Elizabeth Costello.

Seven Lectures and Five Moral Tales

J. M. COETZEE

grand théâtre

Saturday 14 March 2026 • **6.30pm**
Sunday 15 March 2026 • **5pm**
at the Grand Théâtre

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En polonais, avec surtitres en français & anglais

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Running time **3h35 & intermission**
(1st part: 2h20, intermission 25 mins, 2nd part: 1h15)

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Introduction par Ian De Toffoli
½ heure avant chaque représentation (FR).

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Direction **Krzysztof Warlikowski**
Set design & costumes **Małgorzata Szczęśniak**
Lighting design **Felice Ross**
Text based on **J. M. Coetzee's** *Elizabeth Costello, Slow Man,*
*Moral Tales***: Krzysztof Warlikowski, Piotr Gruszczyński**
Collaboration **Łukasz Chotkowski, Mateusz Górniak,**
Anna Lewandowska
Dramaturgy **Piotr Gruszczyński**
Artistic collaboration **Claude Bardouil**
Music **Paweł Mykietyn**
Video & animations **Kamil Polak**
Make-up **Monika Kaleta**
Translation into French **Margot Carlier**
Translation into English **Artur Zapałowski**

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Cast **Ewa Błaszczyk, Mariusz Bonaszewski, Andrzej Chyra,**
Magdalena Cielecka, Bartosz Gelner, Małgorzata
Hajewska-Krzysztofik, Maja Komorowska, Hiroaki
Murakami, Monika Niemczyk, Maja Ostaszewska, Ewelina
Pankowska, Jacek Poniedziałek, Magdalena Popławska

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Technical manager **Paweł Kamionka**
Sound **Mirosław Burkot**
Light **Dariusz Adamski**
Video **Tomasz Jóźwin**
Cameraman **Bartłomiej Zawiła**
Stage **Piotr Młynarski, Łukasz Żukowski**
Props **Tomasz Laskowski**

Wardrobe **Kajetan Korcz, Sylwia Szefer**
Assistant director **Jeremi Pedowicz**
Assistant to the set designer **Saskia Hellmann**
Assistant to the actors **Maciej Krysz**
Stage manager **Łukasz Jóźków**
Surtitles **Zofia Szymanowska**

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Premiere **April 11, 2024**

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Production **Nowy Teatr, Warsaw**
Co-production **Schauspiel Stuttgart; Festival d'Avignon; Théâtre de Liège; La Colline – théâtre national, Paris; Athens Epidaurus Festival; Les Théâtres de la Ville de Luxembourg; Malta Festival Poznań 2024**
Co-financed by the **Ministry of Culture & National Heritage from the Cultural Promotion Funds – a state purpose fund**

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Nowy Teatr is financed by The City of Warsaw

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Copyright for Slow Man © 2005 by J. M. Coetzee
Copyright for Moral Tales © 2017 by J. M. Coetzee
Copyright for Interview © 2018 by J. M. Coetzee; Soledad Constantini
Arranged by the Peter Lampack Agency, Inc.

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"Elizabeth Costello" translated into Polish by Zbigniew Batko
"Slow Man" translated into Polish by Magdalena Konikowska
Short stories "As a Woman Grows Older", "Vanity", "The Glass Abattoir" translated into Polish by Jacek Poniedziałek

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A video "Anywhere Out of the World" (2000) Philippe Parreno has been used in the show

16+ Âge recommandé • Recommended age

Volume

Fumée • Smoke

Effets stroboscopiques • Strobe / Lighting

ELIZABETH COSTELLO. SEVEN LECTURES AND FIVE MORAL TALES

EN Step into the world of Elizabeth Costello, the enigmatic literary creation of Nobel Prize-winning author J.M. Coetzee and a recurring figure in his writings. Costello is more than a fictional protagonist; she is Coetzee's artistic alter ego, a voice for pressing philosophical and ethical dilemmas. She questions moral relativism, ecology, the treatment of animals, and the human condition, forcing us to confront the uncomfortable truths we often ignore. A restless presence, she defies the boundaries of fiction and reality, refusing to be confined to the page. Krzysztof Warlikowski, one of Europe's most influential theatre and opera directors, has brought Elizabeth Costello to life in multiple productions, but never before has she been the sole focus of an entire play. In this innovative, visually striking work, he explores the layers of her existence through a dynamic interplay of theatre, philosophy, and stunning video imagery. *Elizabeth Costello. Seven Lectures and Five Moral Tales* offers a compelling exploration of literature, morality, and the power of ideas, inviting audiences to reflect long after the performance ends.

