

K  
R A  
S I S

Larger than life video installation  
Urban opera

# K R A S I S

3

Krãsis, urban opera

4

The installation

5

Baroque music and the Affects theory

6

Kristina Hammarström, *Dopo notte*

7

Julie Beauvais, director: Infinity, terror and harmony

8

Delphine Galou, *Vorrei vendicarmi*

9

Brigitte Lustenberger, photographer: To bring something to light

Kerstin Behnke, music director: Moving the affects of one's soul

10

Lisandro Abadie, *Pensa a chi geme*

11

Biographies

14

Sandrine Piau, *Se pietà*

15

Credits

16

Images installation

19

Contact

# Krāsis urban opera

-

Krāsis brings together four video portraits of opera singers with their passionate interpretation of baroque scores. The video portraits are in giant format allowing for an outdoor larger than life projection.

In the mood for the thrill of opera? Come see our outdoor video montage and be prepared to experience pure, raw emotion. The moment you put on your earphones, your body and soul will be transported by the impassioned voices of acclaimed opera singers Sandrine Piau, Kristina Hammarström, Delphine Galou, and Lisandro Abadie. Channel your passions with the singer of your choice as each sings to incarnate one of the four humors (choler, melancholy, phlegm, and blood). Created by Julie Beauvais, this art installation transforms urban space into an open opera, giving everyone the chance to enjoy this powerful art form. Do you dare challenge your senses and soul with the power of opera? Come, see, and hear for yourself: you might just discover your own muse!

LA BATIE  
Festival de Genève

# The installation

-

All four films are static shots, each lasting approximately 4-8 minutes. They are simultaneously projected side by side in a loop.

Viewing stations with headphones are set up in front of each film at the ready for passersby. The audience can either choose to concentrate solely on one of the projections, each incarnating the four humors (choler, melancholy, phlegm, and blood), or to associate the image of choice with the sound of the music. On first sight, the observer notices 4 distinct figures who seem to be stretching the limits of their reason in a rare instance of sheer intensity. The closeness of the 4 projections to one another eventually reveals a "quartet." What initially seemed like distinct and disparate emotions results in equilibrium. The audience experiences first-hand the Humanist theory of the affects of music on the body and psyche, espoused by the baroque composers.

# Baroque music and the affects theory

-

During the baroque era, modern music ethics considered that melody had the ability to influence mood regardless of the listener's will with the same power than wine or drugs; just like the Sirens episode, where it lead a ship's crew that had no desire to die to commit suicide.

Scholars that read Greek like Marsile Ficin, Jean Pic de la Mirandole or Lorenzo Valla, were the first to dream of reclaiming that power. Then, the virus spread to the music field. Indeed, Empedocles' story tells us that music may calm passions, but it may also provoke them, once the cause is identified.

One only needs to know about the mechanisms of perception. Writers that write about the power of soul teach that the soul speaks in its own way; it expresses itself through the body and in everything it does: it determines pace, hair color, somatic features and an individual's character, and, in the same way that it expresses itself through body, it speaks through singing. Marsile Ficin (1433 – 1499) - «medicus medicus», doctor and philosopher of the

Medici family in Florence, teaches that the spirit of the composer can conceive a form that is able to «migrate» into the melody in the same way a mother's imagination can mold the fetus, determining choices of interval, mode and rhythm.

The soul-harmony relationship is mutual: soul is a kind of harmony and musical harmony is a kind of soul. The Greek origin of the word melos, that refers to «exterior anatomic limbs of animals» may indicate that polyphony is an «aerial animal» that possesses both soul and affect (ethos) embodied in a «sound body».

In order for a person to be in good health, these four, mutually antagonistic elements (water and earth stop fire, fire evaporates water), must coexist in a balanced way, called Krāsis (krāsis, «merging»).

