit: €60 per group plus €4 per group
Other formulas available on www.cncs.fr

Facilities for rent
In addition to the exhibition area, the CNCs has a 100-seat auditorium, a restaurant with catering facilities and many meeting rooms equipped for conferences.
Nelly Sainte Fare Garnot: nsaaintefaregarnot@cncs.fr

Reservations
General public and groups:
group@cncs.fr
School groups and educational activities for children:
pedagogie@cncs.fr

Facilities for the disabled
Access for the disabled, wheelchair accessible areas, wheelchair available at reception with advance reservation. Special advice is available to help plan group visits. Further information: pedagogie@cncs.fr

Tourist information
Musilin Tourist Office
Tourist in Moulins and in the Bourbon region: introductory weekends with a visit to the CNCs offered by the Musilin Tourist Office. www.pays-bourbon.com
Tel: 04 70 44 14 44

Departmental Tourism Committee of the Allier
Tel: 04 70 46 81 30

Regional Tourism Development Committee for Auvergne
www.auvergne-tourisme.info
Tel: 04 73 20 49 46

Access
On site parking for cars and tour busses, easy parking access
Access map available on www.cncs.fr

Extracts of visuals available for the press

at www.haymann-renoult.com (other visuals and full photo captions available on the website)