

PHAEDRA & MADISON

*Two women. Two irreversible choices.
One theatrical gesture spanning France and North America.*



PHAEDRA — [Ann-Sophie Archer](#) — photograph © [Mathieu Zazzo](#)

CREATION • CO-PRODUCTION • TOURING
ARTISTIC DOSSIER
September 2026

CREATIVE PARTNERSHIPS

Creating together and preparing to tour

We are seeking partners to further develop Phaedra and Madison and build their future touring, separately or as a diptych.

THREE FORMS OF PARTNERSHIP TO DEVELOP

Partnership	Possible contribution	Purpose
Co-production	Funding or resources	Further creative development
Residency	Stage and technical resources	Rehearsals and trials
Touring	Advance booking or presentation	Meeting audiences

These commitments may be combined around Phaedra, Madison or the diptych. Scope, schedule and budget will be agreed with each partner, according to the creative work and hosting arrangements required.

AN ARTISTIC FOUNDATION ALREADY IN PLACE

- The Phaedra work-in-progress presented at 7L provides a foundation for further creative development. Madison is in development. Compagnie Aurélien Recoing leads the diptych with Acadia Productions and 5600K Productions.
- Develop the performances, dramaturgy and relationship between bodies, sound, lighting and imagery.
- Test the scenographies on stage and refine their adaptation to producing and presenting venues.
- Share a work-in-progress with partners, with timing and arrangements to be agreed.
- The recording and photographs document the Phaedra work-in-progress. They open an artistic conversation without replacing the experience of live theatre.

CREATIVE DEVELOPMENT AND PERFORMANCES

Creative development funding and performance fees will be addressed in separate proposals. The technical and financial dossier sets out hosting assumptions and indicative performance fees; it is not a co-production budget. Creative development costs and partners' contributions remain to be agreed.

PROJECT STATUS

Two productions, one shared movement

A transatlantic creative project whose future touring will be developed with its partners.

PHAEDRA — A WORK IN PROGRESS

- Dramatic poem by [Yánnis Rítsos](#), in the French translation by [Gérard Pierrat](#) (Gallimard).
- Work-in-progress presented at Librairie 7L, Paris, on 29 April 2025: a stage in the creative process.
- Restored recording of this stage of development available with English and Modern Greek subtitles.
- Photographic montage of this stage available online. Projected imagery: private viewing on request.
- Further creative development in French, with English or local-language surtitles envisaged for future touring.

MADISON — THE FORTHCOMING PRODUCTION

- Stage project based on the adaptation by Didier Caron and Dominique Deschamps, centred on Francesca Johnson and Robert Kincaid.
- A first English-language stage version is being considered in Maine from 2027, in discussion with the [Carousel Music Theater](#), subject to agreement on rights, scheduling, budget and production terms.
- A French-language version may be explored in Quebec, Switzerland and selected French-speaking African countries, subject to rights availability and clearance.
- Madison in English for international touring, with surtitles in the host country's language according to audience needs, rights and technical arrangements.
- Project in development, subject to securing and extending the necessary adaptation and performance rights. No French-language performances are proposed at this stage in France, Belgium, Luxembourg or Monaco.

2026–2028 — TIMELINE

Autumn 2026	Further artistic development; seeking co-producers, residencies and presenting partners.
From 2027	A first English-language stage version is being considered in Maine from 2027, in discussion with the Carousel Music Theater , subject to agreement on rights, scheduling, budget and production terms.
From the 2027–2028 season	Further development of Phaedra and Madison, followed by touring of the diptych according to agreed partnerships, rights and schedules.

VIEW THE WORK

Documents of a stage in the creative process

The recording and photographs document the 7L work-in-progress. They introduce the work already undertaken; a live work-in-progress presentation may be arranged with partners as part of a residency.



