

THÉÂTRE
DE LIÈGE



HEDDA

CONTEMPORARY VARIATION ON IBSEN'S HEDDA GABLER

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HEDDA

CONTEMPORARY VARIATION ON IBSEN'S HEDDA GABLER

With Fabrice Adde, Delphine Bibet, Yoann Blanc, Carlo Brandt, Lara Ceulemans, Valentine Gérard, Fabien Magry, Deborah Marchal, Annah Schaeffer, Alexandre Trocki, Maud Wyler

Conception, direction and management Aurore Fattier

Text and dramaturgy Sébastien Monfè and Mira Goldwicht

Assistants Deborah Marchal, Lara Ceulemans

Set design Marc Lainé **in collaboration with** Stéphane Zimmerli and Juliette Terreaux

Cinematography Vincent Pinckaers

Costumes Prunelle Rulens **in collaboration with** Odile Dubucq

Hair design Isabel Garcia Moya

Make-up Sophie Carlier

Dresser Anne-Sophie Vanhalle

Lighting design Enrico Bagnoli

Musical composition Maxence Vandevælde

Technical director Nathalie Borlée

Stage Manager Dylan Schmit

Stage Manager Manu Savini

Sound Manager Jérôme Mylonas

Video Director Gwen Laroche

Lighting Director Jean-François Bertrand

Set and Costume Production Ateliers du Théâtre de Liège

Interns Mégane Arnaud, Edouard Blaimont, Mahi Hadjammar and Berkta Yurdover

Production Théâtre de Liège and DC&J Création

Coproduction Solarium Asbl, Théâtre National Wallonie-Bruxelles, Théâtre Royal de Namur, Théâtre de La Cité-Cdn Toulouse-Occitanie, Comédie de Valence-Cdn Drôme-Ardèche, Les Théâtres de la ville du Luxembourg, Théâtre National de Nice, MARS Mons Arts de la Scène, Comédie de Reims, Prospero - Extended Theatre Le Théâtre de Liège, Odéon - Théâtre de L'Europe - Paris, Emilia Romagna Teatro Fondazione - Modena, Schaubühne - Berlin, Göteborgs Stadsteater, Hrvatsko narodno kazaliste u Zagrebu, São Luiz Teatro Municipal - Lisboa, Schaubühne - Berlin, Teatros del Canal - Comunidad de Madrid, Teatr Powszechny - Warszawa and ARTE.

Supported by Tax Shelter of the Belgian Federal Government and Club des Entreprises partenaires du Théâtre de Liège

Premiere in Théâtre de Liège, 18 September 2022

*"Not all women are cut out to be mothers."
Ibsen's notes, About H. Gabler*

DIRECTOR'S STATEMENT

HEDDA is a rewriting and contemporary transposition of Ibsen's *Hedda Gabler*.

The purpose of the *mise en abyme* of this classic, staged with the costumes of its historical aestheticism, is to show, by confronting this story with what could be a contemporary news item (the femicide of a young actress and the repercussions on her relatives), all the difference that exists between the violence that women endure in the real world and the way in which it has been idealized through the cultural monuments erected by our forefathers.

Through our *Hedda*, we ask the question: what are these classics about?

We will draw up portraits of several generations of women, through different degrees of reality (from the *almost mythological* figure that is Hedda to a *documentary* portrait of Laure), and we will ask deliberately provocative questions:

Can one be a woman and an artist?

How can one continue to embody and perpetuate the violence done to women when one carries life within herself?

What does one have to lose, to sacrifice, in the life of a woman artist, and to gain what?

How do we inherit our oppressive male cultural models, how do we deconstruct them, how do we free ourselves from them, both from an intimate and artistic point of view?

STORY

Laure Stijn Milner, a forty-year-old theatre director, is the descendant of a great dynasty of Belgian artists and industrialists.

Our story begins with her staging Ibsen's *Hedda Gabler*. Through this play, she wants to pay a tribute to her young actress sister, who died ten years earlier following the beating and psychological abuse of her boyfriend during an important theatre production, when she graduated from the theatre academy. Through the figure of Hedda Gabler, Laure wants to refer to what is commonly called #metoo#theatre, in homage to her sister.

Unconsciously, Laure has burdened herself with too much proximity and intimacy with the various protagonists of this production. Her fiancé, an actor, will play the role of Tesman, while her ex-boyfriend will play Løvborg. To stage the minister's villa, the scene where *Hedda Gabler* is set, Laure has obsessively reconstructed part of her own childhood home, which she sees as a symbol of a heritage with a troubled past. She also wants to use the piano compositions of her father, once a great composer, as music for the show. Yet her father has partial amnesia and has stopped playing since his daughter's death.

