

Création Studio Théâtre National Wallonie-Bruxelles 2024-2025

# L'Avenir Magrit Coulon



# Director's note

## Introduction

*Whether it be the song of a lamp or the voice of the storm, whether it's the breath of the evening or the moaning of the sea, which surrounds you – always lurking behind you is a vast melody, woven of a thousand voices, in which your solo has its place only from time to time. (...)*

*It is only in the shared hour, in the shared storm, in the shared room where they meet, that they discover each other. It's only when a backdrop rises up behind them that they begin to trade with each other. They sit down, bow their heads and fall silent. A forest sounds over them. And they are as close to each other as they have ever been.*

Notes on the Melody of Things, Rainer Maria Rilke

*L'Avenir* begins with an image: the painting *Ausflug (Jaunt)* (2003) by Tim Eitel, where five contemporary silhouettes are seen from behind, crossing a large field. *L'Avenir* starts from the feeling of loneliness, crystallized by the experience of Covid-19 and lockdown. We are profoundly alone, going through death and life. We are alone in the face of others, alone in reaching out to others, alone in taking that risk.

*L'Avenir* wants to reconsider sociability as something non-obvious, as the risk we take every day in trying not to be alone.

It is also about looking at loneliness as the disease of the century, as the source of a form of *mal de vivre* that for a time was called melancholy, then depression. It's based on the principle that there is no standard of good mental health, that we all suffer, in our own way, from trying to live and be with others.

In cities where the heart beats to the frantic rhythm of capitalism, where people are constantly on the move, where roots are transported in little pots that can be moved around, where the darkness of the night disappears, and where we sleep badly and little, what relationship do we have with time? Driven by painful nostalgia, sometimes exploited by politics, always in search of the true moment that eludes us, and torn between *L'Avenir* (the Future) which has only one face, that of a world in full collapse. And the ruins of the past, the suffocating politics of never again, the liquid present and *L'Avenir* itself already in ruins, a dull pain is felt. It fractures individual existences and trajectories.

I would like to talk about this suffering, to show it in its details and its anecdotes, often banal but shared. And in so doing, open the possibility of saying that, in solitude, we are not so alone – and that is already something.

To do so in the theater, because the audience itself already forms a community of solitudes – an impossible community, an insoluble paradox. To say in chorus that we are so alone, together.

After exploring the slowness inherent in elderly bodies in *HOME*, I'm continuing my research into the representation and perception of time in people suffering from mental illness, working on distorted time – the sensation of a world that goes faster and faster, and from which we gradually become detached.

Take the theatrical performance as a way of making other ways of being in the world perceptible, through other ways of inhabiting time.

The theater as a bastion where one can work in another time: the place where things past may not have disappeared, where the present stretches to infinity and comes full circle, where *L'Avenir* is the name written on a cafe sign somewhere; the place that welcomes people who have been erased, people who are dead, people who no longer want to be

Where has the time of the growing flower, of the aging mother, of the lingering gaze gone?

An invitation to be wary of appearances, to change roles, to make loops and things that repeat themselves with tiny changes.

We are at a turning point. *L'Avenir* tries to capture its strength, its movement.



Tim Eitel, Ausflug (Jaunt), 2003  
courtesy Galerie EIGEN + ART  
Leipzig/Berlin und The Pace  
Gallery, SABAM Belgium, 2023

## The field

*The garden belongs to another time, without past or future, without beginning or end. A time that does not divide the days into rush hour, lunch breaks, the last bus home. As soon as one enters a garden, one enters this time, but one does not remember the moment when it happens. All around us, the landscape is transfigured. Here is the amen beyond prayer. (...) But suddenly, I am brought back to the here-and-now by the piercing and reasonable voice of the telephone. It's an intruder calling me. He speaks to me of a time that has a beginning and an end, literal time, mono-theistic time, for which, sooner or later, one has to pay.*

Jardins en temps de guerre, Teodor Ceric

Open space, like the wasteland, the last island of nature in the heart of the city, or dreamlike space, like the field we might have inside our hearts and which appears to us in moments of calm.

