

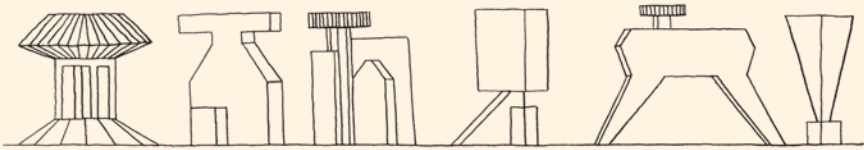
season 2018

2019

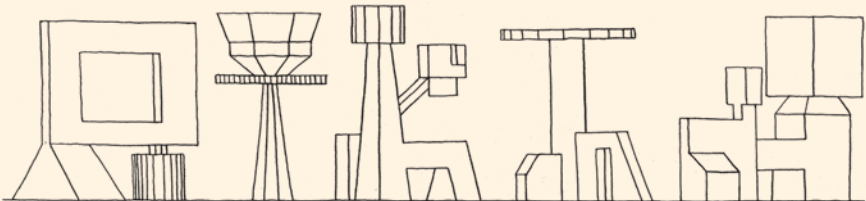
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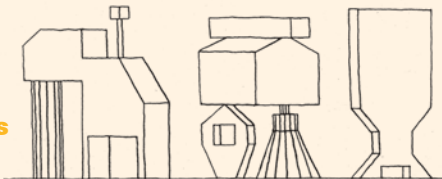
touring



productions



Théâtre
des
Bouffes
du Nord



International Centre
for Theatrical
Creations (C.I.C.T.)

for the coming



2018
2019

productions

Why?



Simon Annand

« Theatre is very dangerous. Imagine that your doctor has given you a prescription of 0,00005 milligrams of strychnine by day and that you have drunk all the bottle at once. Theatre is a dangerous weapon, with which you cannot joke. It is more dangerous than fire. It is more dangerous than a powder keg. »

Kathryn Hunter and Marcello Magni are to live these premonitory words from Meyerhold together. Surrounded by books, ipads, screens, they will share with us the burning question –

« Why? »

Peter Brook and Marie-Hélène Estienne

Production C.I.C.T. — Théâtre des Bouffes du Nord

Coproduction Grotowski Institute, Wrocław ; National Performing Arts Center, Taiwan R.O.C. - National Taichung Theater ; Centro Dramatico Nacional, Madrid ; Teatro Dimitri, Verscio ; Théâtre Firmin Gémier, La Piscine ; In progress...

Text and stage direction

Peter Brook

Marie-Hélène Estienne

With

Kathryn Hunter

Marcello Magni

To be premiered on June 19, 2019

at Théâtre des Bouffes du Nord

Tour planned for the 2019/2020

and 2020/2021 seasons

Estimated duration: 1h15

In English

performance

dates to come

June 19 to July 13, 2019

THÉÂTRE DES

BOUFFES DU NORD



Rob Pinney

Zauberland (magic land)

an encounter with Schumann's *Dichterliebe*

After *La Maladie de la mort*, that opened in January 2018 and has been on tour since, Katie Mitchell starts a new collaboration with Théâtre des Bouffes du Nord once again, this time for a musical production.

As violence blazes across the Near East, a young woman waits at a European border hoping to enter Zauberland – a magic world of security and peace. But when she falls asleep, her dreams are haunted by strange images of the burnt-out city she has been forced to abandon. Schumann's *Dichterliebe* – a setting of 16 poems by Heinrich Heine – is a quintessential work of European Romanticism, infused with yearning for love and for fairy-tale landscapes which no longer exist.

Composer Bernard Foccroulle and writer Martin Crimp have created 16 new songs to be performed seamlessly alongside Schumann and Heine's original work. While never losing sight of the pure beauty of the lyric, they open up a new dramatic dialogue between past and present, and between "Fortress Europe" and its eastern Mediterranean origins.

Production C.I.C.T. - Théâtre des Bouffes du Nord

Coproduction Royal Opera House, London ; La Monnaie / De Munt, Bruxelles ; Opéra de Lille ; Lincoln Center, New York ; Le cercle des partenaires des Bouffes du Nord ; Opéra de Rouen Normandie ; University Musical Society of the University of Michigan, Ann Arbor.

With the support from Lyrical Creation Fund (SACD)

Co-commissioned by the Théâtre des Bouffes du Nord and the coproducers of the show.