"When a woman has a career, she discards certain things, forgetting that she will need them when she becomes a woman again."

All about Eve, Mankiewicz

Laure's political and aesthetic ambitions are quickly overtaken by the intimacy between this fiction and her personal history, and the production is interrupted before finally taking place.

The problems reach a climax when the actress who was supposed to play Hedda (an actress who looks disturbingly like Laure's sister) announces that she is pregnant and finally refuses to embody the violence of the role, more specifically Hedda's suicide.

In the middle of rehearsals, the actress disappears. The show then turns into a fantastic thriller. The police investigates. Where is she? Is she dead? Did she run away? And the audience wonders: does she really exist? Is she the ghost of the young sister who died ten years earlier?

The show will eventually take place. And it will be a success. We will see part of Laure's staging of the last act of *Hedda Gabler*: the director will play the character of Hedda herself, offering an unexpected ending and thus repairing the violence inflicted on all the actresses who have had to play the terrible scene since the role was created.

This mirror structure (making off, backstage creation of a show/performance of the play) will allow the audience to superimpose in a playful way the life of the actors to the life of the characters of the play *Hedda Gabler*, and thus to immerse themselves in the fiction of the play, making these two women's existences, these two worlds, that a century separates, resonate.

A PERFORMANCE IN TWO PARTS WITH INTERMISSION

Estimated duration 3h30.

Two parts, with an intermission, which retrace:

- A few days of rehearsals in the midst of the storm and turmoil where we follow Laure and her team.

(A filmed interlude during which Laure returns to her father's house while the production is interrupted, allowing us to discover the real house that served as a model for the set)

- The last two acts of *Hedda Gabler* directed and performed by Laure, while six months later, the show is on tour.

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SET DESIGN

Created by Marc Lainé (set designer, theatre director and director of the Comédie de Valence), the set will sometimes represent the very realistic dressing rooms of a recently renovated theatre, and sometimes the music lounge used as a set for Hedda Gabler.

A large screen overhangs the different sets. Two direct cameras broadcast the scenes that take place out of frame.

Space 1: dressing rooms

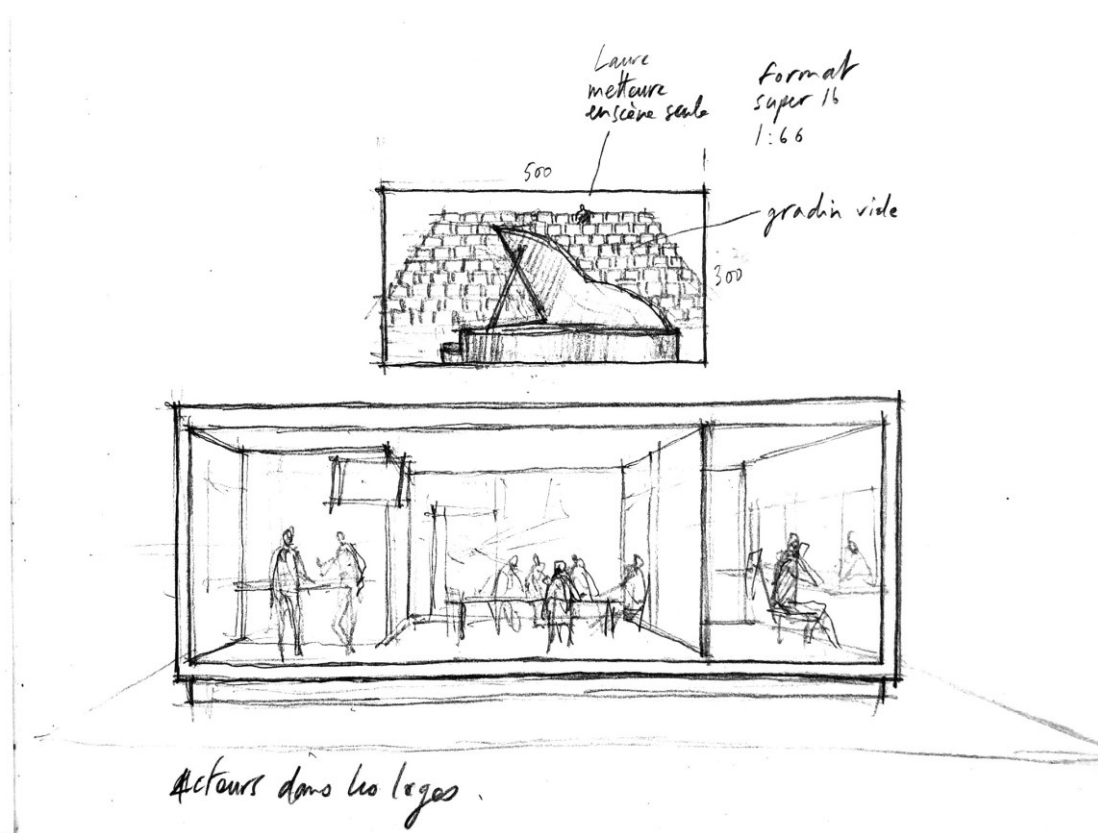
The cold and impersonal dressing rooms on the first floor of a recently renovated theatre. At the back, a bay window overlooks the street. It is snowing.