The field as a hollowed-out space, as something that would have grown back after the ruin, or above it. The field as green and uniform, almost a little suspicious, like the fine down of bushes and trees that covers the slagheaps outlining the relief of Wallonia – nature's down that crumbles at the first climb, where the land gives way under the walkers' sneakers to reveal the black soil, made of shards of mining life; the life before.

The field as empty space, leaving all the room for the spaces that are already there – the rented apartment of his childhood, neighborhoods transformed by gentrification. Phantom spaces, lost spaces, remembered.

The field that could be the crater of a volcano like those that lie dormant in the Auvergne, whose banks we happily walk along in the summer, heedless of the power that slumbers there.

The field crossed by young European workers who want to disappear.

## The figures that cross it

In the book *Disparaître de soi*, David Le Breton weaves together the possible links between this community: from the woman in burnout, to the depressed student, from the teenager on the border to the runaway, they form a community on the run.

They have escaped from life, from the infernal rhythm of contemporary societies. They stop. At least, for a while.

Inspired by the solitary figures of the German-speaking Swiss poet Robert Walser, they lead a revolution in slow motion, like contemporary Bartelbys. They stop. They try, one last time, to make a community out of their solitudes. Five actors, three women and two men, aged between twenty and forty, embody them. Because malaise most often affects young people and women.

## The dysphoric theater

*L'Avenir*, its roots and its thought, draw on the works of R.M. Rilke, Paul B. Preciado and Mark Fisher.

In *Dysphoria Mundi* (2022), Paul B. Preciado lays the foundations for a new way of reading and understanding the world: "living outside the normative prescriptions of the hetero-patriarchal binary society".

"Inside, outside. Full, empty. Healthy, toxic. Male, female. White, black. Cultural, natural. Human, animal. Public, private. Organic, mechanical. Centre, periphery. Here, there. Digital, analogue. Living, dead." Each chapter of the book begins with this list, like a litany.

What interests us is the transversality that weaves the link between what is separated. Because these are all current issues: recognizing the presence of the dead among the living, shifting the gaze, rethinking the question of property, showing the porosity of gender, questioning what makes identity, linking humans to nature...

*L'Avenir* is an attempt, a theatrical essay, to test this possible way out of binarity. What would a dysphoric theater look like?

The theater, as a heterotopia, already has dysphoric properties: a place known to be populated by ghosts, a place that can contain all other places, a place where people play at being other people, other things, other times.

Here, one of the hypotheses is to work on the actor-character binary.

We create five figures, all representative of our contemporary world, and our painful relationship to it. The five actors assume these roles, and can play them all. We're not talking about "characters", but "figures": like porous entities, easier to slip on. Like silhouettes written by several bodies.

In the same way as in *HOME*, where the actors carry a score made up of details, restoring all the gestures identified from the observation of aged bodies, but without having names, fictionalized costumes, in *L'Avenir*, the figures are passed around, exchanged between the actors. That, little by little, the figure associated with one actor from the start is suddenly taken over by another. That there may be three times the same figure, and that they mix and end up leaving traces on the people who have worn them.

This is the method we developed with the actors during the last residency, and which suddenly, even as a tool, relieves them of the idea of identification, of assigning a role, of the psychological construction of the character. Invention becomes joyful again.

Thus, staging shifting identities. Opening up the realm of possibility in terms of the notion of being, the possibility of narrating oneself on the theater stage.