BRENNO BOCCADORO  
Professor of musicology  
Geneva University



KRISTINA HAMMARSTRÖM  
(Ariodante)  
Dopo notte  
*Ariodante* by Georg  
Friedrich Haendel

# Infinity, terror and harmony

-

My work focuses on places where the individual meets the immeasurable. Fascinated by what transcends beauty, my concern is about researching an aesthetic of the sublime, linked with notions of infinity, terror and harmony.

It is commonly accepted as something grandiose and astounding that can nevertheless be perceived only through subtle sensitivity.

Krāsis is a continuation of the work initiated on Haendel's 'Alcina' (2012) and brings forth four elements: paroxysmal feelings inherent to baroque operas; space that underlies them; the singer's body motioned by the act of singing; and the vision through a camera lens.

Bringing together these four elements allows to isolate and distend baroque arias by giving them the aesthetic and dynamic set necessary to allow them to express their full potential. Freeing them from their historical and scenic constraints, I place them in a space where they can encounter the sublime.

Projecting them onto exterior front buildings or screens in monumental format, the meeting point between greatness, terror and harmony specific to ecstasy is reached. What is deeply rooted in human nature becomes a mirror where the world reveals its abysmal power.

JULIE BEAUVAIS

Krāsis conceptor and  
director of Krāsis

A woman with dark hair pulled back, wearing a vibrant red, long-sleeved, V-neck dress with a draped front and a matching skirt. She is also wearing dark brown boots. She stands in a dark, narrow hallway with a wooden floor and a dark wall. The lighting is dramatic, highlighting her against the dark background.

DELPHINE GALOU  
(Bradamante)  
Vorrei vendicarmi  
*Alcina* by Georg Friedrich  
Haendel

# To bring something to light

-

Brigitte Lustenberger creates in her photographs a modern though baroque universe. Gazes, gestures, objects and the distribution of light give subtle hints about the photographed person's mood and life story, and more generally, about the transitoriness of our being and the constant human involvement in it and its resulting changes of fates.

To portrait the four Arias, Brigitte Lustenberger goes back to the original meaning of the word Portrait. It descends from the latin word protrahere which can be translated as to pull out something, to bring something forward, to bring something to light. In Krāsis the artist brings not only the four different emotional states sadness, anger, lethargy and joy to light and into the camera's frame but also captures the performance of the singers triggered by above mentioned physical and dynamic practices of the body.

BRIGITTE LUSTENBERGER

Director of photography

# Moving the affects of one's soul

-

«Muovere l'affetto dell'animo» – In his 1601 treatise «Le nuove musiche» Giuglio Caccini postulates that music should «move the affects of the mind». These words marked the beginning of the baroque era which climax and end was represented by Georg Frederic Haendel's operas more than 120 years later. Ensemble music was displaced by the solo aria that focused on the individual, the singing person itself. The music was supremely artificial but then offered the singer an extensive freedom of interpretation. Each singer was enabled to express his skills to the best advantage.

During Krāsis shooting and recording, the stylised musical rhetoric was the jumping-off point for the whole group of musicians – singers, instrumentalists and me – to express deep emotion, that moves us as well as the audience. We embraced Haendel's proposition to raise the expression into its extreme, and fullfil Caccini's denomination, to move the affects of one's soul.

KERSTIN BEHNKE

Music director



LISANDRO ABADIE

(Melisso)

Pensa a chi geme  
*Alcina* by Georg  
Friedrich Haendel)

