

Création Studio Théâtre National Wallonie-Bruxelles 2025-2026

Justices Clément Papachristou





Photo © Marin Driguez



Photo © Marin Driguez

Justices relies on humour, boldness and inclusivity to upset our certainties.

As an associate artist at the Théâtre National, Clément Papachristou has for several years devised innovative artistic offerings, with artists living with disabilities, as shown by his previous show *Une tentative presque comme une autre*. He also creates multi-specific workshops, conducive to the emergence of new artistic potential and expression, from talented people with multiple capabilities and different paths in life. Through the free, fantastical re-writing of Dante's *Divine Comedy*, *Justices* follows the existential quest of the character of Vincent, an artist with Down's syndrome, through the circles of hell to the Pop-graphic aesthetic. Some ten scenes, with the same number of ultra-colourful and lively worlds, are interlinked on the stage, constantly re-composed at sight by the interpreters. There is no dark realism here, but instead an explosion of styles and atmospheres, in which cabaret, French song and interactive performance entwine. Through the initiatory journey, Vincent confronts figures of oppression, inspired by the real world: arbitrary prohibitions, dominating perceptions, institutionalised validism. The audience members are led to question their own prejudices and their way of judging, with a shared experimentation of radical freedom. Finally, *Justices* enjoys shifting boundaries and rules.

Sensitive intention... the creative space mediated in active diversity

The battle to include people living with disability cannot ignore sensitive questions. What are the principles underpinning justice? Are there several forms of justice? What are the rights and responsibilities of people living with disability in judicial proceedings? When we consider that a person with a mental disability cannot understand the nature of their actions, nor respond before a court, is this not a way for us to maintain the naive image of the "good" person with a disability?

The work, *Justices*, continues in the line of my earlier pieces, combining the issue of dis-abilities with dramas adapted from *Une tentative presque comme une autre* created with my twin brother Guillaume Papachristou, who lives with cerebral palsy, and the quest in the fictional piece *La Grotte*, seeking the means to rearticulate the narrative and inclusion in a single movement.

This question calls for both artistic and political responses, firstly to confront "handicap as a driver for narrative", and then

to build "an innovative artistic device", in voluntary, shared diversity between actors, with or without disabilities. *Justices* aims to contribute to this reflection, following discussions I have been having for a long time in the area of adapted creation.

One conviction guides my artistic course: the relationship to mediation that characterises the theatrical object - as the meeting between artist, spectators and the cultural and artistic operators and actors - needs to be re-interrogated in order to move the demarcation lines. This new transformation of the mediated artistic space is making us reconsider how we work together in diversity.

My ambition is to make my own humble contribution to this process, embedding "openness" at the heart of the creative process which, through stagework, creative workshops and research workshops, weaves networks of synergies, giving a shape, a unity and dramatic depth to shared experiences up to now widely scattered.



Photo © Marin Driguez

Mediation... at the heart of the creative process

Quite simply, our creative space is called mediation. It creates a living link and reciprocity between artists (professional and/or amateur) living with or without disabilities, and the community fabric and cultural operators and artistic partners (and/or those on the periphery). Out of this emerges a mediated creative process articulated around three axes: stagework, creative workshops and research workshops.

The first axis, rehearsal work, is an opportunity for sharing and dialogue in encounter, looking out for individual features and mutual adjustments which emerge every day among all members of the artistic team. We organise the relationship-building and its continuity within a framework structure relying on the dis-abilities of each person as tools for research and artistic demand in order to produce dramas, narrative and performance modes, brand new and innovative.

In specific terms, what happens when the actors do not all have the same capacities for movement, memorisation or speech or for locating themselves in space, as do their fellow partners? How can the resulting mutual adjustments enrich each person's practice, and give rise to renewed, collective dramas? How can the shared stage become a space for revitalising the artistic individuality of each performer, and a valuable support for collectively rethinking their relationship to the text, to the character, to the fiction and to the space itself? Our approach relies on four requirements which are also vital: sharing the stage, mutual adaptation, writing together, telling stories differently.

The second axis, the creative workshops, are opportunities for creating fields of experimentation and dramatic production, opening the rehearsal work up to people living with disability in the area where the artistic residency is being held. These renew the feat of making the artistic team for *Justices* evermore aware of the sensitive issues which the piece raises.

The third axis, the research workshops (or Shared practices research programme) begun by Marie Astier and I, in collaboration with the mediation team of the Théâtre National Wallonie-Bruxelles, are the opportunity for offering artists with diverse capabilities a series of workshops, each of which is led by a different invited artist.

The research workshops are both shared practical theatre spaces - lacking in Fédération Wallonie-Bruxelles - and times for exchanges where the group can reflectively consider the resulting reciprocal adaptations. Specifically, they use inclusion as a lever for research into new languages and artistic demand, as well as to enrich the dramatic material of the project.