- [Recording of the Phaedra work-in-progress — English and Modern Greek subtitles](#)
- [Photographic montage of the production — Mathieu Zazzo](#)
- Phaedra projected imagery — Philippe Matsas: private viewing on request.
- [Illustrated biography — Ann-Sophie Archer](#)
- [Professional website — Aurélien Recoing](#)
- [Compagnie Aurélien Recoing — productions, projects and archive](#)
- [Acadia Productions](#) — co-production and liaison in the United States and Canada

PROPOSED NEXT STEP

We propose an initial conversation about the artistic intentions, the work still to be undertaken and possible partnerships: co-production, residency, work-in-progress presentation, advance booking or hosting. The creative schedule, funding and touring prospects can then be developed together.

PHAEDRA & MADISON

THE CHOICE OF A LIFETIME

A theatrical diptych — desire, fantasy, responsibility, irreversibility



PHAEDRA — Ann-Sophie Archer — photograph © Mathieu Zazzo

COMPAGNIE AURÉLIEN RECOING • ACADIA PRODUCTIONS • 5600K PRODUCTIONS



THE PROJECT

Two women at the threshold of a choice

From Greek myth to America in 1965, two inner chambers where long-withheld words become action.

Phaedra and Francesca belong to different eras, stories and outcomes. Yet each faces an absolute crossroads: yield to desire or preserve the world's order; finally speak the truth or continue living with it. One turns confession into catastrophe. The other turns renunciation into memory.

The diptych brings together two female voices that refuse to be confined to the role assigned by family, home or society. Their fantasy is no ornamental escape: it reveals the life that might have been lived. Theatre becomes the concrete space for that parallel life — sand and veil for Phaedra, table and sheets for Madison.

MANIFESTO Two works, one question: what remains of us when the choice that defines us can no longer be undone?

FORMAT Two flexible productions: presented in repertory, over two evenings, or combined within a festival programme.

LANGUAGES Phaedra in French, with surtitles in the host country's language; Madison in English; a French version may be explored in territories where rights can be secured. Surtitles subject to venue needs and permissions.

AUDIENCES Producing theatres, multidisciplinary venues, festivals, heritage spaces and transatlantic networks.

HORIZON A first English-language stage version is being considered in Maine from 2027, in discussion with the [Carousel Music Theater](#), subject to agreement on rights, scheduling, budget and production terms.

THE DIPTYCH

Why bring them together?

An intimate diptych in which desire reveals the price of a life.

Choice

Phaedra acts from beyond the point of no return; Francesca chooses to stay. In both works, deciding resolves nothing: the decision creates the time that follows.

Fantasy

The beloved opens onto a possible existence. Hippolytus and Robert are more than men: they become the threshold to another identity.

The home

Phaedra's home is a paradise contaminated by conspiracy. For Francesca, the kitchen is at once refuge, gentle prison and place of revelation.

The spoken word

Two extended addresses reconstruct the event. Confession does not comment on the action: it is the action. The audience is placed at the distance of a confidant.

Time

[Rítsos](#) brings together antiquity, 1970s Greece and the present. Madison layers 1965, the 1987 letter and the children's memory. The stage holds several lives at once.

FIRST PANEL

PHAEDRA — Passion as a final work

Dramatic poem by [Yánnis Rítsos](#) (1974–1975), French translation by [Gérard Pierrat](#), Éditions Gallimard.

In [Rítsos](#)'s paradoxical soliloquy, Phaedra addresses Hippolytus while summoning herself before her own judgement. The myth returns to the scale of a crime story: a lover, a young man, an absent husband, a quiet house beneath which murder and vengeance prowl. The words advance along a tightrope between lucidity and hallucination, until the actress's entire body becomes the site of thought.

This Phaedra carries forward the memory of Racine, [Rítsos](#) and [Antoine Vitez](#) without treating them as museum references. The stage direction seeks a theatre of sand: a domestic and mental space in which everything is erased and begins again. Butoh inspires the movement of the bodies — an imperceptible dance of death, the motion of bone within flesh. The costumes evoke the 1970s; light, image, sound and music make the poem's atmosphere visible, vibrant, almost breathable.