**performance
dates to come**

April 5 to 14, 2019
THÉÂTRE DES
BOUFFES DU NORD

August 24 and 25, 2019
WEIMAR FESTSPIELE
WEIMAR NATIONAL THEATER
GERMANY

October 14 to 17, 2019
ROYAL OPERA HOUSE
LINBURY
LONDON / UK

October 29 and 30, 2019
LINCOLN CENTER
GERALD LYNCH THEATER
NEW YORK / U.S.A

November 22, 2019
ACCADEMIA CHIGIANA
TEATRO DEI RINNOVATI
SIENNA / ITALY*

December 6 and 7, 2019
OPÉRA DE LILLE

*dates to be confirmed

Text

Heinrich Heine
Martin Crimp

Music

Robert Schumann
Bernard Foccroulle

Stage direction

Katie Mitchell

Set and costumes

Chloe Lamford

Lighting

James Farncombe

With

Julia Bullock soprano
Cédric Tiberghien piano
and

Ben Clifford
David Rawlins
Raphael Zari

To be premiered on April 5, 2019
at Théâtre des Bouffes du Nord
Estimated duration: 1h15
In German and English,
with surtitles

December 12, 2019

NET FESTIVAL
KOMISSARZHEVSKAIA
THEATRE
ST PETERSBURG / RUSSIA*

December 14 and 15, 2019

NET FESTIVAL
STANISLAVSKY THEATER
MOSCOW / RUSSIA*

February 12 to 15, 2020

LA MONNAIE
BRUXELLES / BELGIUM

May 19 and 20, 2020

OPÉRA DE ROUEN

sœurs

(marina & audrey)



Pauline Roussille

I decided to write *Sœurs (Marina & Audrey)* in October 2017, the day after the first rehearsal at the Bouffes du Nord of the scene that Marina Hands and Audrey Bonnet play in *Actrice*. Writing and directing is an answer to a call. There, neither Marina nor Audrey asked anything of me. They rehearsed. But what I saw in front of me had such force, the energies were so complementary, that I decided to respond to those forces and to the combined energies.

That day I saw what *Sœurs (Marina & Audrey)* would become a few months later. An immense conflict between two people that everything separates and everything brings together. A battle to the death. Foot for foot. Word for word. Body for body. To tell, by way of this violence between sisters, only one thing: the love they have for each other.

Pascal Rambert

Executive production structure production

Coproduction Bonlieu Scène Nationale d'Annecy

Coréalisation C.I.C.T. - Théâtre des Bouffes du Nord

Text and stage direction

Pascal Rambert

Assisted by

Pauline Roussille

Set and lighting

Pascal Rambert

Rehearsal

Hélène Thil

With

Audrey Bonnet

Marina Hands

Premiered on November 6, 2018

at Bonlieu Scène Nationale
d'Annecy

Duration : 1h30

**performance
dates to come**

November 6 to 9, 2018

BONLIEU

SCÈNE NATIONALE D'ANNECY

November 23 to December 9, 2018

THÉÂTRE DES

BOUFFES DU NORD

January 22, 2019

PANTA THÉÂTRE

CAEN

forthco



2019
2020

projects

the Madman and the Woman

a dadaist
pas de deux



DR

A Pandora's box from which pop out many different languages on the frontier between word and movement. Attempts of a dialogue invent themselves in misunderstandings and collisions. The funny side of things is revealed: unexpected and liberating.

Jos Houben was born not far from Brussels.

He has many friends that include Le Théâtre de Complicité, The Right Size, Jean-Francois Peyret, Georges Aperghis and Peter Brook.

He recently created *The Art of Laughter* and *Marcel* with his accomplice Marcello Magni. A relentless jack of all trades, he speaks many languages, including his own.

He is easily spotted thanks to his hilarious art which has become his stock in trade.

He met Raphaëlle Delaunay at Bio c'bon shop in Paris. Raphaëlle Delaunay has landed on this earth in 1976.

Ever since she never stopped bouncing: from the golden pillars of Palais Ganier to the shores of the Rhine river in Wuppertal. Expert in talking a lot of hot air, she loves to expose herself in front of a knocked-out audience.

Without knowing, her path has crossed Jos Houben's several times.

She has also collaborated with artists such as Pina Bausch, Jirí Kylián, Alain Platel, Boris Charmatz and Jérôme Bel, who are still dear to her.