In the front, a staircase going up from the theatre to the central foyer. A table, armchairs, a drinks machine, a coffee machine and a fridge. On the right, a small kitchen. A very large costume rail. The foyer is flanked by small open boxes facing the audience. They are of the same construction, strictly functional, as the rest.

Space 2: set of Hedda Gabler, in evolution, on a theatre stage

The stage is a vast black space. The set, initially quite abstract, will evolve as the rehearsals progress. After the intermission, it represents a 19th century music lounge. A feeling of emptiness (inspired by Dogville, by Lars van Trier, only what is useful for the story is kept). Grand piano, parquet floor, tapestry, carpet. The beauty of the materials, the richness of the details, contrasts absolutely with the coldness of the dressing rooms.

Large, very realistic model of a typical 19th century mansion on the Belgian coast. Inside, a miniature of the music lounge as it gradually appears on the set.



Space 3 (filmed): Laure's family house



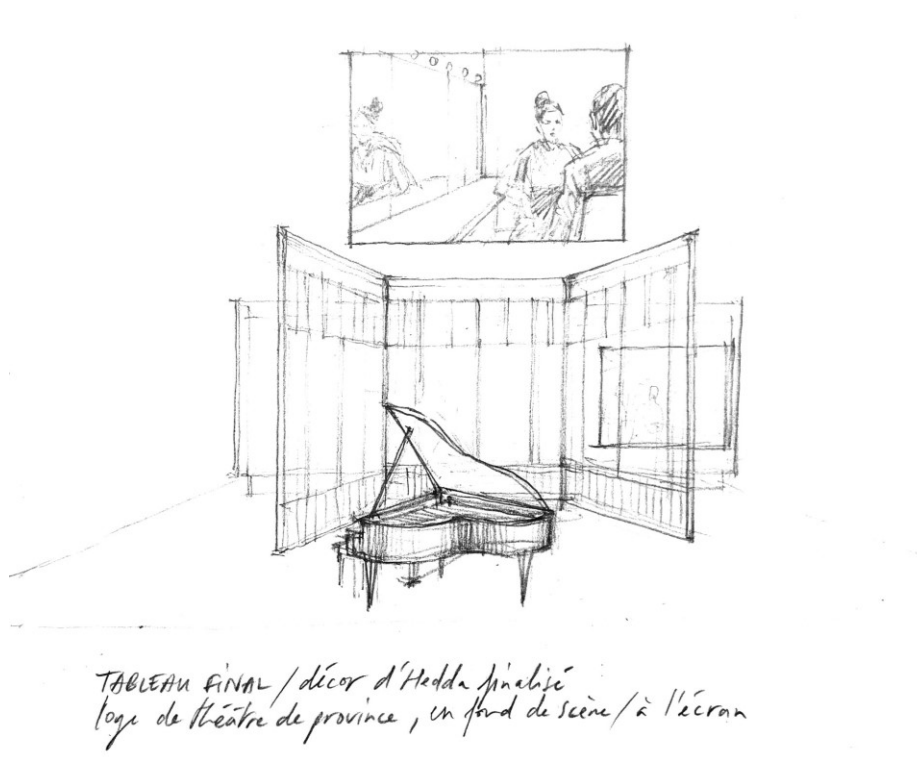
A lonely mansion by the sea in which the music lounge that served as the model for the show's set is located. Most of the other rooms are empty or closed. Moving boxes here and there.