PHAEDRA "The ultimate justice of death and the injustice of life."

APPROXIMATE RUNNING TIME 1 hour 20 minutes.

WORK-IN-PROGRESS PRESENTATION Librairie 7L, Paris, 29 April 2025; a foundation for further development.

CAST [Ann-Sophie Archer](#) (Phaedra), [Louka Meliava](#) (Hippolytus on screen), [Marlowe Recoing](#) (Hippolytus on stage), [Aurélien Recoing](#) (Theseus).

STAGE DIRECTION [Ann-Sophie Archer](#) and [Aurélien Recoing](#).

SCENOGRAPHY AND IMAGERY

A fragment of a fresco

Ancient Greece, the 1970s and our own present settle within a single space.



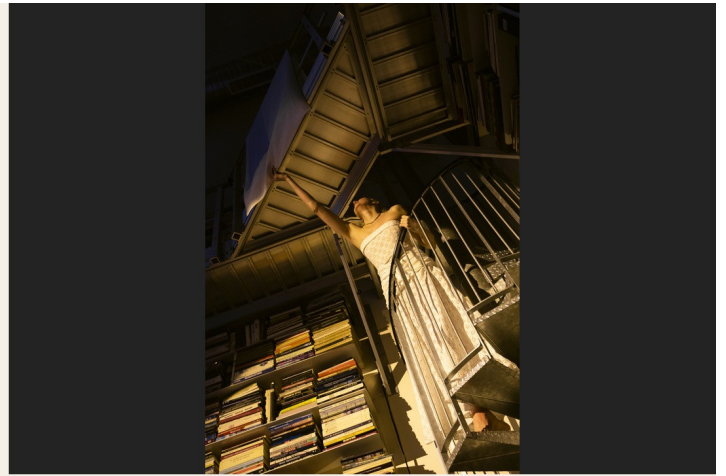
Scenographic visualisation based on a production photograph © [Mathieu Zazzo](#), taken at [Librairie 7L](#); photograph projected on screen © [Philippe Matsas](#).

[Muriel Trembleau](#)'s scenography imagines a stage both mineral and domestic: rocks, transparencies, metallic materials and veils shape a house that never quite belongs to Phaedra. [Philippe Matsas](#)'s projected imagery crosses the space like a mental apparition. [Georges Lavaudant](#)'s light casts a veil over the night; [Marie-Jeanne Serero](#)'s music connects ancient sonorities to a more electric memory; [Léonard Françon](#)'s sound design tears the air around each gesture.

WORK-IN-PROGRESS IMAGES

Phaedra — space, bodies, projections

Phaedra — photographs of the 7L work-in-progress.

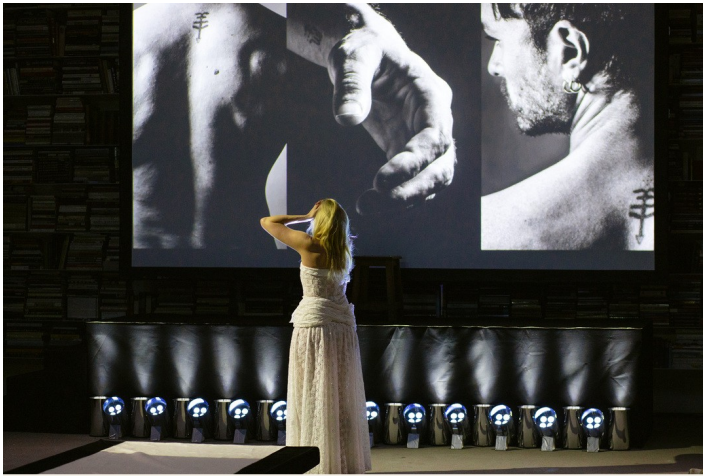


Production photographs © [Mathieu Zazzo](#). Projected imagery visible in some photographs © [Philippe Matsas](#).