Production C.I.C.T. - Théâtre des Bouffes du Nord
Coproduction In progress...

A collective creation by
**Jos Houben, Raphaëlle
Delaunay and Emily
Wilson**

Scenography
Oria Puppo

Magic
Carmelo Cacciato

With
**Jos Houben
Raphaëlle Delaunay**
A percussionist
(Casting in progress)

To be premiered in December
2020

one of the last nights of carnival



Sébastien Dolidon

One of the Last Nights of Carnival is not the best known of Goldoni's plays. Yet it seems one of the most daring. Some would say one of the most modern. With sociological acuity for which he is known, Goldoni goes all the way with his desire to break up with the comical archetypes inherited from the Commedia dell'Arte. It is not about masks anymore. "My characters are real, simple and pleasant, despite the comedy background" he writes in the foreword to his play. Here Goldoni joins the dramaturgical preoccupations of the one he considers his master, Molière. It is this search for the "natural" that Molière theorises in *L'Impromptu de Versailles*, that now prevails. And it is not surprising that the author of *La Locandiera* thought the Parisian audience would be more favourable to him than that of Venice. It is precisely Molière that lead me to Goldoni.

After *Monsieur de Pourceaugnac*, produced by Théâtre des Bouffes du Nord I wished to continue working on a group, to continue exploring the complex relationships that govern all micro-societies. Goldoni's theatre is group theatre. There are no first and second roles. There are only individuals who try to live together. Live together: it is this enthralling story that needs to be told, reminding us how much the harshness of the 18th Century still has to tell us about ourselves. I would like to show the play in period costumes and to work on the repertoire of music popular at that time, constantly searching for theatrical acting that would be as close as possible to the actors. This last evening of the carnival is for everyone a chance to face oneself as well as the others, to confess to feelings they did not dare express, to be overcome with emotion, to get annoyed, to laugh also, and sing and dance, as there is no carnival without music. "Come along, the company is assembled!"

Clément Hervieu-Léger

Production CICT - Théâtre des Bouffes du Nord

Coproduction Théâtre de Carouge - Atelier de Genève / Suisse ; Compagnie des Petits Champs ; Théâtre de Caen ; Scène Nationale d'Albi ; Espace Jean Legendre - Théâtre de Compiègne ; In progress...

Text

Carlo Goldoni

French text by

Myriam Tanant

Jean-Claude Penchenat

(Actes Sud-Papiers)

Stage direction

Clément Hervieu-Léger

From Comédie-Française

Set

Aurélie Maestre

Costumes

Caroline de Vivaise

Lighting

Bertrand Couderc

With

Aymeline Alix

Erwin Aros

Louis Berthélémy

Clémence Boué

Jean-Noël Brouté

Adeline Chagneau

Marie Druc

Charlotte Dumartheray

M'hamed El Menjra

Stéphane Facco

Juliette Léger

Jeremy Lewin

Clémence Prioux

Guillaume Ravoire

Daniel San Pedro

To be premiered during the 2019/2020 season

at Théâtre de Carouge -
Atelier de Genève / Switzerland

Performances at Théâtre des Bouffes
du Nord from November 8 to 30, 2019
In French



Marcel Breuer

archi tecture

Architecture is a brutal family story. A shipwreck. Between the beginning of modernity, the first world war and Anschluss. A period of 30 years. Fed by hope. Its throat slit in a bloodbath. Where language itself loses all sense. Where language dies. A brilliant family controlled by a crazy father. They are all brilliant. The sons, the daughters, the step brothers and the step sisters. They are all composers, architects, philosophers, writers, scientists and painters. They all think. They all gave their lives for thought. They all gave their lives for beauty. All - one after another - without mercy, die a violent death, at war, by throwing themselves out of a window, by the hand of their own father, of madness, of starvation, of grief and by handful in trains and camps. They all fought for more intelligence, for knowledge, for understanding of the world and for justice. All will perish. All without exception. Incapable of preventing the horror happening despite their mastery of the world, of language, of philosophy, of literature, of image and science and covering Europe with a coat of blood and shame.

Architecture shows how the most beautiful structures collapse and end up engulfing their brightest children. *Architecture* is a memento mori to think of our time. If the brightest could not prevent the blood, how will we manage in an era such as ours if the blood comes again?