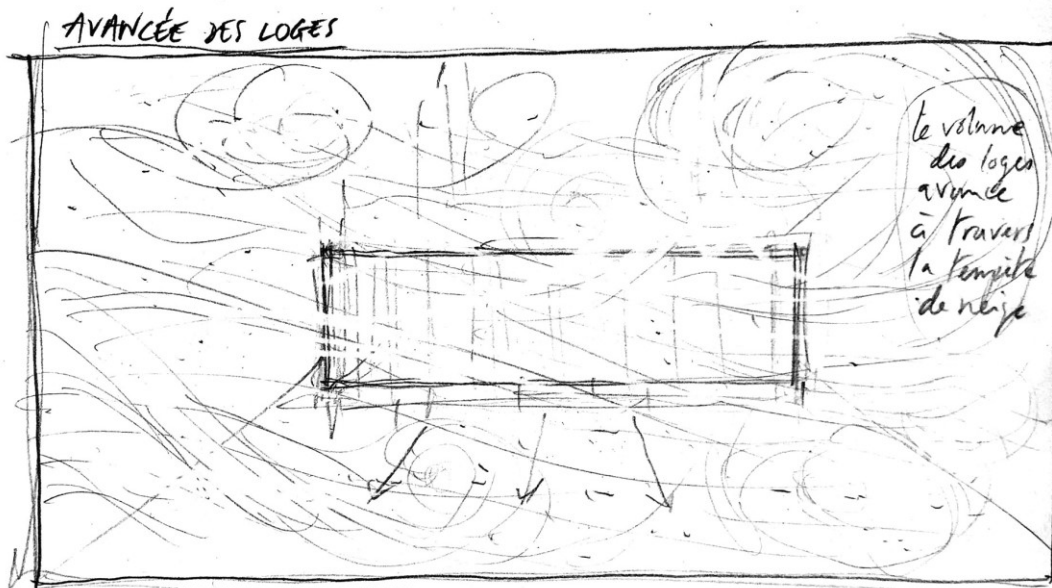
Space 5: a hospital room

Hyper-realistic hospital room, camouflaged in one of the dressing rooms of the set.

Space 6: dressing rooms of a provincial theatre

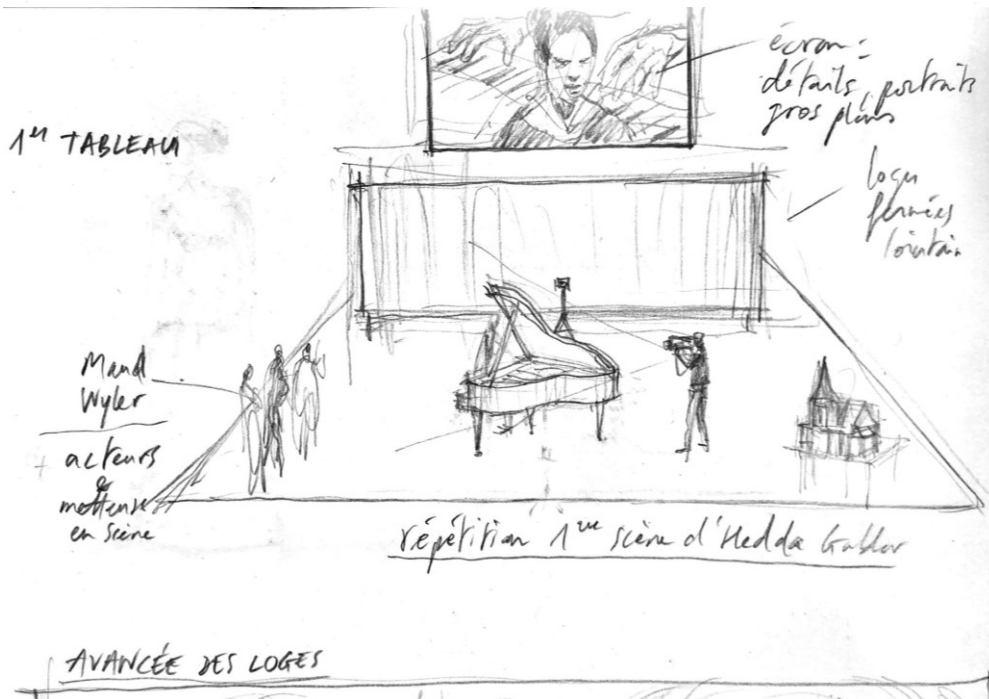
Dull and outdated, their dark appearance contrasts with the first dressing rooms.





Tulle face
 bloc loges = fermé à la face ?
 ou ouvert → pb neige ds l'espace

neige et brouillard
 vent, effets atmo.



Extracts from the sketchbook of the set design project

Obsessed with her family history, Laure wants to set the action of the play in her own childhood home. Juliette Terreaux will make a large-scale model representing the director's family home, which will serve as the basis for creating 'the set' of Hedda Gabler. This model will be part of the set. It will be an essential support for the director, who will indicate the scenes to the actors on it.



CINEMATOGRAPHY

When the play takes place simultaneously in the dressing rooms and behind the dressing rooms (in the rehearsal space), the camera will allow us to follow the actors out of frame, offering close-ups and an intimate point of view made possible by the proximity.

For three shows now, Vincent Pinckaers and I have been developing a reflection on what video can bring to the theatre. Here we will work on three main axes:

- The camera is a medium for the eye and allows the spectator to be taken into the off-stage.
- The image makes it possible to represent the point of view of the characters in a poetic way, or to resonate poetically with what is happening on the set.
- The camera and the cameraman, who is a character in himself, reports on what is happening behind the scenes. The camera moves around the theatre (foyer, backstage, outside, offices, bar...).