## Writing bodies, seeking harmony

*To form a community, the figures sing. I am working with polyphony, accompanied by Lucile Charnier.*

*We are working with the songs of Josquin des Prés, a Franco-Flemish composer, known for his secular songs that sing of pain and the possibility of suicide.*

*I work with polyphony, as the theatrical metaphor of trying to come together, to adjust to being with others. We are not looking for the virtuosity of successful singing, on the contrary. It's as if the memory of the 'characters' was flooded with remnants of songs, things learned at school or in the family, and that together, with their memories full of holes, something could be woven, just a little more.*

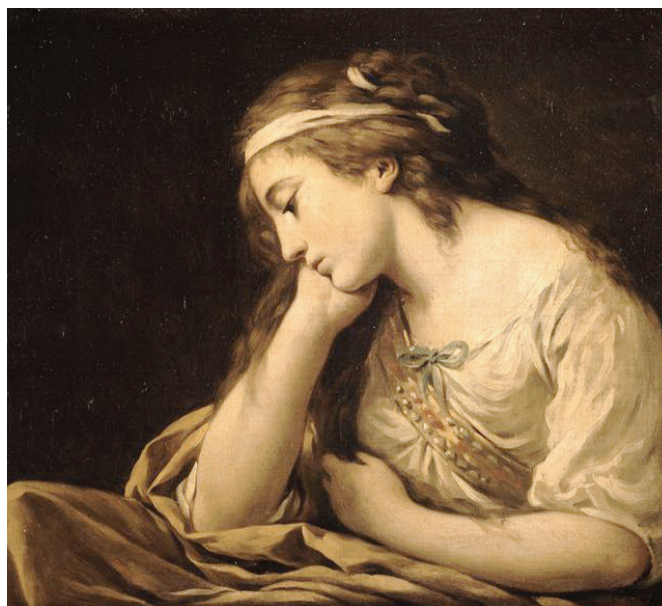
*Within the piece, I present more choreographic sequences, where the bodies take shape and speak for themselves. Inspired by the method of Pina Bausch, where she asks questions like riddles to her dancers, to which they respond. Phrases charged with images and lived experience, phrases that are illustrated and exaggerated, such as:*

*Falling down from exhaustion / Searching for your place /  
Having the most beautiful shoes / That's where I used to  
live / Falling down yes, suffer no / Resisting the derisory /  
Feeling safe / Attempting to impose / Being a piece of fur-  
niture / Seeking tenderness / And finally a grand entrance  
/ Being attached to someone / Something seems lost /  
What we called consoling / Disappearing as discreetly as  
possible / The house I grew up in / Something you could  
use a drum roll for / Just passing through / Making a nest  
/ Farewell pause / Give me your hand / Lost footsteps*

*We also take as our starting point the postures of melancholy, so often painted and so recognizable by their calm and pain.*

Thus, the show is made up of scenes of encounters and intersections between the figures – scenes built around singing, and more choreographed moments, and seemingly banal exchanges.

With, like small bursts in this first layer of fictional and theatrical writing, documentary material breaking through.



## Composing the real

It is very important for me to write from reality, from today, from everyday reality. To try to identify what happens every day, to write it down and to reproduce it.

In the work of the company, this primarily involves the collection of audio materials, mainly voice recordings. In fact, the sound recording seems to me to be at the peak. There's a fine line between recreating reality, the intimacy of the grain of the voice, charged with experience and secrets, and leaving room for the spectator's imagination and the actor's body to complete the image.

For this project, the radio object seems essential to me. A small radio, placed in the middle of the field, perhaps left there by one of the figures who left too quickly and forgot about it.

The radio from which we would hear testimonies of loneliness. The sound material is captured in different places, such as cafés in abandoned rural areas, and also in places of institutional psychiatry, seeking to create links between people isolated by society.

In *L'Avenir*, I'm continuing my research into demedicalized speech – in the same vein as *HOME*, where we hear the testimonies of nursing home residents, but without diagnosis, where the theater can make true the words of a lady who says that she is taking the train, just now, to go home – which, in reality, is immediately denied by the caregivers and the code doors of the nursing home.

So we take the recordings of the so-called "crazy" words (in huge quotation marks), and turn them into a discourse of reality and its raw truth on stage.

**« We are at the very beginning, you see. Like before everything else. With a thousand and one dreams behind us and Without action. »**

*To know people we have to isolate them. But after experiencing them for a long time we have to put these isolated observations back into a relationship with each other, and follow their broader gestures with a fully ripened gaze.*

(...)