JULIE BEAUVAIS  
DIRECTRICE

Julie Beauvais is a Swiss artist who works in opera and installation art. Her early works are theatre in epic contexts and opera stagings. Since 2010 she started creating operatic installations combined with performance and video. Julie began her directing researches in the United States after graduating from Ecole Jacques Lecoq in Paris. She directed *Capsize* (2001) and *Seep* (2002) with Sprung Theatre which she co-founded in Chicago in 2001. In 2003, she founded her own company in Geneva, Switzerland called Mondes Contraires. For seven years, Julie has toured with Mondes Contraires internationally, exploring different forms of epic theatre in diverse political contexts. The work has led to collaborations with Brazilian, Mongolian and Nicaraguan companies. The productions *Good Woman of Setzuan* (2003), *Caucasian Chalk Circle* (2008), *Romeo and Juliet of the Village* (2005) by Gottfried Keller, *Appel en Absence* (2004) and *Emir & Cador* (2006) toured in Switzerland, Denmark, Brazil, Mongolia and Nicaragua. Invited to join the international theatre group Hopallehus, under the umbrella of Odin Teatret in Denmark, Julie performed in *El Monkey* (2006) by K. Blixen in Teatro de la Cooperacion, Buenos Aires and in *Philomena Parade* (2007) presented at Performer's House, Denmark and at the PIT Festival, Norway. In 2006, Julie encountered opera. She has focused on the dynamics that lyrical voice provokes in the singer's voice and in the performing space ever since. She directed *La Bohème* by Puccini (2008), *Le nozze di Figaro* (2006), *Don Giovanni* (2010), *Così fan tutte* (2014) by Mozart, *Orfeo ed Euridice* by Gluck (2012), and Handel's *Radamisto* (2011) and *Alcina* (2012). Julie made her directorial debut at the Lausanne Opéra with *Hänsel & Gretel* (2014) by Humperdinck. Seeking to free opera from its narrative constraints and to open it to dialogue with other forms, Julie created a platform for her research by founding BadNewsFromTheStars\*, whose mission is to generate lyrical works shared with audiences via video installations, performance art, films, and fully produced productions. She also collaborated with Berliner Kammerchor Tonikum, directing *Unfrozen* (2012), madrigali by Monteverdi and Schein. She assisted Michael Counts New York City Opera production of *Monodramas (Erwartung)* by Schoenberg, *La Machine de l'être* by Zorn, and *Neither* by Feldman) while in artistic residency at Red House, Manhattan in 2011. In the spring of 2011, she received an Etat du Valais cultural prize. Julie Beauvais continues to explore the concept of the sublime in lyrical works in various cities in Switzerland, including a European tour of *Kräsís* - a larger-than-life video installation of baroque arias (2014 | Festival scènes valaisannes, Bern Münsterplatz, Festival de la Bâtie in collaboration with Grand Théâtre de Genève).

BRIGITTE LUSTENBERGER  
DIRECTRICE DE LA PHOTOGRAPHIE

Born in Zurich, Switzerland, Brigitte studied at Zurich University and received her MA in Social and Photo History in 1996. In the following years she established herself as a fine art photographer. She moved to New York and received her MFA in Fine Art Photography and Related Media at Parsons The New School of Design in 2007. The main issues in her works lie in her interest in the study of the gaze, the interplay between absence and presence in a photographic image, and the fact that the reading of a photograph is most often triggered by a collective memory. Brigitte Lustenberger has shown nationally and internationally in both solo and group shows. She had solo Shows at the Musée de l'Elysée in Lausanne/Switzerland, at Scalo Gallery in Zurich and New York, at Le Maillon in Strasbourg/France, MadonnaFust Gallery in Bern, Photoforum PasquArt in Bienne. Her works have been part of group shows in the Kunsthalle Bern, Kunsthalle Luzern, Art Cologne, Centro Internazionale de Fotografia in Milan. She was awarded the Grand Prize Winner PDNedu, the Golden Light Award, Shots/Corbis Student Photographer of the Year, Prix de Photoforum PasquArt, The Photo Review Competition, Selection Voies Off at Arles, and others. She received fellowships for Cairo and Maloja and was just recently awarded with the prestigious Swiss Landis&Gyr Residency Award. Lustenberger is board member of the Photoforum Bienne, the Kunsthalle Bern and visarte Bern.