Pascal Rambert

Executive production structure production

Coproduction TNS - Théâtre National de Strasbourg ; TNB - Théâtre National de Bretagne à Rennes ; Théâtre des Bouffes du Nord ; Bonlieu - Scène Nationale d'Annecy ; Les Gêmeaux - Scène Nationale ; Le Phénix - Scène Nationale de Valenciennes Pôle Européen de création, Les Célestins Théâtre de Lyon ; In progress...

Text, stage direction and installation

Pascal Rambert

Artistic collaboration

Pauline Roussille

Light design

Yves Godin

Costumes

Anaïs Romand

Music

Alexandre Meyer

Furniture advisor mobilier

Harold Mollet

With

Emmanuelle Béart

Audrey Bonnet

Marie-Sophie Ferdane

Marina Hands

Arthur Nauzyciel

Stanislas Nordey

Denis Podalydès

from Comédie-Française,

alternately with **Pascal**

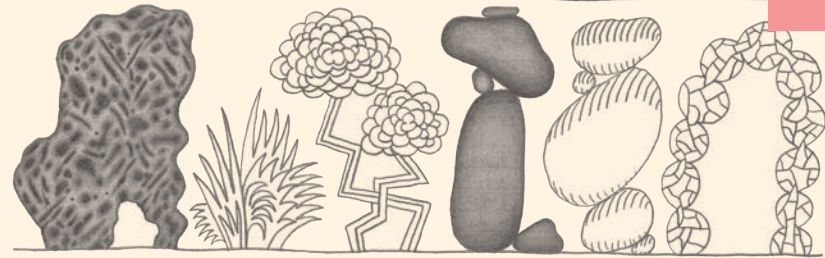
Rénéric

Laurent Poitrenaux

Jacques Weber

To be premiered at Festival d'Avignon 2019

and s
til
til



o
y
tour...

the prisoner



Simon Annand

“Only its mystery equals the simplicity of this strange fable.”

“It’s wonderful to see how Peter Brook manages to create theatre out of seemingly minimal material.”

“The set, a landscape, of breath-taking beauty, with its pieces of driftwood, of dried-up trees, brings back a host of memories of Peter Brook’s past shows.”

Le Monde

“The force of the show lies precisely in its ellipses, the empty spaces it offers to our emotions, sensations and to our intelligence. Performed in English by a majority of black actors of extraordinary elegance and subtlety, *The Prisoner* is liberating.”

Télérama

“The play is a limpid and enigmatic fable that eludes us as soon as we try to sum it up.”

“The genius of theatre direction is in making it impossible to distinguish what one sees from what one imagines.”

Libération

performance dates to come

November 2 to 17, 2018
REPERTORY THEATRE
YALE UNIVERSITY / USA

November 24 to December 16, 2018
THEATER FOR
A NEW AUDIENCE
NEW-YORK / USA

April 5 and 6, 2019
THÉÂTRE FORUM MEYRIN
GENEVA / SWITZERLAND

April 11 to 13, 2019
TEATRO STABILE
DI GENOVA
ITALY

April 25 to 27, 2019
THE GROTOWSKI INSTITUTE
WROCLAW / POLAND

May 9 to 12, 2019
RUHRFESTSPIELE
RECKLINGHAUSEN
GERMANY

Text and stage direction

Peter Brook
Marie-Hélène Estienne

Lighting
Philippe Vialatte

With

Hiran Abeysekera
Hayley Carmichael
Hervé Goffings
Omar Silva
Kalieaswari Srinivasan

Premiered on March 6, 2018
at Théâtre des Bouffes du Nord
Duration: 1h10
Performed in English

Production C.I.C.T. - Théâtre des
Bouffes du Nord
Coproduction National Theatre of
Great Britain ; The Grotowski Institute ;
Ruhrfestspiele Recklinghausen ;
Yale Repertory Theatre ; Theatre For
A New Audience / New York



Anika Johansson

the art of laughter

To laugh: To express or manifest emotion, esp. mirth or amusement, typically by expelling air from the lungs in short bursts to produce an inarticulate voiced noise, with the mouth open.