The documentary aspect of the writing will be supported by a naturalistic acting marked by a sound system and the intimacy of a camera in "reportage" mode which will contrast with the formality of the black and white images of "Hedda Gabler".

The camera will follow the actors on set in the *Hedda Gabler* fiction (in a static black and white film, in the style of Haneke's *The White Ribbon*, or Bergman's *Wild Strawberries*). There will also be a documentary camera, with a more trashy image, following the actors and their whispering together in backstage, in the dressing room, in the stands during rehearsals.



COSTUMES

Anachronism, a shift in time:

- On one hand, we will have contemporary costumes worn by a team of modern-day theatre artists



- On the other hand, a thorough research on the lounge costumes of the end of the 19th century in Norway, thus making the staging of *Hedda Gabler* a real historical reconstruction, with costumed heroines.



Sound and music creation project

A cinematographic composition work will be created on the same model as my previous show Othello. A real original soundtrack will be created before and during the rehearsals, with a composer Maxence Vandeveld (Julien Gosselin). A modified grand piano will be omnipresent in the rehearsal scenes where Hedda is performing and the father is looking for the lost music.

I will also continue my research into direct sound on the stage by working with HFs allowing the actors to be heard when they are out of frame, with intimate precision.



AUORE FATTIER AND THE SOLARIUM COMPANY

The Brussels-based company Solarium was founded in 2007 to promote and support the artistic work of the director AUORE FATTIER. The artistic, formal and theatrical research of Aurore Fattier and her team tries to create a connection between literature and the "spirit of the present time", often embodied in ambitious shows, both in terms of aesthetic and technical research and in terms of excellent casting.



Aurore Fattier and Solarium were first in residency at the Théâtre de la Balsamine (Brussels), from 2007 to 2010. In 2014, the company was supported by the Wallonia-Brussels Federation ("FWB"), for *ELISABETH II*, by T. Bernhard. This show was co-produced by Théâtre de Liège, Manège.mons, Théâtre Varia, Théâtre de Namur. The show was twice nominated for the Critics' Choice Award for "Best Staging" and "Best Actors", and D. Lavant and A.Trocki were awarded Best Actors.

In 2018, Aurore Fattier and the company staged *BUG* by Tracy Letts in co-production with the Varia, Théâtre de Namur and Théâtre de Liège, as well as *OTHELLO*, based on Shakespeare, with the help of the FWB, and in partnership with the Théâtre de Liège, the KVS, the Théâtre de Namur, the Grand Théâtre de Luxembourg, the Célestins (Lyon), Bonlieu-Anancy, Mulhouse, and La Cité in Toulouse. The show toured again in 2019.

Since 2018, Solarium has been supported by the Wallonia-Brussels Federation through a "performance-contract". Since 2018, Aurore Fattier has been an associate artist at Théâtre de Liège, Théâtre de Namur, and Théâtre Varia (Brussels).

www.aurorefattier.com

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SET DESIGN

MARC LAINÉ (FR)

Born in 1976. A graduate of the École Nationale Supérieure des Arts Décoratifs, Marc Lainé first worked regularly for theatre and opera as a set designer and assistant director. For theatre, he has produced more than fifty stage designs with Marcial Di Fonzo Bo, Richard Brunel, Arnaud Meunier, Pierre Mailliet or Madeleine Louarn. For opera, he has for example collaborated with Richard Brunel for productions at the Opéra-Comique, the Opéra de Lille or the Opéra de Lyon and with David Bobée at the Théâtre de Caen.

Since 2008, Marc Lainé has been designing his own shows. Affirming a resolutely "pop" writing and a transdisciplinary approach, he combines theatre, cinema and live music.

Marc Lainé regularly teaches scenography at various schools of architecture and dramatic art, including ENSATT and the École de la Comédie de Saint-Étienne.

Marc Lainé has been running La Comédie de Valence, Centre dramatique national Drôme-Ardèche since 1 January 2020.