KERSTIN BEHNKE  
DIRECTRICE MUSICALE

Kerstin Behnke, born in Hamburg, studied conduction at Berlin, Hochschule der Künste with Prof. Mathias Husmann. During her studies she was already assistant of the Humboldt University's music director, Prof. Constantin Alex, conducting the University's choirs and orchestras. She lives and works in Berlin and is internationally asked as a guest conductor. Her repertoire includes the wellknown repertoire as well as forgotten works especially by female composers. She is artistic director of Berliner Cappella and the chamber choir TONIKUM, furthermore she works with ensembles like RIAS-Kammerchor, Chamberchoir and Orchestra of Novosibirsk Philharmonic Society, Norwestdeutsche Philharmonie and Neues Barockorchester Berlin. She was engaged as a guest conductor at New Tokyo Philharmonic Orchestra and Konzerthausorchester Berlin. Kerstin Behnke is teaching choir conducting at Musikhochschule Lübeck. One focus of Kerstin Behnke's work as a conductor is on linking musical and extra-musical material thematically, thereby establishing new connections and making them accessible to experience. The venues are integral parts of the events: outside the concert hall, music enters into dialogue with its new surroundings; in the concert hall, extra-musical elements lead beyond the traditional boundaries of a musical performance.

Gemäldegalerie Berlin, Neues Museum Berlin, Museum für Naturkunde, Medizinhistorisches Museum, Technologiepark Berlin Adlershof, Lange Nacht der Museen. Together with Julie Beauvais she created the *kinetic choir concert UNFROZEN* in which the singing body builds the centre of the performance. At the moment she is developing a transformance of Haendel's opera *Acis and Galatea* into a choir performance, in which the group and it's way of handling variety and non-conformance is worked out.

DELPHINE GALOU  
CONTRALTO

Her season 2011/12 was highlighted by *Il trionfo del Tempo e del Disinganno* at the Staatsoper Berlin conducted by Marc Minkowski, *Alcina* (Bradamante) at the Lausanne Opera under the baton of Ottavio Dantone and *Rinaldo* (title role) in Reggio Emilia and Ferrara. Upcoming plans include *Il ritorno d'Ulisse in Patria* (Penelope) by Monteverdi at the Theater an der Wien conducted by Christophe Rousset. Delphine Galou has collaborated with the Balthasar Neumann Ensemble (Thomas Hengelbrock), I Barocchisti (Diego Fasolis), the Accademia Bizantina (Ottavio Dantone), the Collegium 1704 (Václav Luks), the Venice Baroque Orchestra (Andrea Marcon), Il Complesso Barocco (Alan Curtis), Les Siècles (François-Xavier Roth), Les Arts Florissants (Jonathan Cohen), Le Concert des Nations (Jordi Savall), the Ensemble Matheus (Jean-Christophe Spinosi) and Les Musiciens du Louvre - Grenoble (Marc Minkowski). As a concert soloist, she is a regular guest of the Beaune Baroque Festival where she was acclaimed in *Rinaldo and Alessandro* by Handel, *Semiramide* by Porpora and *Juditha triumphans* and *Orlando furioso* by Vivaldi. Delphine Galou has taken part in the CD-recording of Porpora's *Vespro per la festività dell'Assunta* conducted by Martin Gester, Vivaldi's *Teuzzone* under the baton of Jordi Savall and Vivaldi's *Orlando furioso* conducted by Federico Maria Sardelli.