Webster's New World College Dictionary

« If there is a sillier, more inspired stage picture in contemporary comedy, I don't know it. »

The New Yorker

« A genius of a clown who knows everything that there is about making people laugh. »

The British Theatre Guide

« I saw an audience so disable with laughter that they staggered out exhausted and begging for mercy »

Time Out

« **** Jos Houben is so pinpoint accurate with his body, you might imagine laughter dying from dissection. »

The Guardian

« You're going to laugh anyway. »

« It doesn't matter how many times [Jos Houben] explains what he is doing, even spelling out how variations in timing and sequence will affect the outcome: We still respond exactly as he predicts. Surprise, usually thought to be so important to humor, turns out to play second fiddle to our eagerness to laugh and our ever-renewable credulousness. We are all patsies. »

The New York Times

« This play is hilarious and utterly absorbing – whether he's tripping over his own two feet, imitating a drunk trying to screw a cap on a bottle or pretending to be a chicken looking at modern art in a gallery. »

Brooklyn Daily Eagle

By and with
Jos Houben

Premiered on October 27, 2017

at TFANA / NY

Duration: 1h

Performed in English

Production C.I.C.T. - Théâtre des
Bouffes du Nord

the beggar's opera

"A brilliant tour de force between baroque and modernity"
"[Robert Carsen] bedazzles us when, with a magician's touch, he spins the stage set around and transforms a baroque farce into a Thirties' Hollywood comedy [...]."

Libération

"One is overcome with pleasure by the frantic vitality of a show delightfully performed, played to perfection, and subtly making light of yesterday and today. With imagination, it respectfully and lovingly takes hold of a work written in 1728 and manages to make it so close to us, so funny and ferocious."

"With a wild and impertinent happy end. As if there were no break. As if ages and arts endlessly answered each other."

Télérama

"With Anglo-Saxon professionalism the actors sing, dance, jump and take obvious pleasure in playing this comedy that doesn't mince its words."

"Bloody good!"

Les Échos

Production C.I.C.T.- Théâtre des Bouffes du Nord

Coproduction Les Arts Florissants avec le soutien de CA-CIB ; Angers Nantes Opéra ; Opéra de Rennes ; Les Théâtres de la Ville de Luxembourg ; Opéra Royal / Château de Versailles Spectacles ; Grand Théâtre de Genève ; Théâtre de Caen ; Edinburgh International Festival ; Spoleto Festival ; Centre Lyrique Clermont-Auvergne ; Opéra Royal de Wallonie-Liège ; Opéra de Reims / La Comédie de Reims CDN ; Teatro Coccia-Novara ; Teatro Verdi-Pisa ; Attiki Cultural Society ;