STEPHAN ZIMMERLI (FR)

Born in 1976. Stephan Zimmerli is an architect, set designer, musician and draftsman. A graduate of ENSAD and the École d'Architecture de Paris-Belleville, he completed his diploma project at the Accademia di Architettura di Mendrisio in the Italian-speaking part of Switzerland in Peter Zumthor's studio. For twenty years, he has been developing a transdisciplinary practice at the crossroads of architecture, theatre and music, with drawing and graphic art as links between all these fields. Drawing has developed as a constant practice, accumulated daily in notebooks, forming the basis of a personal art of memory, a "mnemotopia", gravitating around precise themes: reminiscence, atmosphere, the "thought of the hand". In 1995, as a bassist and guitarist, he co-founded the folk-rock band *Moriarty*, with whom he toured for ten years and performed nearly 800 concerts around the world, recording five albums and a series of soundtracks for film and theatre. He is also the artistic director of their independent label Air Rytmo. From 1999, within La Boutique Obscure, he collaborated with Marc Lainé on nearly fifty stage design projects before joining the artistic ensemble of La Comédie de Valence as an associate artist. At the same time, he developed his activity as a freelance architect with projects crossing music and spaces, while teaching architecture in various schools (University of East London, École d'Architecture de Paris-Belleville & Rennes, ENSAD, Accademia di Architettura di Mendrisio). This trans-disciplinary work is exhibited in London and Paris, and has spread through publications and conferences, as well as musical and graphic performances that focus on the role of drawing as a place where disciplines converge.

At La Comédie, in 20-21: Participation in Notre grande évasion with *Carnet d'un voyage immobile*; Scenographies of the concert by Bertrand Belin and Les Percussions Claviers de Lyon, of the show *Et puis on a sauté!* and of the device of Théâtomaton, conception with Marc Lainé from O.V.N.I. *Sous nos yeux*.

In 21-22: Collaboration on the set design of *Nos paysages mineurs*, *Little Nemo ou la vocation de l'aube* and *Nostalgie Express*.

JULIETTE TERREAUX (FR)

Juliette Terreaux is a set designer and miniaturist who graduated from the École Supérieure des Arts Appliqués Duperré and the École Nationale Supérieure des Arts Décoratifs. She works on the doubling of hidden or secret spaces: based on a research on the built environment, she constructs narrative spaces where fantasy and reality are mixed.

LIGHTNING

ENRICO BAGNOLI (BE)

Enrico Bagnoli has worked since the 1980s as a lighting designer, set designer and director for more than 200 theatrical and musical productions and has collaborated with various artists worldwide.

He has worked with director Thierry Salmon on all his productions, including *Les Troyennes* (1987, Festival d'Avignon 1989), *A. da Agatha* (1986), *Des passions* (1992) and *Faustæ tabulæ* (1995). In the 1990s he worked with Sosta Palmizi, Raoul Ruiz, Elio De Capitani, Ferdinando Bruni, Amos Gitai, Andrea De Rosa. He has collaborated with Jacques Delcuvellerie and Isabelle Pousseur. With Luk Perceval, he has participated in numerous productions, starting with *Ten oorlog* (1997) to *MacBeth* (2004).

Enrico Bagnoli works regularly with the Ro Theater, Het Muziek Lod, the Toneelgroep Amsterdam and the Toneelhuis Antwerp. In 1998 he began a close collaboration with Guy Cassiers. From then on he was involved in almost all of the Antwerp director's productions, including *De Sleutel* (1998), *The Woman Who Walked Into Doors* (2001), *the Proust project* (2003-2005), *Hersenschimmen* (2005), *the power triptych Mefisto* (2006), *Wolfskers* (2007), *Atropa* (2008), *Under the Volcano* and *The House of Sleeping Beauties*, *Musil 1* (2010), *Blood and Roses*, Cour d'Honneur at the Avignon Festival (2011), *Musil 2* (2011), *Heart of Darkness* (2011), *Musil 3* (2012), *Das Rheingold* (La Scala, Milan 2010), Richard Wagner's *Die Walküre* (La Scala opening, 7 December 2010), *Siegfried* (La Scala, 2012), *Götterdämmerung* (La Scala, 2013)⁶. With Sidi Larbi Cherkaoui, he collaborated on *A History of the World in 10.5 Chapters* (2007) and *Origine* (2008).

Enrico Bagnoli creates lighting for exhibitions and advises numerous architects. He has designed a light control and multimedia software that is operating in 95 countries. He has collaborated in the design and implementation of the lighting system for 11 bridges in Chicago (1999), for the Los Angeles International Airport (2000), for the Turkmen Independence Monument (2000).

He designed a dynamic keyboard for the performance of the light and colour score of Alexander Scriabin's *Prometheus*, with the Orchestre philharmonique de Liège under the direction of Pierre Bartholomée (1995). In 2004, the city of Brussels commissioned him to create a new version of the sound and light show of the Grand-Place with original music by Pierre Henry. In 2008, the city of Ghent called on him to curate the Festival of Lights (January 2011).