FR Avec *Elizabeth Costello*, Krzysztof Warlikowski, dont la dernière venue au Grand Théâtre, avec *Phèdre(s)* – Isabelle Huppert campait l'héroïne intemporelle – date de 2016, approfondit son exploration du personnage énigmatique Elizabeth Costello, à laquelle il revient sans cesse depuis une quinzaine d'années.

Vieille romancière australienne rongée par le doute sur le pouvoir de la littérature face à la souffrance du monde, Elizabeth Costello, héroïne de fiction inventée par l'écrivain Nobel de littérature John Maxwell Coetzee et qui apparaît dans plusieurs de ses romans, devient au fil des ans un alter ego de son inventeur, sorte de porte-parole fantomatique.

Warlikowski est fasciné par ce personnage de femme, libre, provocatrice, déroutante, à tel point qu'il lui offre le premier

rôle dans ce spectacle qui a été créé dans la Cour d'honneur du Palais des Papes à Avignon en été 2024. Comme à son habituel, le travail de Warlikowski – accompagné par le compositeur Paweł Mykietyn, le vidéaste Kamil Polak et sa scénographe de longue date Małgorzata Szczęśniak – est kaléidoscopique, s'aventurant sur le terrain des images, des visions, des cauchemars et des fantasmes, explorant sans relâche l'impossibilité de vivre sans compromis.

BIOGRAPHY

Krzysztof Warlikowski
DIRECTION

Born in 1962, he left Poland to attend university in Paris, before returning to Warsaw to finish his studies. He began presenting his work as a director in the 1990s to growing recognition in Poland. Starting in the early 2000s, he started working on the international stage, notably by also directing operas. He presented his first show at the Festival d'Avignon with *Hamlet* in 2001, followed among others by *Angels in America* in 2007, *(A)pollonia* in 2009, and *Kabaret warszawski* in 2013. He is an emblematic figure of the post-communist Polish theatre. Invited to the Piccolo Teatro of Milan, directed at the time by Giorgio Strehler, he proposed an adaptation of Proust's *Remembrance of Things Past*, before becoming interested in Dostoyevsky and Elias Canetti. Observing the Poles of his generation's relative loss of interest in the theatre, he launched himself into an approach that he would keep to more than ever: creating a theatre for his contemporaries, a theatre that questions, that disturbs, that takes hold of non-consensual societal themes. Working on the creations of Kafka, Shakespeare, Koltès, Gombrowicz, Sarah Kane, Hanoch Levin or Tony Kushner, he tackles supposedly taboo subjects that concern the intimate, sexuality, anti-Semitism, while inventing new forms of performance likely to re-establish the link between the public and the dramatic work. Going beyond the borders of his native Poland, he presents his shows in the four corners of a Europe, it too destabilized, turned upside-down, in which his questions find an immediate echo. From 2009, without abandoning the major playwrights who accompanied him at his beginnings, he started to work on shows made up of literary fragments taken from authors as different as Hannah Krall, Jonathan Littell or J.M. Coetzee and whom he associates with Euripides or Aeschylus.

Samedis aux Théâtres

Grand Théâtre • 21 – 25 mars 2026 • 17h00

Is My Microphone On?

Directed by **Anne Simon**
Assistant **Béatrice Paquet**
With the young performers **Erik Kristensson, Heidi Brizio König, Héloise Nesser, Leo Gherardi, Nell Hilbert, Nella Valentina Kita, Taika Viinamäki, Vanda Waclavova**

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21.03 › 17h00
23.03 › 10h00 › Représentation scolaire
25.03 › 19h30 › Représentation supplémentaire

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In English

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