*This art has accomplished nothing, except to show us the confusion in which most of us find ourselves already. It has frightened us, rather than making us quiet and peaceful. It has shown us that we all live on different islands, only the islands are not far enough apart for us to stay solitary and untroubled. Someone on one island can pester someone on another, or terrorize him, or hunt him with spears—the only thing no one can do to anyone else is help him.*

Notes on the Melody of Things, Rainer Maria Rilke





Tim Eitel, Man Lying in Grass, 2018  
courtesy Galerie EIGEN + ART  
Leipzig/Berlin und The Pace  
Gallery, SABAM Belgium, 2023



# Dramaturgical note – Bogdan Kikena

To nurture and reflect on the different figures, we draw inspiration from both real people and imaginary characters from literature. These are people who are outside the world, yet at the heart of it. Those who have stayed on the shore, out of fear of diving in, out of tiredness, out of rejection, out of choice or out of distraction – those who stay locked up in their own homes, those who leave from one day to the next without ever being heard from again, those who sink into the bottomless silence, but also the solitary regulars at the corner café – their bodies blocked and their minds elsewhere, things on the tip of their tongues but no one to listen, almost invisible because they are almost motionless, in great solitude ; all those who disappear while remaining there, simply there.

These are the haunted figures: haunted by what they have lost; haunted by disappearance and their own nostalgia. That's why they are banal figures. They're you, they're me, they're anyone.

## The theater of the banal

Because the figures are out of time, and therefore out of History, we would like the fiction that brings them together – and that they compose – not to follow the classic narrative framework, that is to say organized around a plot – a sequence of chronological events meant to produce meaning. They need something else. Not a spectacular event, capable of making headlines, not the excessive and grueling drama, which strikes the eye and the heart with its sharp lament, not another life, more interesting, more intense, more beautiful, but the banal, the banal life, the banal death – the five figures are virtuosos of the banal.

The mundane is the opposite of the rare, it is what everyone can experience. But it seems to me that, when sifted through the sieve of representation, the banal is anything but banal. So what seems commonplace to us today will not be commonplace at all for the figures. They have lost the evidence of habit. They are surprised once again, and recompose an event out of all the moments that make up the course of our social life, which we no longer notice: introducing ourselves to someone, telling a joke, drinking a coffee, having an insignificant conversation on an insignificant subject... The "non-events" form the texture of the performance, and allow the theatrical linking of the different solitudes with each other.

## Writing the harmonies

But then, how to dramatize the banal? By extricating it from the overly classical scheme of the event, and fitting it into a larger structure that recomposes our relationship with time: a structure whose laws would be those of a musical script.

It is therefore a question of creating between the different performers a high quality of listening on stage, which allows several people to play, secretly, the common score. To be each precisely on their own solitary journey, contemplating their inner landscape, while always keeping an acute awareness of the whole. This involves various exercises, inspired by musical improvisation in particular, such as the fugue. It is also a question of working on everyday gestures like a discreet choreography – nothing too aesthetic, but with a great awareness of the design of the gesture and the duration, so as to show the spectators solitudes that resonate together despite themselves.

## The matter of language

The figures speak, yes, but if they speak it is with deviated, damaged, formal speech: fragments, pieces of words, like torn memories. The writing comes from the actors' improvisations, in order to formalize the relationship to language and make it part of the overall writing of the show. Just as the life we observe is silent most of the time, I see words as something that carves out silence, a breakthrough in silence, the sigh of silence.

## The uncertain theater

The different processes (disturbed figure, silence as, writing of the banal and repetition...) form what we call uncertain theatre.

To offer spectators a performance bathed in a disquieting strangeness, similar to that described by Freud, "when the boundary between fantasy and reality is blurred, when we are faced with the reality of something that we have until now considered imaginary, when a symbol takes on the full function and significance of what it symbolizes". I'd like the performance to be a play on this uncertainty.