In collaboration with Marianne Pousseur he is director, set designer and lighting designer for the following shows *Dialogue entre l'huître et l'autruche*, a musical inspired by Lewis Carroll, original music by Denis Pousseur (1991); *L'Air frais des jardins publics* (1993); *Songbooks* by John Cage (1996); *Le Chant des Ténèbres*, a show based on songs by Bertolt Brecht and Hanns Eisler (1998); *L'Histoire de Babar, le petit éléphant* by Francis Poulenc, musical performance for children (2000); *L'Enfant et les Sortilèges* by Maurice Ravel, musical director Oswald Sallaberger (2001); *Peer Gynt* by Henrik Ibsen, music by Edvard Grieg (2004); *Magic Box* after *Children's Corner* and *La Boîte à joujoux* by Claude Debussy (2005); *Ismène*, opera for solo voice based on the dramatic poem by Yannis Ritsos, original music by Georges Aperghis, directed by Enrico Bagnoli, artistic collaboration with Guy Cassiers (2008); *Phèdre*, opera for solo voice based on the dramatic poem by Yannis Ritsos, original music by Marianne Pousseur, directed by Enrico Bagnoli (2013), *Ajax*, opera for solo voice based on the dramatic poem by Yannis Ritsos, original music by Marianne Pousseur, directed by Enrico Bagnoli. Between 2010 and 2013, he designed the sets and lighting for a new production of Richard Wagner's *Ring des Nibelungen* (Scala in Milan and Staatsoper in Berlin), directed by Guy Cassiers and with music by Daniel Barenboim.

CASTING

MAUD WYLER

Maude Wyler trained at the Conservatoire National Supérieur d'Art Dramatique, where she worked with Dominique Valadié, Christiane Cohendy and Eric Lacascade, then at the Studio-Théâtre d'Asnières. She then performed in *Leaves* (2009), directed by Mélanie Leray at the Théâtre National de Bretagne. In 2010, in *Mademoiselle Julie* by August Strindberg directed by Géraldine Martineau, in 2013 in *Cyrano de Bergerac* by Dominique Pitoiset, in 2015 in a Molière play, *Trissotin ou les femmes savantes* directed by Macha Makeieff (director of the Théâtre de la criée in Marseille) and more recently in 2020 in a production by Emmanuel Meirieu, *La fin de l'homme rouge*, based on the novel by Svetlana Alexievitcho

In parallel to her theatre career, Maude was discovered on screen in 2009 in Abel Ferry's *Vertige*. Shortly afterwards, Maude crossed paths with Léa Seydoux and Arielle Dombasle in *Rose à crédit*, a drama by Amos Gitai. In 2011, Maude Wyler played alongside Christa Théret in *La Brindille*, which was nominated at the Toronto International Film Festival. The following year, she was chosen to play Corinne Masiero's daughter, alias Louise Wimmer, in the film of the same name, which won the César for best first film. The actress then went on to play Daniel Auteuil's employee threatened by unemployment in *La Mer à boire*. Thanks to her performance in *Louise Wimmer* and the intriguing *Low Life* (2012), director Sébastien Betbeder noticed her and offered her a leading role in *Deux automnes, Trois hivers*, alongside Vincent Macaigne. In 2019, Maude Wyler joins the cast of *Just Kids* by Christophe Blanc and in 2020 she will star in Aurélia Georges' film *La place d'une autre*, alongside Sabine Azéma.



DELPHINE BIBET

Delphine Bibet is an actress and a graduate of INSAS. She works in Belgium and abroad. In Belgium, she worked with Philippe Van Kessel (*Leonce and Lena* by G. Buchner, *Noce* by Elias Canetti, *Weisman and Copperface* by G. Tabori, *Allers-Retour* by Ödon von Horvath), Jean-Claude Berutti (*Le cocu magnifique* by F. Crommelynck...), and took part in the creation of her friend Lorent Wanson's universe (*Muzik* by F. Wedekind, *Les Ambassadeurs de l'Ombre* by L. Wanson, *Les bonnes* by J. Genet, *L'ami des lois* by G. Courteline and *Yaacobi et Leidental* by H. Levin...) with Jasmina Douieb (*L'Eveil du printemps* by F. Wedekind), Sofia Betz (*Avaler l'océan* by J.M. Piemme), she also works with Aurore Fattier (*L'Amant* by H. Pinter and *Elisabeth II* by T. Bernhard). In France she works with Coline Serreau (*Le salon d'été* by C. Serreau). She worked with Benno Besson (*Le cercle de craie caucasien* by B. Brecht). In Switzerland with Omar Porras (*Maître Puntila et son valet Matti* by B. Brecht). In 2019 she directed her first show (*Playback d'histoires d'amour*), which premiered at the Théâtre de Namur and Théâtre National in Bruxelles. She also works for television and for the cinema, including *La partie d'échec* by Yves Hanchard, *L'Été* by Vania Leturcq, *Nue Propriété* by Joachim Lafosse, *Ceux qui travaillent* A. Russbach with Olivier Gourmet.