Photo © Baptiste Le Quiniou

Dramaturgy... Escape from the standard theatrical grammar

Justices intends to be a show that is both joyful and accessible, in which the game registers vary from pure realism to total game, in continual complicity and dialogue with the audience. Here, the creative force lies in the singular, free ways of weaving together theatre, cabaret, song and music in these adapted dramas. We are creating a scenic device able to establish a sensitive dialogue with today's very topical aesthetic, political and social challenges.

We are building a work here that is both fictional and fantastical, constantly stretched and shaken up by the adapted creative processes, working in positive diversity with artists living with or without disability. We work with artists who, by their dis-abilities, are redesigning the hierarchies and identifiable codes on the stage, until they create shareable and previously unsuspected languages and dramas.

We are here disregarding expectations of genre or of aesthetic. We have no fear of the overfull, nor of the difficulties in the registers, nor of direct or teasing addresses to the audiences. We accept the extreme, and the raw poetry, cheerful pop colours and spangles, carried along in one gathering movement.



Photo © Marin Driguez



Photos © Marin Driguez

Artistic team

Clément Papachristou

Clément Papachristou is an actor, director and playwright. Since 2022, he has been an associate artist at the Théâtre National Wallonie-Bruxelles. Graduating from ESACT – Conservatoire Royal de Liège in 2014, he quickly became interested in inclusive artistic practices with artists of reduced capability and mobility. After *Almanach*, performed in 2017 at the Festival Émulation, he presented *Une tentative presque comme une autre*, in 2020 at the Festival Pays de Danses and at the Festival de Marseille, with his twin brother Guillaume, who himself has a disability. The show was revived in 2022 at the Théâtre National Wallonie-Bruxelles, and has been staged since, in Belgium and in Europe. In 2024, he received the Prix du jury and the Prix des Jeunes at the Fast Forward Festival, Dresden. His third staging, *La Grotte*, created in 2021 at the Théâtre Varia in Brussels, and at the Théâtre de Liège, was repeated the same year at Scènes nouvelles at the Théâtre National Wallonie-Bruxelles. Alongside his creative work, Clément Papachristou is developing an international programme of professional and inclusive workshops, with Marie Astier, intended for professionals with or without disabilities. In 2025, he is staging Justices at the Théâtre National Wallonie-Bruxelles. And besides this, he is continuing his research and creative work along with his brother Guillaume Papachristou.

Noémie Zurletti

Noémie Zurletti is a director and actor. After training as an actor at the Conservatoire du XVIII^e in Paris from 2006 to 2009, then at ESACT – Conservatoire Royal de Liège from 2009 to 2013, in 2014 she played in *Le Capital et son singe*, a collective piece after Karl Marx, staged by Sylvain Creuzevault. In 2016, she played in *J'ai dans mon cœur un General Motors*, produced by Julien Villa. In 2017, she directed *Que la peste soit* at the Festival de Villeréal and at the Festival SITU. In 2019, she joined the director Julien Villa on *Philip K* or *La fille aux cheveux noirs*, and *Rodez-Mexico* in 2022. In France, she played in *L'incivile création* for the Théâtre Majaz company. In Belgium, in *Quelques rêves oubliés* de Oriza Hirata with the ERSATZ collective, also working with them on the show *Tomber du monde* (2023); with Silvio Palomo / Le Comité des fêtes in *Abri ou les casaniers de l'apocalypse* (2022) – Prix SACD at the Festival Impatience 2023; with Clément Papachristou in *La Grotte* (2021); with the Fany Ducat collective in *Philipot* (2021) and *Harmony* (2024) and with Éline Schumacher in *L'Amour c'est pour du beurre* (2023). In the cinema, she appeared in the short film *Son Altesse Protocole*, directed by Aurélie Reinhorn (2021).

Guillaume Paps

Guillaume Paps is a multi-faceted artist. His universe is intense, and he seems to have no limits, in painting, drawing, or on the stage. Since 2011, he has attended the Créahm workshops in Liège. His paintings and drawings are characterised by fluid, free lines, that seem to be the result of a single, continuous movement. The fine or thick lines are overlaid and intermixed to create silhouettes and faces. The figures are sometimes lost in a background of tracery, the visions multiply and create portraits within the portrait. Facial expressions seem fixed, presenting a kind of sadness and melancholy accentuated by sombre shades. The drawings are generally in black and white, using felt-tips and Chinese ink. Sometimes, coloured touches appear sparingly in the composition. Influenced by pop culture, stars, fashion and the Star Wars universe, the artist does not hesitate to reveal himself in the more personal works, which question trisomy 21, maternity, the music group in which he plays, or the Créahm.