## Nature II

Nature II is a Brussels-based theatrical group made up of Magrit Coulon and Bogdan Kikena. Magrit Coulon is a director, Bogdan Kikena is a playwright. They met while studying at INSAS and decided to continue their collaboration in the real world, whose customs they adopt in 2019 with only their paper diplomas transformed into hats for clothing. Passionate about dust, damaged things and supposedly dead but still murmuring languages, they work to survey territories which, although shared, summon in each one an imagination of their own.

Thus *HOME - Morceaux de nature en ruine*, Magrit's first performance, where months of meticulous observations and recordings in a Brussels home mingle with a burlesque of hijacked codes, archly non-spectacular, and the passage of time that metamorphoses gardens into forests and residents into kings and queens of a ruined castle. And so it is with *La Pavane*, a small garden theatre created by Bogdan, in which costumed figures, as if out of the wardrobe, re-enact the birth of the Western gaze, in fifteenth-century Italy visited by Kafka.

And so it is with *Toutes les villes détruites se ressemblent*, a show they wrote together, designed for non-dedicated spaces, featuring two guards from the Musée européen de la mémoire et de la destruction (MEMED), a travelling museum at the end of its tether, unfolding a memorial farce about our relationship with memory today.

And so it is with *L'Avenir* where Magrit continues along the path blazed in *HOME*, depicting a community of solitudes. How can we live alone? Where do eras go when they disappear? And why have volcanoes fallen asleep? Choreographed and musical, the show sketches out the landscape of a shared and perhaps infinite expectation, made up of all the nothings that make up existence.

Projects and performances shape the contours of the company's work: research into the specificity of theatrical time and the way it is written, an investigation into the relationship we have with our memory and the way it transforms our perception of the world, burlesque and the grotesque as tools of representation and the effect of diversion, even the reversal of the real that they carry within them.

## Magrit Coulon Director

Magrit Coulon, a director of Franco-German origin, was born in Strasbourg in 1996. Trained as a director at INSAS in Brussels, she gradually moved away from text-based theater to take an interest in stage writing informed by documentary research. At the heart of her process: architecture and time. How does a space tell its own story? How does time unfold? For her final dissertation, she set out an initial framework for thinking about time as a staging tool. It's an exploration that runs delicately through her first show, *HOME - Morceaux de nature en ruine*, which grew out of her final year project and premiered at the Festival Factory in March 2020. It won the Maeterlinck Prize for Best Discovery (2020), took part in the Impatience Festival (2021), and was part of the official selection of the Théâtre des Doms, Pôle Sud de la création belge in July 2021. In 2020, she co-founded the Nature II company with Bogdan Kikena and completed an international master's degree in Comparative Dramaturgy and Performance Research in Brussels and Frankfurt. Alongside her directing projects, she works as a collaborating artist and dramaturge in Austria (Wendepunkte, Natasha Sivanenko, 2022) and Belgium (Rage, Emilienne Flagothier, 2023). For the last three years, she has also been a guest lecturer at the Paris-Belleville and Strasbourg schools of architecture, and will soon be taking part in the Summer School of Actors at the Teatro Municipal Sá in Miranda, Portugal. She is also a member of La Délégation Officielle, a group of 4 Belgian directors who, since 2020, have been reflecting on the relationship between artists and institutions, and on new ways of putting on shows.