CARLO BRANDT

Born to an Italian mother and a father of German origin, he was born and raised in Geneva. He was discovered by the audience in secondary roles in successful films (*Déjà mort*, *Ridicule*, *Marie-Antoinette*). He became known to the public in 2006 when he played the role of Méléagant in the series *Kamelott*, from the end of Book IV Volume 2 to Book V episode 82, as well as two appearances in Book VI episode 8 *Lacrimosa* (facing the Caesar) and 9 *Dies irae* (facing Lancelot). A theatre actor, Carlo Brandt was one of the emblematic actors of the Théâtre national de la Colline in Paris. Under the direction of Alain Françon, he played some outstanding roles, particularly in the plays of the English playwright Edward Bond.



YOANN BLANC

He is a graduate of INSAS. In the theatre, he has performed under the direction of, among others, Armel Roussel, Galin Stoev, Philippe Sireuil, Falk Richter, Michel Dezoteux, Alain Françon, Selma Alaoui, Aurore Fattier. He has been nominated three times for the Belgian critics' prize. In 2011, he played in *L'Hiver* dernier by John Shank, *Hell* by Tim Fehlbauer, *Vandal* by Héliel Cisterne and *De leur vivant* by Géraldine Doignon. On television, in 2015 he played Karl-Heinz in the series *Station Horizon*, and in 2016 Yoann Peeters in *La Trêve*, then Joël Schmidt in *Double vie* and Gaspard in *Helvetica*.

In 2016, he appeared in *Je me tue à le dire* by Xavier Seron and *Baden Baden* by Rachel Lang, and he played the lead role in the film *Un homme à la mer* by Géraldine Doignon - who directed him for the second time -, a role for which he was awarded the Magritte du cinéma 2017 for Best Male Hope.

He then played in *Une part d'ombre* by Samuel Tilman, a role for which he was nominated at the Magrilles du cinema 2019 in the category of best supporting actor, *Fortuna* by Germinal Roaux, *Trois jours et une vie* by Nicolas Boukhrief and *Lucky* by Olivier Van Hoofstadt.



ALEXANDRE TROCKI

Alexandre Trocki graduated from INSAS at the end of the 1980s and has since worked with many directors including Michel Dezoteux, Philippe Sireuil, Jacques Delcuvellerie, Lars Noren, David Strosberg, Lorent Wansons, Virginie Thirion, Anne-Cécile Vandalem, Vincent Goethals, Aurore Fattier. ... and through numerous authors such as Chekov, Shakespeare, Musset, Molière, Claudel, or Feydeau, Labiche, Piemme, Schwab, Tabori, Lagarce, Müller, Kleist...



SCHEDULE AND TOUR

CONCEPTION BRUSSELS/PARIS/LIÈGE

Writing, casting, pre-production: August 2021 – February 2022
Set design workshop 1, conception: 25 to 29 October 2021 in Paris
Set design workshop 2 / video, stage tests: 12 to 22 February 2022

Set design construction, Liège March 2022

REHEARSALS THÉÂTRE DE LIÈGE

10 to 20 June 2022
5 August to 22 September 2022

PERFORMANCES

THEATRE DE LIEGE (FWB) 18 to 28 september 2022
THÉÂTRE NATIONAL DE BRUXELLES (FWB) 5 to 8 october 2022
THÉÂTRE DE NAMUR (FWB) 12 to 14 october 2022
THÉÂTRE DE LA CITE TOULOUSE 19 to 20 april 2023
LA COMEDIE DE VALENCE 26 to 27 april 2023
ODEON THÉÂTRE DE L'EUROPE - PARIS 12 may to 9 june 2023
MARS-MONS ARTS DE LA SCENE in june 2023
LES THÉÂTRES DE LA VILLE DU LUXEMBOURG 15 to 16 february 2023

Then, available on season 2023-2024 (December, January, february) other possible dates on request.

20 people, incl. 10 actors onstage and

- 1 director
- 1 assistant director
- 5 technicians (stage mgr., assistant stage mgr., sound engineer, lightning mgr., video mgr.)
- 1 camera operator
- 1 dresser
- 1 tour manager

Set up at D-2

CONTACT (administration / production + artistic)

SOLARIUM

AUORE FATTIER artistic director

+32 484 99 39 09

Aurorefattier2@gmail.com

www.aurorefattier.com

ANAIS BASTIN administrative assistant

+32 499 21 81 51

anais@solarium.brussels

THÉÂTRE DE LIÈGE

Bertrand Lahaut

Assistant General Manager,

Head of programming and touring

+32 4 344 71 65

b.lahaut@theatredeliege.be

Jimmy Geers

Producer

+32 4 344 71 72

j.geers@theatredeliege.be