WORK-IN-PROGRESS IMAGES

Phaedra — space, bodies, projections

Phaedra — photographs of the 7L work-in-progress.



Production photographs © [Mathieu Zazzo](#). Projected imagery visible in some photographs © [Philippe Matsas](#).

SECOND PANEL

MADISON — Four days, a lifetime

Based on the novel [The Bridges of Madison County](#) by [Robert James Waller](#) and the stage adaptation by [Didier Caron](#) and [Dominique Deschamps](#).

Iowa, August 1965. Francesca Johnson is alone at the farm when Robert Kincaid, a travelling photographer, stops to ask the way to Roseman Bridge. Over four days, a life governed by habit opens onto another possibility. Years later, Francesca entrusts her children with the secret of this love and the decision that shaped everything that followed.

Our stage interpretation focuses the story on Francesca and Robert. It does not seek the nostalgia of a celebrated romance, but the exact weight of a choice: what does it mean to stay after glimpsing the life one desired? Francesca renounces neither out of weakness nor conformity. She considers the consequences of leaving for Richard, her children and the woman she would become if she betrayed her own sense of responsibility.

FRANCESCA "We are made of the choices we have made."

DEVELOPMENT A first English-language stage version is being considered in Maine from 2027, in discussion with the [Carousel Music Theater](#), subject to agreement on rights, scheduling, budget and production terms.

RIGHTS Project in development, subject to securing and extending the necessary adaptation and performance rights.

PROPOSED CAST [Ann-Sophie Archer](#) (Francesca) and [Aurélien Recoing](#) (Robert).

DOCUMENTARY-FICTION Informal research into the creative process; a separate audiovisual project whose rights remain to be clarified.

MADISON — DRAMATURGY

A play of apparitions

The present created by the letter does not reconstruct 1965: it reveals what has never ceased to shape the present.

TIME IN TWO PLANES The action begins after Francesca's death. In the present of her children, the letter opens a chamber in which 1965 returns. The woman who knows and the woman discovering Robert coexist: every instant is lived for the first time and already viewed from the knowledge that it cannot be undone.

FRANCESCA Robert does not create her. His gaze makes tangible what had remained active but unnamed: desire, culture, humour and the capacity to choose.

ROBERT He appears as a concrete presence and as the catalyst for a shift. Because he is destined to leave, every appearance already contains his disappearance.

THE ABSENT Richard, Michael and Carolyn need not occupy the stage in order to act. Schedules, objects and domestic gestures maintain their moral presence in the empty house; they give the choice its real weight.

THE CHOICE The play does not weigh good against evil, but two incompatible truths. Staying, writing and passing the story on form a single tragic gesture: accepting loss without consenting to erasure.



Visualisation — front view, the house's memory reflected.

FRANCESCA — PORTRAIT

An inner life

Unease surfaces in the house: waiting, listening, decision.



Ann-Sophie Archer / Francesca — photographs © Aurélien Recoing, 2024.

The telephone, the bedroom and the horizon compose three states of the same expectation: listening, surrendering, then turning towards the life that might be.

FRANCESCA — TERRITORY

The house and the landscape

Domestic life crossed by the call of the road.



[Ann-Sophie Archer](#) / Francesca — photographs © [Aurélien Recoing](#), 2024.

The farm, the road and the woodland edge open the frame: Francesca is no longer a motionless figure in an interior, but a body drawn by the world outside.

SCENOGRAPHY AND IMAGERY

A house crossed by the road

Table, sheets, images: a camera obscura on the scale of a theatre, in a configuration to be defined for each venue.



Visualisation — stage-right view from the balcony.