## Bogdan Kikena Dramaturge

Bogdan Kikena was born in 1993 in Kyiv, Ukraine. Raised in France with a taste for all things classical, he studied literature at the Sorbonne and wrote a philosophical dissertation on the crisis of representation in the Western 16th century. At the same time, he completed the National Conservatory of Gennevilliers in the violin class of Noëmi Schindler. In 2015, he entered INSAS, in Brussels, to train in directing. It was there that he met Magrit Coulon, with whom he founded Nature II, an imaginary space for their collaboration. He accompanies him as a playwright on the shows *HOME – Morceaux de nature en ruine* – created in March 2020 at the Festival de Liège – and *L'Avenir* – creation 2024. Together, they have been producing since 2022 *Toutes les villes détruites se ressemblent*, of which he writes the text. A director in his spare time, he presents *La Pavane* as part of the Festival Off Avignon 2021 at the Théâtre des Doms – South Pole of Belgian creation. Actor, rarely, he plays for Isabelle Pousseur in the show *Éloge de l'altérité*, creation 2021 at the Théâtre Océan Nord, in Brussels. It also leads a reflection on the specificities of theatrical performance and participates in July 2022, for the twenty years of the Théâtre des Doms, in the conception of the *Jardin des Futurs*.

## Stéphane Olivier Seasonal dramaturgy

Né en 1965, Stéphane Olivier a toujours vécu à Bruxelles. Après un bref passage à l'Université Libre de Belgique, il fait ses études à l'INSAS en cinéma, réalise quelques courts-métrages, fait de la télévision, écrit des scénarios, et puis lentement se tourne vers le théâtre. En 1992, il rejoint Transquiquennal. Ils travaillent en collaboration avec des auteurs ou seuls, dans une pratique collective où chacun est dépositaire de l'œuvre, de sa conception, de son exécution et de son sens. Depuis plus de deux ans le sujet central de leur travail est le changement. Celui-ci est peut-être difficile parce qu'il nécessite de faire le deuil des acquis. Pour éprouver cette hypothèse, ils ont décidé de mettre fin aux activités de la compagnie le 31 décembre 2022. Stéphane Olivier est professeur à l'INSAS depuis 10 ans, a été membre du Conseil Supérieur de l'Art Dramatique (CAD) pendant moins longtemps. Transquiquennal est un des membres fondateurs de la Chambre des Compagnies Théâtrales pour Adultes (CCTA) et du BOCAL – espace de coworking collaboratif pour compagnies.

## Lucile Charnier Voice work

Trained at INSAS, Lucile Charnier has been an actress and singer since 2013. Since 2022, she has been co-director of the FACT company with which she organizes, writes and performs her personal projects *BOLERO* and the upcoming *L'appel des mutantes*. She is also a performer for several directors including Clément Goethals, Hélène Beutin, François Gillerot, Eline Schumacher, Armel Roussel, Clément Thirion, Le Collectif Wow (F.Barat and E.Praneuf), Vincent Goethals, and Olivier Boudon. After a few years, she trained in art therapy and graduated in 2019 from the HELB paramedical section. Since then, she has worked as an art therapist in the care facility at the Bordet Institute, where she is developing a research project in art and health. She is interested in the impact of body and vocal practice on cancer patients, and on health professionals. After being trained in lyrical, polyphonic singing and vocal improvisation, the voice now takes an important place in her activity. She coaches or accompanies actors in creation, gives training and courses for all types of audiences. She also sings in the group Brillante Bestiale with whom she recorded a first album, released in 2021.

## Raphaëlle Corbisier Actress

Born in 1995 in Brussels, Raphaëlle Corbisier obtained her diploma in dramatic interpretation at INSAS in June 2017. In the theater, she has worked with Salvatore Calcagno, Christophe Sermet, Alexis Julémont, Florence Minder, Mathylde Demarez and Ludovic Barth. She was awarded the Prix de la Critique 2018 in the "meilleur espoir féminin" category for the show *Gen Z: Searching For Beauty*, directed by Salvatore Calcagno. In the cinema, she played one of the leading roles in the feature film *Escapada* by Sarah Hirtt, which earned her a nomination for the Magritte du Cinéma 2020. She can also be seen in the short film *Les Punaises*, directed by Lisa Sallustio. Most recently, she appeared in *Faire quelque chose (c'est le faire, non ?)* directed by Florence Minder, and in *George de Molière*, staged by the Clínic Orgasm Society.