KRISTINA HAMMARSTRÖM  
MEZZO-SOPRANO

Engagements in the 2010/11 season included Bradamante in *Alcina* at Staatsoper Wien, Bradamante in Vivaldi's *Orlando furioso* at Théâtre des Champs-Élysées, Opéra de Nice, as well as in Budapest, Krakow and the Barbican in London, Daniel in *Belshazzar* at Théâtre du Capitole Toulouse, Giulia in Handel's *Alessandro Severo* in Crete, Mahler's *Das Lied von der Erde* in Brussels, Vivaldi's *La Senna Festeggiante* in Amsterdam and Treviso, Handel's *Messiah* in Stockholm, Bach's *St. Matthew Passion* in Stockholm, and Vivaldi's *Magnificat* and *Dixit Dominus* in Aarhus. The 2011/12 season included performances of Bradamante in *Alcina* at Staatsoper Wien, Bradamante in Vivaldi's *Orlando furioso* at Theater an der Wien, *Medoro* in Handel's *Orlando* at Théâtre

la Monnaie Brussels and at Opéra Royal de Versailles, *Storgé* in Handel's *Jefta* in Vienna, Paris, Brussels and Moscow, *Gandarte* in Handel's *Poro* in Basel and at Handel Festival Halle. The 2012/13 season has so far included *Ottone* in *Agrippina* with the Vlaamse Opera, *Fricka* in *Die Walküre* at Opéra de Rennes, and concerts of Mahler's *Lieder eines fahrenden Gesellen* and Handel's *Messiah*. Hammarström has recorded the title role in *Giulio Cesare* and *Giulia* in Handel's *Alessandro Severo* with George Petrou, *Idamante* in *Idomeneo*, *Farnace* in *Mitridate*, *re di Ponto* and *Cecilio* in *Lucio Silla* with Adam Fischer, Bach's Christmas oratorio with Jan Willem de Vriend, Mozart's *Requiem* with Manfred Honeck, and Handel's *Messiah* with Gustaf Sjökvist. DVD releases include Bradamante in *Alcina* with Marc Minkowski, Bradamante in Vivaldi's *Orlando furioso* with Jean-Christophe Spinosi and Daniel in *Belshazzar* with René Jacobs.

SANDRINE PIAU  
SOPRANO

Gaining a reputation in baroque music alongside William Christie, Philippe Herreweghe, Christophe Rousset, Emmanuelle Haïm, Sigiswald Kuijken, Gustav Leonhardt, René Jacobs and Nikolaus Harnoncourt, Sandrine Piau now sings a broad repertoire reflected by her large discography. On the operatic stage she alternates roles in Baroque, Classical and later music in *L'incoronazione di Poppea* (Monteverdi), *Serse*, *Tamerlano*, *Arianna*, *Giulio Cesare* (Haendel), *Die Zauberflöte*, *Mitridate*, *La clemenza di Tito*, *Don Giovanni* (Mozart), *Der Freischütz* (Weber), *Béatrice et Benedict* (Berlioz), *Falstaff* (Verdi), *Werther* (Massenet), *A Midsummer Night's Dream* (Britten), *La Grande-Duchesse de Gérolstein* (Offenbach), *L'Amour des trois sortilèges* (Myung-Whun Chung), *Die Schöpfung* (Daniel Harding), *Jeanne d'Arc au bûcher* (Kurt Masur / Berlin Philharmonie), *A Midsummer Night's Dream* (recorded with Philippe Herreweghe), *Elias* (Michel Corboz / Teatro Colón), Mozart's *C minor Mass* (Ivor Bolton / Salzburg Festival), and Debussy's *Le Martyre de saint Sébastien* (Eliahu Inbal / Berlin). She made her New York debut at Lincoln Center with the Freiburger Barockorchester. Her solo discography for Naïve includes Mozart opera arias with the Freiburger Barockorchester (Prix de l'Académie Charles Cros), Opera seria (Haendel) with Christophe Rousset and Les Talens Lyriques (CD of the Month in Gramophone), Vivaldi's *In furore* and *Laudate pueri*, and *Heaven and Earth* with Accademia Bizantina (Midem Classical Award). Sandrine Piau was appointed Chevalier de l'Ordre des Arts et Lettres in 2006 and voted Vocal Artist of the Year at the Victoires de la Musique Classique 2009.