The central table is at once kitchen, bed of memory, shared territory and dividing line. The audience configuration and the height of the sheets will be adapted after technical approval with the venue. Upstage, the suspended fabrics become, in turn, domestic linen, veil, skin, projection surface and field of memory. Bridges, roads and rain enter the house through their folds. The projected image remains incisive even in transparency: a clear apparition, modulated by the folds of the fabric.

MADISON — NARRATIVE ARCHITECTURE

Five movements towards a trace

The set does not change; its state changes. Table, bridge and projections measure Francesca's inner shift.

I. THE ENVELOPE The table, alone, becomes desk, altar and place of address. Upstage remains dark; the bridge exists only in words.

II. THE ARRIVAL Robert crosses the upstage axis towards the house. The table retains its domestic function while roads, dust and the first lines of the bridge open up the depth.

III. AWAKENING Preparing food, drinking, talking, looking: the table becomes a shared workshop. On the sheets, landscapes fragment, as though the photographic gaze were infecting the space.

IV. LOVE The table ceases to divide and becomes a horizontal bridge between the bodies. Projections leave the landscape for matter: wood, skin, water, light.

V. THE CHOICE AND THE TRACE The table becomes a boundary again, then a writing surface. In the rain, the bridge becomes an impossible crossing before it disappears. What was not crossed becomes letter, photograph, ashes and inheritance.

PERFORMANCE Hold back in order to burn more deeply: the conversation is already an erotic scene, and the decision must become visible before it is spoken.



Visualisation — high stage-left view.

DRAMATURGY

Two works mirroring one another

Not two love stories, but two architectures of choice.

AXIS	PHAEDRA	MADISON
DESIRE	A forbidden passion that consumes the domestic order.	An encounter that reveals a life lying dormant.
DECISION	Speak, accuse, precipitate catastrophe.	Stay, protect her family, live with the loss.
FANTASY	Hippolytus becomes the figure of unattainable purity and youth.	Robert embodies the road, movement and freedom still within reach.
SPACE	An open house, rocks, sand, veils: paradise becomes a trap.	Kitchen, table, sheets: the home becomes a camera obscura.
TIME	Antiquity, the 1970s and the present interpenetrate.	1965, 1987 and the children's later reckoning are superimposed.
TRACE	Vengeance as the final signature.	The letter, photographs and ashes as a legacy.

PRINCIPLE The diptych does not seek to make the two works alike. It organises their friction: a confession that destroys against a renunciation that preserves.



Correspondence study — Madison / Phaedra, the bridge as hinge.

STAGE DIRECTION

A shared stage language

Two distinct worlds linked by the same attention to the body, image and duration.

Body

Butoh informs Phaedra: slowness, fragility, the density of bone. Madison draws on domestic gestures — cutting, serving, washing, writing — until they become an intimate dance.

Image

In Phaedra, projection reveals essences and imagined faces. In Madison, landscapes settle on the sheets like imperfect memories.

Light

A veiled, metaphysical night for Phaedra; four days and four nights for Madison, from the heat of August to the grey of departure.

Sound

[Rítsos](#) calls for a raw, airy texture. Madison combines blues, jazz, Italian opera, rain, engine, water, telephone, breathing and silence.

Relationship with the audience

An end-on, traverse or three-sided configuration may be considered, depending on the venue and subject to technical approval. Direct address preserves the intimacy of confession.



Madison — proscenium scenic study.

TOURING PROSPECTS

Presentation formats to develop together

Touring is being planned alongside the creative process, with partners. The following formats are possibilities to be tested on stage.

DOUBLE BILL Two concise versions could be presented with an interval and a visible transformation of the space; duration and feasibility require further work.

TWO EVENINGS Phaedra and Madison on separate dates, with a conversation about desire and life choices, according to the agreed presentation arrangements.

REPERTORY Alternating performances of the two works at one venue may be considered following artistic and technical development.