Marie Alié

Marie Alié is an actor, author, direction assistant. Graduate of ESACT – Conservatoire Royal de Liège in 2017 she made her first professional contacts there. With classmates she co-wrote and played in the young audience piece *Jusque là-bas*, directed by Baptiste Isaïa. She played Varvara in *Les Estivants* by the director Marie Devroux. Very quickly, she assembled and coordinated the Greta Koetz collective, writing *Le Jardin* (2021) with them, and is preparing their next creation *L'Atelier*. While there she met Adeline Rosenstein, under whose direction she played in *Décriés-Ravage* (2016), *Laboratoire Poison* (2019 to today) and *Antipoison* (2022). Strengthened by these experiences in contemporary and/or documentary writing, she supported Salim Djaferi in writing and directing *Koulounisation* (2021) and his next creation *Bâtir*.

Edouardo della Faille

Edouardo della Faille is a dancer. At Créahmbxl from the age of 11, he danced in the *Complicités* show, directed by Catherine Magis and co-produced by Espace Catastrophe and Créahmbxl. In 2014, he took part in the show *Univers singuliers* by the Compagnie Mouvements sans frontières. Also in 2017 he was in *Rencontres et moi* by the Compagnie du Créahmbxl which toured at several festivals in Belgium and elsewhere. In 2021, Edouardo della Faille was one of five dancers in the *Connexions* show, presented at the Festival Off Avignon, in 2023, and still touring. Today, he is taking an active part in the creation *De l'amour* by the Compagnie du Créahmbxl which explores human relationships and body languages. Alongside this, the artist is developing a performance practice.

Salim Djaferi

Trained at ESACT – Conservatoire Royal de Liège, Salim Djaferi is an actor, author and director. He lives and works in Brussels. It was the in-situ creation *Almanach*, by the ephemeral Collective Vlard, presented at the Festival Émulation 2017 at the Théâtre de Liège, which set him as an inquiring mind, demanding and committed, in the young Belgian scene. He was already revealing his taste for documented theatre, which he continues to develop, both as actor and as actor/writer, in collaboration with Sanja Mitrovic – *Do you still love me?*, (2015) –, and Elena Dorassiotto and Benoît Piret – *Des Caravelles et des Batailles*, (2019). Or more regularly with Adeline Rosenstein and Clément Papachristou. After the installation/performance *Sajada/Le lien* (2019), fruit of the collection of testimonies and Muslim prayer mats with practising people in Belgium, Morocco and France, Salim Djaferi created his first show at the Koulounisation Theatre in 2021 at the Halles de Schaerbeek in Brussels. After a lengthy piece of research, he questioned and investigated the issue of French colonisation in Algeria, where his family originates, revealing the closely-linked details of family stories and History, violence in war and displacement, language and History.

Silvio Palomo

Silvio Palomo is a director, scene designer and actor. Over many years, he worked with Le Comité des fêtes to develop a stage language woven from anodyne dialogues, repetitions and language tics. Together and through improvisation work, they peeled away everyday behaviour to release eminently theatrical material, and create astonishment by revealing the unexpected in the everyday. In the wake of the creation of the theatrical 4-episode series *La Colonie* (2016), *Origine* (2018) and *Abri ou les casaniers de l'apocalypse* (2022) – winner of the SACD Prize at the Festival Impatience 2023 in Paris – the Comité des fêtes continues its research into the limits of language and human relationships with *Philippe* (2022) and *Une planète* (upcoming). In parallel to this, Silvio Palomo collaborated as scene designer on *Koulounisation* (2021), directed by Salim Djaferi and *Juste encore assez de lumière pour les plantes d'intérieur* (2022) from the collective Rien de spécial; as an actor in *Juste la fin du Monde* (2023) directed by Hugo Favier or as technical director on the installation *Quelques Lueurs* (2022) by the plastic artist Justine Bougerol. Between 2017 and 2021, he carried out research on Les fluctuations du non-événement with Manon Joannotéguy at L'L.

Marie Astier

Marie Astier is an actor, director, artistic mediator and researcher in Performance Arts, and an artistic contributor. Graduate of the Université Paris III and the École Normale Supérieure, she holds a doctorate in Stage arts on “the question of the presence and representation of mental handicap on the contemporary French stage”. Founder of the Compagnie En Carton, she defends vulnerability as an aesthetic and political value. She works in L'Inverso Collectif, from the Compagnie Trazo. She is associate artist at the Centre Dramatique des Villages du Haut Vaucluse.

Press review

A social and human wake-up call.

***Justices*, a show that shakes everything up: behaviours, normative society, ableist reflexes, and theatrical conventions. Directed by Clément Papachristou, the piece is co-written by Edouardo della Faille, Guillaume Paps, and Noémie Zurletti, who also storm the stage in a performance that is as disconcerting as it is powerful. [...]**

It's punk, it's mad, it's amusing and it's poignant. It's unique theatre of its kind, which manages to enwrap the audience (...) but also makes some waves, waking up those who've had enough.