LISANDRO ABADIE

BASS-BARITONE

Né à Buenos Aires, Lisandro Abadie est diplômé de la Schola Cantorum Basiliensis dans la classe d'Evelyn Tubb, puis a obtenu un diplôme de soliste à la Musikhochschule de Lucerne dans la classe de Peter Brechbühler. Il est lauréat du Prix Edwin Fischer à Lucerne en 2006 et du prix finaliste de la Handel Singing Competition 2008 à Londres. Il chante sous la direction de William Christie (*The Fairy Queen* au Festival d'Aix et Sant'Alessio), Facundo Agudin (*Così fan tutte*, *Don Giovanni*, *Le nozze di Figaro*, *Die Zauberflöte*, *Der schwarze Mozart*, *Un tango pour Monsieur Lautrec*), Laurence Cummings (*Belshazzar*, *Theodora*, au London Handel Festival et à Oslo), Václav Luks (*Matthäuspassion*, *La Resurrezione*), Anthony Rooley (*The Passions* de W. Hayes, CD Glossa), Hervé Niquet (*Sémélé* de Marin Marais, CD Glossa), Christophe Rousset (*San Guglielmo d'Aquitania*), Paul Agnew (*Songs & Catches* de Purcell, madrigaux de Monteverdi, prochainement sur CD), Maurice Steger (*Acis and Galatea*), Clau Scherrer (*Messiah*), Philippe Krüttli (*Stabat Mater* de Haydn, *Weihnachts-Oratorium* de Bach), Joshua Rifkin (cantates de Bach), Michael Radulescu (*Messe en si mineur*), Jean-Claude Fasel (*Deutsches Requiem*), etc. En 2010, il crée le rôle-titre de *Cachafaz d'Oscar Strasnoy*, un opéra d'après la pièce homonyme de Copi, 27 mis en scène par Benjamin Lazar au Théâtre de Cornouaille, puis à l'Opéra Comique, TNB Rennes, Besançon, Bourges et St-Etienne. Cet opéra sera repris à Paris et en tournée en 2013. Il collabore avec le pianiste et compositeur Paul Suits, dont il a créé en 2008 le cycle de mélodies *Three Views of War*. Son enregistrement *The Passions* de William Hayes a été distingué par le Choc de Classica. Il a aussi participé au premier enregistrement du *Requiem* de Christian Favre, dirigé par Facundo Agudin. Autres CD à paraître: *Il pastor Fido* de Haendel avec La Nuova Musica, *Arie de Stradella* avec Claudio Astronio, *Demetrio* de J.S. Mayr, et *Der Rose Pilgerfahrt* de Schumann sous la direction de Facundo Agudin. En 2011, il chante en tournée avec l'Orchestra of the Age of Enlightenment sous la direction de Laurence Cummings, avec Les Talents Lyriques et avec Les Arts Florissants, dans *Le bourgeois gentilhomme* avec Le Poème Harmonique à Madrid et dans l'opéra *Demetrio* de J. Simon Mayr. En projet: *Il pastor Fido* et *Messiah* au London Handel Festival, une tournée avec Les Arts Florissants (Charpentier, Blow, Monteverdi) et avec La Risonanza (*Aci, Galatea e Polifemo* de Händel et *Passione* de Caldara).

A woman with short dark hair, wearing a black, short-sleeved, floor-length dress, stands in a room with wood-paneled walls and a wooden floor. She is looking upwards and to the right, with her hands clasped near her chest. The lighting is dramatic, highlighting her face and the texture of the wood.