INTERNATIONAL ROUTE Phaedra in French and Madison in English, with local-language surtitles as needed and subject to rights clearance. A French version of Madison may be explored in Quebec, Switzerland and selected French-speaking African countries, subject to rights clearance. Residencies and partnerships to be developed.

DOCUMENTARY-FICTION Informal research into the creative process, with no commercial exploitation at this stage. Any use of the work or distribution requiring permission will be subject to prior agreement from the rights holders.

STRENGTH A strong editorial identity, two touring languages and an adaptable stage economy.



Visualisation — Madison, polyptych of the house and garden.

THE ARTISTS

Artistic team

A production shaped by French–Québécois and transatlantic dialogue.



*[Ann-Sophie Archer](#) / *Phaedra* — production photograph © [Mathieu Zazzo](#).*

AURÉLIEN RECOING — stage direction, performance, artistic direction

Actor and stage director trained at the [CNSAD](#) under [Jean-Pierre Miquel](#) and [Antoine Vitez](#). His career spans the major theatrical repertoire and international auteur cinema. *Phaedra* continues a long-term inquiry into [Rítsos](#), the legacy of [Vitez](#) and the actor's body.

ANN-SOPHIE ARCHER — stage direction, performance, artistic direction

Quebec actor and stage director, also trained in translation and film studies. She performs *Phaedra* and develops *Francesca* as two female figures whose speech confronts what a life permits or forbids.

CREDITS

Cast and creative team

Phaedra and Madison: artists, collaborators and partners.

PHAEDRA

TEXT [Yánnis Rítsos](#); French translation by [Gérard Pierrat](#) — © [Éditions Gallimard](#), 1978.

STAGE DIRECTION [Aurélien Recoing](#) and [Ann-Sophie Archer](#).

CAST [Ann-Sophie Archer](#) (Phaedra), [Louka Meliava](#) (Hippolytus on screen), [Marlowe Recoing](#) (Hippolytus on stage), [Aurélien Recoing](#) (Theseus).

SCENOGRAPHY [Muriel Trembleau](#).

LIGHTING [Georges Lavaudant](#).

MUSIC [Marie-Jeanne Serero](#).

SOUND DESIGN [Léonard Françon](#).

STAGE COSTUME Chanel dress.

PROJECTED IMAGERY [Philippe Matsas](#).

IMAGE EDITING Muriel Langlois.

PRODUCTION PHOTOGRAPHS [Mathieu Zazzo](#).

PRODUCTION MANAGER Nicolas Natarianni — to be confirmed.

PROJECT AND PRESS COORDINATION [Nathalie Gasser](#) and [Anne Pourbaix](#).

PRODUCTION AND COLLABORATIONS [Compagnie Aurélien Recoing](#); co-production with [Acadia Productions](#) and [5600K Productions](#). Phaedra work-in-progress presented at [Librairie 7L](#); collaborators for further development to be confirmed.

MADISON — COLLABORATIONS IN PROGRESS

TEXT Stage adaptation by [Didier Caron](#) and [Dominique Deschamps](#), based on the novel by [Robert James Waller](#). Working English translation: [Aurélien Recoing](#).

ARTISTIC DEVELOPMENT [Ann-Sophie Archer](#) and [Aurélien Recoing](#).

PROPOSED CAST [Ann-Sophie Archer](#) (Francesca) and [Aurélien Recoing](#) (Robert).

SCENOGRAPHIC AND TECHNICAL DISCUSSIONS In discussion with [Kelli Connors](#) and the [Carousel Music Theater](#), with no commitment in place.

MUSIC AND SOUND [Guy Scott](#) — collaboration to be confirmed.

IMAGE EDITING Muriel Langlois. **CO-PRODUCTION AND AUDIOVISUAL DEVELOPMENT** [5600K Productions](#).

PHOTOGRAPHS [Aurélien Recoing](#), 2024.

UNITED STATES DEVELOPMENT A first English-language stage version is being considered in Maine from 2027, in discussion with the [Carousel Music Theater](#), subject to agreement on rights, scheduling, budget and production terms.