Catherine Makereel, Vincent, a carrier of trisomy 21 [Down's syndrome]: "Being over-protected deprives existence, brings death" ****, [Le Soir](#), 02.10.2025

***Justices* is a hybrid. At once a fantasy, a realistic and a dreamy work, *Justices* presents a sequence of vibrant scenes, with multiple and intensely creative inspirations.**

Louis Thiébaud, *Justices* at the Théâtre National : a divine comedy, making the invisible visible, [RTBF Actus](#), 02.10.2025

There is an intelligent sense of presence, of joy. And here too, there is theatrical play. Joy in playfulness, and a palpable presence. The audience was happy to be there, something is shared with them, making a true moment of theatre in the here and now.

Isabelle Plumhans, La conspiration des planches, [Radio Campus](#), 01.10.2025

The offering is bright, astonishingly bold, and full of humour. The audience follows along Vincent's dreadful path, as in this parallel world he succeeds in overturning all the forbidden things encountered. (...) He reaches purgatory, and he asks the audience to judge him, not on his disability, but on his very own story. And this is very fine indeed.

François Caudron, Festival des Libertés : *Justices* by Clément Papachristou at the Théâtre National, [RTBF Auvio](#), 06.10.2025

Justices Clément Papachristou

Clément Papachristou is associate artist at Théâtre National Wallonie-Bruxelles
Création Studio Théâtre National Wallonie-Bruxelles

Calendar

Première

30.09 > 10.10.2025

BELGIUM, Brussels – Théâtre National Wallonie-Bruxelles

Touring

21.10.2025

LUXEMBOURG, Kinneksbond – Centre culturel Mamer

09.12.2025

BELGIUM, Tournai – Maison de la Culture

11.12 > 13.12.2025

BELGIUM, Namur – Théâtre de Namur

08.01 > 09.01.2026

FRANCE, Marseille – Théâtre Joliette

04.02 > 05.02.2026

BELGIUM, Mons – Mars.Mons

07.04 > 11.04.2026

BELGIUM, Brussels – Théâtre National Wallonie-Bruxelles

Concept, Direction and Writing **Clément Papachristou**
Performance and Writing **Edouardo della Faille, Guillaume Paps, Noémie Zurletti**
Set Design and Artistic Collaboration **Silvio Palomo**
Scenography intern **Auriane Leclercq**
Dramaturgy and Artistic Collaboration **Marie Alié, Salim Djaferi**
Costume Design **Darius Dolatyari-Dolatdoust**
Costumes intern **Manon Bery**
Lighting Design **Ana Samoïlovich**
Music Composition **Joseph Schiano di Lombo**
Paintings **Guillaume Paps**
Legal Advice **Germain Haumont**
Associated Researcher **Marie Astier**

Human and artistic support by Edouardo della Faille and Guillaume Paps **Valentine Houot**

With the support of **Ateliers de couture du Théâtre National Wallonie-Bruxelles**

A scenographic production by the **Pôle de mutualisation de services & ressources techniques**

Workshops carried out alongside the creative process **Mue du Lotus** as part of a support initiative by **Interrégions Grand EST // Brussels-Capital Region, Kinneksbond, Maison de la culture de Tournai, La Bulle Bleue, Teatr21, La Bellone – Maison du Spectacle, Creahmbxl**

Production **Théâtre National Wallonie-Bruxelles, Compagnie SAINTSGENS – Clément Papachristou**

Coproduction **Théâtre de Namur, Mars – Mons arts de la scène, Maison de la culture de Tournai – Maison de création, Kinneksbond – centre culturel Mamer, La Bellone – Maison du Spectacle, le Créahm-Liège, La Coop asbl, Shelter Prod**

In collaboration with **Créahmbxl (Creation and Intellectual Disability)**

With the support of **The Wallonia-Brussels Federation, General Service for Artistic Creation – Theatre Department, Le Corridor – Liège, Montevideo / Festival Actoral, ICC – International Criminal Court, Le Marteau**

Supported by **Taxshelter.be, ING, and the Tax Shelter of the Belgian Federal Government**

The performance was developed with a research grant **Théâtre et Public**

Special thanks to **Christine Bartolomei, Françoise Bloch, Cie Fany Ducat, Maxime Lacôme, Jean-Baptiste Logerias, Bastien Montes, Miguel Peñaranda Olmeda, Joëlle Shabanov, Olivia Smets, Virginie Vandezande, Marcos Vivaldi, Antoine Bréa, the whole team of Créahm-Liège, the whole team of Créahmbxl, Marieke Jallet**

Contact

Head of Touring & international Relations

Céline Gaubert – cgaubert@theatrenational.be – +32 473 98 25 35

Production & Tour Manager

Matthieu Defour – mdefour@theatrenational.be – +32 485 91 77 02



www.theatrenational.be