Cercle des partenaires des Bouffes du Nord

With the generous support of KT Wong Fondation

Set construction Ateliers d'Angers Nantes Opéra

Ballad opera by

John Gay

Johann Christoph Pepusch

In a new version by

Robert Carsen

Ian Burton

Stage direction

Robert Carsen

Musical conception

William Christie

Set

James Brandily

Costumes

Petra Reinhardt

Lighting

Robert Carsen

Peter van Praet

With

Kate Batter

Olivia Breerton

Robert Burt

Beverley Klein

Benjamin Purkiss

Kraig Thornber

and **10 actors-singers**

and **10 musicians**

from the ensemble

Les Arts Florissants

Direction and harpsichord

William Christie

ou **Florian Carré**

ou **Marie van Rhijn**

Premiered on April 20, 2018, at

Théâtre des Bouffes du Nord

Performed in English

Duration: 1h50 without intermission



**performance
dates to come**

November 1 and 2, 2018

ATTIKI CULTURAL SOCIETY
MEGARON - THE ATHENS CONCERT HALL
GREECE

November 7 to 9, 2018

ANGERS NANTES OPÉRA
GRAND THÉÂTRE D'ANGERS
FRANCE

November 13, 2018

LA PASSERELLE
SAINT-BRIEUC / FRANCE

November 20, 2018

THÉÂTRE DES JACOBINS / DINAN / FRANCE

November 23 and 24, 2018

THÉÂTRE ANNE DE BRETAGNE
VANNES / FRANCE

November 27, 2018

LE THÉÂTRE - SCÈNE NATIONALE
DE SAINT NAZAIRE / FRANCE

November 30 and December 1, 2018

LES QUINCONCES - L'ESPAL
LE MANS / FRANCE

December 4 and 5, 2018

LE GRAND R
LA ROCHE-SUR-YON / FRANCE

December 8, 2018

THÉÂTRE DE LAVAL / FRANCE

December 11 to 14, 2018

ANGERS NANTES OPÉRA
THÉÂTRE GRASLIN
NANTES / FRANCE

December 18 to 21, 2018

THÉÂTRE DE CAEN / FRANCE

January 11 to 13, 2019

OPÉRA ROYAL
CHÂTEAU DE VERSAILLES SPECTACLES
FRANCE

January 16 to 19, 2019

OPÉRA DE RENNES / FRANCE

January 22 and 23, 2019

THÉÂTRE DE CORNOUAILLE
SCÈNE NATIONALE DE QUIMPER
FRANCE

January 26 and 27, 2019

OPÉRA DE REIMS / FRANCE

February 2 and 3, 2019

OPÉRA DE MASSY / FRANCE

February 6 and 7, 2019

LA COURSIVE
LA ROCHELLE / FRANCE

the triumph of love

Denis Podalydès, who already directed in the Bouffes du Nord Le Bourgeois gentilhomme (2012), still touring, The Harmful Effects of Tobacco (2014), and The Death of Tintagiles (2015), is now having a go at this cruel and rarely staged play by Marivaux.

Marivaux is often played in an abstract way, especially this piece that revolves around a philosopher. I would, on the contrary, rather have *Love triumph* in the middle of a meal, of a coral performance or a sonata, emerge from a bush, a haystack, while wood is being hacked or sawed. Hermocrates, Leontine, Agis, Harlequin, Dimas, joined by a musician on stage, silent, (the cellist, Christophe Coin), are the whacky members of this community whose order and peace will be destroyed.

Phocion arrives innocently, without knowing or understanding the rules of the place. But like its dwellers, she knows no love. She says so to her servant. She comes in order to love the Prince Agis, without knowing anything about desire, without ever having loved, a virgin. She is not an unabashed libertine. The situation makes her appear like one because she simultaneously engages, with rare virtuosity, in three love conquests.

Maybe this mastery comes to her precisely from her innocence and ignorance. And Leontine, Agis and Hermocrates succumb, not because they are dealing with a diabolical woman, but because they have before them an Angel, Love in person, that they thought expelled from the garden once and for all.

Denis Podalydès

"Podalydès' cast proves to be extremely clever.

Leslie Menu [...] calls the shots with incredible dexterity."

"The presence of the cellist Christophe Coin, whose playing punctuates or amplifies the dialogue, blends marvellously with the ensemble."

L'Humanité

Production C.I.C.T. - Théâtre des Bouffes du Nord

Associated Coproducers Maison de la culture d'Amiens - Pôle européen de création et de production ; Les Théâtres de la Ville de Luxembourg ; Théâtre de Liège Opéra Royal / Château de Versailles Spectacles ; Châteauevallon - scène nationale Printemps des Comédiens / Montpellier ; ThéâtrédelaCité - CDN Toulouse Occitanie

Coproduction Théâtre du Gymnase / Marseille ; La Criée - Théâtre National de Marseille ; Théâtre de Nîmes, scène conventionnée d'intérêt national pour la danse contemporaine ; Espace Jean Legendre, Théâtre de Compiègne ; Théâtre de Caen ; Théâtre Le Forum / Fréjus ; DCSJ Création, avec le soutien du Tax Shelter du Gouvernement fédéral de Belgique et de Inver Tax Shelter