DIPTYCH PRODUCTION [Compagnie Aurélien Recoing](#). Co-production: [Acadia Productions](#) and [5600K Productions](#). Acadia: liaison in the United States and Canada.

PARTNERSHIPS

Production and development

Bringing partners into the creative process and the future encounter with audiences.

2025 Phaedra work-in-progress presented at 7L in Paris, establishing an artistic foundation and visual material.

2026 Continued research on Phaedra and development of Madison; seeking co-producers and residencies.

FROM 2027 A first English-language stage version is being considered in Maine from 2027, in discussion with the [Carousel Music Theater](#), subject to agreement on rights, scheduling, budget and production terms.

NEXT STEP Residencies and further creative development of Phaedra; creation of Madison in English; a possible French version according to territory and rights clearance; planning future touring with partners.

We are seeking

- One or more co-producers to further develop Phaedra and Madison, together or separately.
- Residency venues for rehearsals, scenographic trials and work-in-progress presentations.
- Partners for translation, rights, recording and international development.
- Presenting partners, advance bookings and hosting across Europe, Canada and the United States, according to the creative process and rights secured.



Phaedra — [Ann-Sophie Archer](#) — production photograph © [Mathieu Zazzo](#).

INFORMATION

Credits, rights and contacts

Performance, translation, adaptation and recording rights must be obtained separately for each territory and medium. Any public use of photographs and visual material remains subject to the permission of the respective rights holders.

PHAEDRA — TEXT [Yánnis Rítsos](#); French translation by [Gérard Pierrat](#), © [Éditions Gallimard](#), 1978.

PHAEDRA — PRODUCTION PHOTOGRAPHS © [Mathieu Zazzo](#).

PHAEDRA — PROJECTED IMAGERY © [Philippe Matsas](#).

PHAEDRA — SCENOGRAPHY [Muriel Trembleau](#).

MADISON — TEXT Robert James Waller (novel); Didier Caron and Dominique Deschamps (stage adaptation). Working English translation: Aurélien Recoing.

MADISON — PHOTOGRAPHS [Ann-Sophie Archer](#) in Francesca's world — © [Aurélien Recoing](#), 2024.

CONTACT • [COMPAGNIE AURÉLIEN RECOING](#)

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CO-PRODUCTION [Acadia Productions](#) — US / Canada liaison

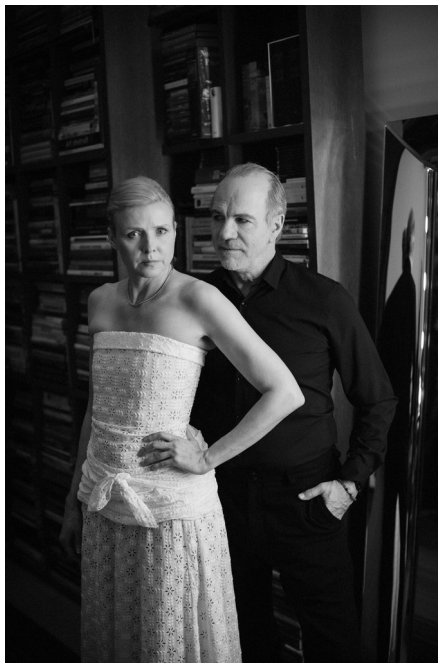
acadia-productions.com • [5600K Productions](#) — 5600k.ca

[Watch the recording of the Phaedra work-in-progress — English and Modern Greek subtitles \(CC\)](#)

[View the photographic montage of the production — Mathieu Zazzo](#)

Projected imagery: private viewing available on request.

Biographies: [Ann-Sophie Archer](#) • [Professional website — aurelienrecoing.com](#)



[Ann-Sophie Archer](#) and [Aurélien Recoing](#) — © [Mathieu Zazzo](#).