SANDRINE PIAU

(Cleopatra)

Se pietà

*Giulio Cesare* by Georg Friedrich  
Haendel

CREDITS

CONCEPTION AND DIRECTION

Julie Beauvais

DIRECTOR OF PHOTOGRAPHY

Brigitte Lustenberger

MUSIC DIRECTOR

Kerstin Behnke

MUSIC ADVISOR

Jean-Philippe Clerc

CONTINUO'S DIRECTOR

Anna Barbara Kastelewicz

SINGERS

Sandrine Piau (soprano)

Kristina Hammarström (mezzo-soprano)

Lisandro Abadie (baryton)

Delphine Galou (contralto)

CONTINUO

Anna Barbara Kastelewicz (violon)

Irina Kisselova (violon)

Daniela Braun (viola)

Jule Hinrichsen (violoncelle)

Linda Mantcheva (violoncelle)

Juliane Laake (violon)

Simon Hartmann (contrebasse)

Jochen Schneider (basson)

Frank Pschichholz (luth)

Cäsar Queruz (théorbe)

Arno Schneider (clavecin)

COSTUMES

Anna Scholich

Julia Classen

HAIR AND MAKE UP

Christina Wagner

SOUND

David Lipka

CAMERA

Michael Laakmann

FOCUS PULLER

Jens Hallmann

SET MANAGER

Paul Ohmert

CATERING

Anne Hein

POST-PRODUCTION IMAGE

ARRI films Berlin

POST-PRODUCTION SOUND

Artefax, Bernard Amaudruz

TECHNICAL DIRECTOR INSTALLATION

Antoine Marchon

PLATFORMS AND HEADSETS

Joakim Gorret

GRAPHIC DESIGN

Reto Winkelmann

ADMINISTRATION AND LOGISTICS

Sarah Bétrisey

PRESS AND COMMUNICATION

Elizabeth Demidoff-Avelot

## BADNEWSFROMTHESTARS\*

BadNewsFromTheStars\* is an operatic platform based in Geneva and founded in 2012, led by director Julie Beauvais. She assembles opera singers, musicians, media artists, architects, scenographers and choreographers in order to explore opera by confronting it to different territories. This interdisciplinary research generates lyrical work that is shared with audiences as video installations, performance art, films, and fully produced productions.

## KRÄSIS

### CO-PRODUCTIONS

La Bâtie-Festival de Genève  
Festival Scènes Valaisannes

### PARTNER

Grand Théâtre de Genève

### SPONSORS

Pro Helvetia  
Loterie romande  
Pour-cent culturel Migros  
Canton de Genève  
Canton du Valais  
Kanton Bern  
Ville de Genève  
Ville de Sion  
Stadt Bern  
Burggemeinde Bern  
Commune de Vandoeuvres  
Ernst Göhner Stiftung



LA BÂTIE, FESTIVAL DE  
GENÈVE / creation  
Parc des Bastions, Genève (CH)  
2014 AUGUST 29 TO  
SEPTEMBER 2  
From 21.00 to 00.00



FESTIVAL SCÈNES  
VALAISANNES / preview  
Place du Scex, Sion (CH)  
2014 FEBRUARY 11 TO 16  
From 18.00 to 23.00



BERN MÜNSTERPLATZ /  
preview  
Münsterplatz, Bern (CH)  
2014 AUGUST 21 TO 25  
From 21.00 to 00.00



CRASIS – Sion (VS) Bern (BE) Genève (GE) – Swiss tour 2014

BAD NEWS FROM THE STARS\*

Case postale 13  
1253 Vandoeuvres  
Genève – Switzerland  
[www.beauvaisjulie.wix.com/badnewsfromthestars](http://www.beauvaisjulie.wix.com/badnewsfromthestars)

DIRECTION

Julie Beauvais  
[beauvaisjulie@gmail.com](mailto:beauvaisjulie@gmail.com)  
[www.beauvaisjulie.wix.com/worksandprojects](http://www.beauvaisjulie.wix.com/worksandprojects)

PRODUCTION

Administration & logistics  
Sarah Bétrisey  
[sarah.betrisey@gmail.com](mailto:sarah.betrisey@gmail.com)

Press & communication  
Elizabeth Demidoff-Avelot  
[edemidoff@hopecommunication.ch](mailto:edemidoff@hopecommunication.ch)

©2014

BadNewsFromTheStars\*