Set construction Les Théâtres de la Ville de Luxembourg

Costumes making Théâtre de Liège

By **Marivaux**

Stage direction

Denis Podalydès

From Comédie-Française

Musical direction

Christophe Coin

Set

Éric Ruf

Costumes

Christian Lacroix

Lighting

Stéphanie Daniel

Musical conception

Bernard Vallery

Make up and hairdressing

Véronique

Soulier-Nguyen

Painter / decorator

Alessandro Lanzillotti

With

Edwige Baily

Jean-Noël Brouté

Christophe Coin

Philippe Duclos

Stéphane Excoffier

Leslie Menu

Dominique Parent

Thibault Vinçon

Premiered on May 22, 2018 at

Maison de la Culture d'Amiens

Duration: 2h20



Pascal Gelly

**performance
dates to come**

November 20 and 21, 2018

LE GALLIA THÉÂTRE / SAINTES / FRANCE

November 24 and 25, 2018

EQUILIBRE / FRIBOURG / SWITZERLAND

November 28 and 29, 2018

LA FILATURE
SCÈNE NATIONALE DE MULHOUSE / FRANCE

December 2, 2018

LES BORDS DE SCÈNES,
THÉÂTRES ET CINÉMAS
JUVISY-SUR-ORGE / FRANCE

December 5 to 8, 2018

THÉÂTRE DE NÎMES / FRANCE

December 11 to 15, 2018

LES THÉÂTRES / THÉÂTRE DU GYMNASE
MARSEILLE / FRANCE

December 18, 2018

GRAND ANGLE / VOIRON / FRANCE

December 21 to 23, 2018

OPÉRA ROYAL
CHÂTEAU DE VERSAILLES SPECTACLES
FRANCE

January 10 and 11, 2019

THÉÂTRE EDWIGE FEUILLÈRE
VESOUL / FRANCE

January 17 and 18, 2019

THÉÂTRE DE BASTIA / FRANCE

January 22 to 26, 2019

THÉÂTRE DE CAEN / FRANCE

January 29, 2019

LE MOULIN DU ROC / SCÈNE NATIONALE
NIORT / FRANCE

February 1 to 15, 2019

THÉÂTRE DELACITÉ
CDN TOULOUSE OCCITANIE / FRANCE

February 18 and 19, 2019

LE PARVIS
SCÈNE NATIONALE TARBES PYRÉNÉES
FRANCE

February 22, 2019

THÉÂTRE + CINÉMA
SCÈNE NATIONALE GRAND NARBONNE
FRANCE

February 26, 2019

ESPACE JEAN LEGENDRE
THÉÂTRE DE COMPIÈGNE / FRANCE

March 5 and 6, 2019

LE GRAND R
LA ROCHE-SUR-YON / FRANCE

March 8, 2019

THÉÂTRE OLYMPIA / ARCACHON / FRANCE

March 12 and 13, 2019

THÉÂTRE LE FORUM / FRÉJUS / FRANCE

March 16, 2019

LE POC / ALFORTVILLE / FRANCE

March 20 and 22, 2019

LES THÉÂTRES DE LA VILLE
DE LUXEMBOURG

patrons and partners

Le C.I.C.T - Théâtre des Bouffes du Nord is subsidised by le Ministère de la Culture et de la Communication - Direction Générale de la Création Artistique and supported by la Ville de Paris and la Région Île-de-France.



Le Cercle des Partenaires des Bouffes du Nord



Didaxis is partner to the 2017-2018 season.

Total and the SNCF Foundation supports educational and social programs.

The Daniel and Nina Carasso Foundation support the residences of young artists of La Belle Saison.

Le Cercle des partenaires des Bouffes du Nord thanks his donors Members, Friends and Sponsors.

Mécénat Musical Société Générale is the main sponsor of La Belle Saison.

Accenture French Foundation is partner of the Concert season and supports its policy of quality and openness to varied audiences.

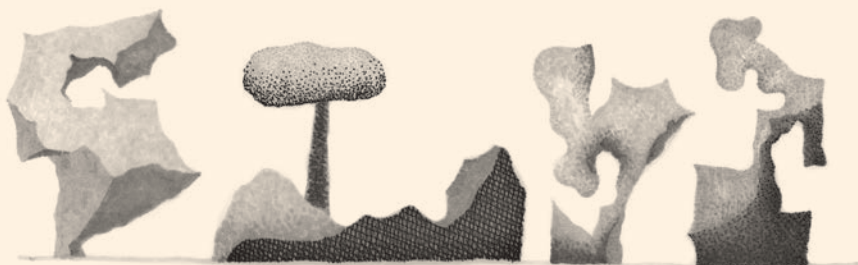
La Sacem is partner of the Concert season. La Belle Saison is supported by la Sacem, l'Adami and la Spedidam.



France Inter, Télérama, Arte and la Fnac are partners of Théâtre des Bouffes du Nord.



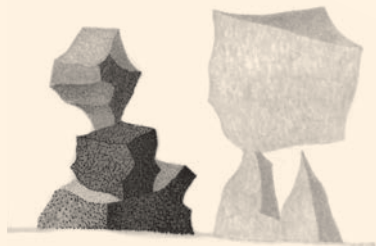




THÉÂTRE DES BOUFFES DU NORD
Olivier Mantei – Olivier Poubelle

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