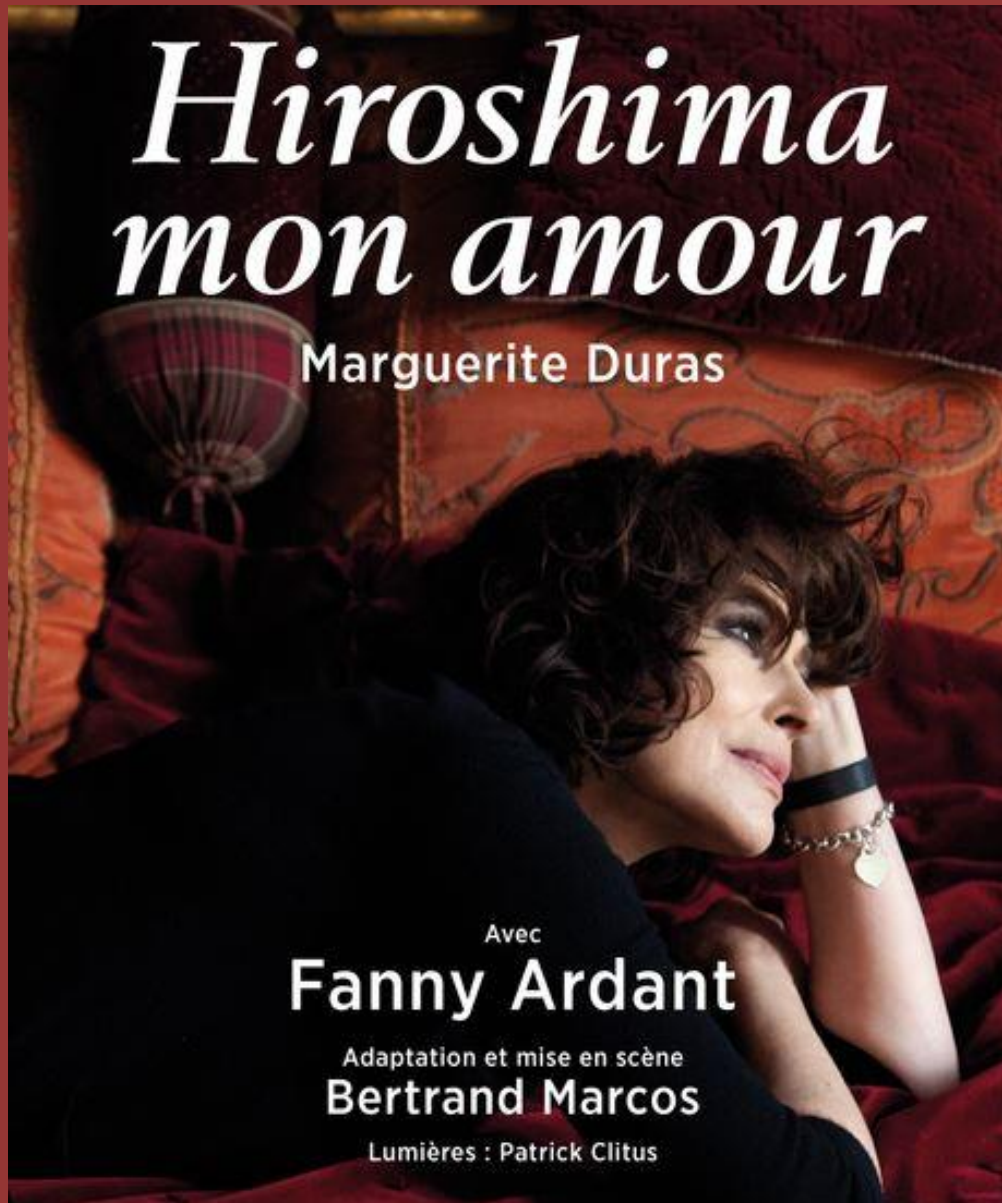


Fanny Ardant: a rough diamond in Hiroshima my love



The work of Duras is crossed by a need to tell and to hide each other. At the same time, She is, inspired by sublimation and the testimony of a selective memory, filtered, remodeled by the erosion of time. In theater, as in her novels, writer continues to work on the events that marked her and to reinvent " les traumatismes".

"Hiroshima Mon Amour" - the stage adaptation of the screenplay written by Marguerite Duras for the film by Alain Resnais released in 1959.

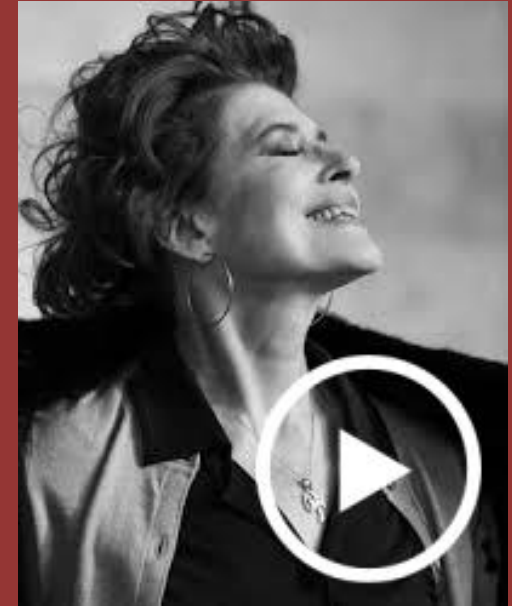
The story of a French actress filming in "Hiroshima Mon Amour" - film about peace and falls in love with a Japanese.

This woman, who rediscovers love, wants to forget her past without achieving it. So her lover, who through his own story crystallizes the tragedy of Hiroshima, frees the word of her lover by asking him questions and, on stage, operates through the voice of Gerard Depardieu. It evokes her past. She was 18 years old in Nevers in 1944. The young Bavarian whom she loved was shot by the fighters of the "maquis".

She was shaved and her parents hid her in a cellar. In this painful quest of memory, this fight forgetting: for and against, reality and time of history are broken down, fragmented, break up under the mesmerizing influence of the irreducible challenge of love.

Like a long poem

Two love stories, two places (Hiroshima and Nevers) and two time spaces that intertwine with the individual story that joins the collective history. In this passage, to the flashes of ashes where the desire and madness of men are questioned, formed essentially of dialogues, and comes cleanly between the tragedy of love and war, properly between the tragedy of love and war, forgotten and buried memories, here and elsewhere to remember.



"You did not see anything in Hiroshima," he said. "I have seen everything. All," she says. Voices and words are unforgettable. Raspy and hoarse voice, without any affectation, to the distracted or suspended inflections of Fanny Ardant, masterly, while the sensual and warm in voiceover Gerard Depardieu gives the replica. Interiority as brilliant as rebel to the inhabited presence, Fanny Ardant, like a rough diamond, impresses from mastery and incarnation. And transcends the Durasian's word struggling the tragedy whose dramaturgical flow is clashing and unfolds unparalleled in a sober staging, to the musical score of the words and some oboe notes.

Bravo!

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