## Emmanuelle Gilles-Rousseau Actress

Emmanuelle Gilles-Rousseau graduated from INSAS with a degree in dramatic interpretation 3 years ago. During her school career, and since her graduation, she has worked in theater and cinema. She recently starred in the film *Cette mélodie n'a pas de fin* by Ianis Habert and in the series *Ennemi Public*. Her notable work in theater includes with Alba Porte in her creation *Élucubrations*.

## Romain Pigneul Actor

Born in Angers in 1990, Romain Pigneul moved to Brussels following his studies at INSAS, where he graduated in 2018. Trained as an actor, he is also passionate about sound and musical research and it is in the tension between these two worlds that pursues his career as an artist. Driven by an insatiable curiosity and a taste for experimentation, he is always on the lookout for new tools for performance and expression. He collaborates as an actor with Sofie Kokaj, Olmo Missaglia, Bogdan Kikena, Magrit Coulon, but also as a sound designer with Michèle De Luca, Nelly Latour, and Charlotte Hermant.

## Jules Puibaraud Actor

After studying Modern Literature at university, Jules Puibaraud began studying theater at the conservatory of Rennes, and later in Nantes. In 2013, he entered L'école Supérieure D'acteur. ice.s de Liège. Having graduated in 2017, he has been involved in the writing and acting in many plays: *J'abandonne une partie de moi que j'adapte* directed by Justine Lequette, *Des caravelles et des Batailles* directed by Benoît Piret and Elena Doratiotto, *Points de rupture* directed by Françoise Bloch, and *Leurs enfants après eux* by Nicolas Mathieu, directed by Carole Lorang and Bach Lan Lê Bah Thi.

## Claire Rappin Actress

Trained in Clowning at the Théâtre-École Le Samovar and in theater and music at the Regional Conservatory of Perpignan, Claire Rappin met Stéphane Braunschweig in 2007. She joined the Group 38 of the Théâtre National de Strasbourg. In 2010, she performed under the direction of the director in *Lulu* at the Théâtre de la Colline. In her film work, she has played Cathy in the feature film *Superstar* by Xavier Giannoli alongside Cécile De France and other roles in various short films including *Les rosiers climbants* by Lucie Prost. She then joined Richard Brunel at the Comédie de Valence on his show *Les criminels*. Since 2013, she has been recording radio plays for France culture, France Inter and Arte radio, and has continued to develop various theatrical and musical projects since 2010 with the iMaGiNaRiuM directed by Pauline Ringeade (associated with CDN Nancy), and with Epik Hotel, Maxime Kurvers (Autumn Festival) as well as Mathias Moritz and the Dinoponera, Céline Champinot (artist associated with the Théâtre des 13 vents - CDN de Montpellier). And in Belgium with Nicolas Mouzet Tagawa and Magrit Coulon.

# L'Avenir Magrit Coulon

Création Studio Théâtre National Wallonie-Bruxelles

Cast **Raphaëlle Corbisier**, **Emmanuelle Gilles-Rousseau**, **Jules Puibaraud**, **Claire Rappin**, **Romain Pigneul**

Directed by **Magrit Coulon**

Writing and dramaturgy **Bogdan Kikena**

Seasonal dramaturgy **Stéphane Olivier**

Collaboration on physical and choreographic work **Natacha Nicora**

Sound design **Olmo Missaglia**

Lighting design (in progress)

Set design **Justine Bougerol**

Accessories and costumes **Max Coulon**

Voice work **Lucile Charnier**

A performance by **Magrit Coulon / Nature II**

Production **Théâtre National Wallonie-Bruxelles**

Coproduction **Maison de la Culture de Tournai**, **Théâtre de Lorient**, **Théâtre Antoine Vitez**, **Centre des Arts Scéniques**,

**La Coop asbl**, **Shelter Prod**, (en cours)

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## Calendar

**Première**

**07 & 08.11.2024**

**Scènes nouvelles**

**+ 12 > 23.11.2024**

**Théâtre National Wallonie-Bruxelles**

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### Espace Pro

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