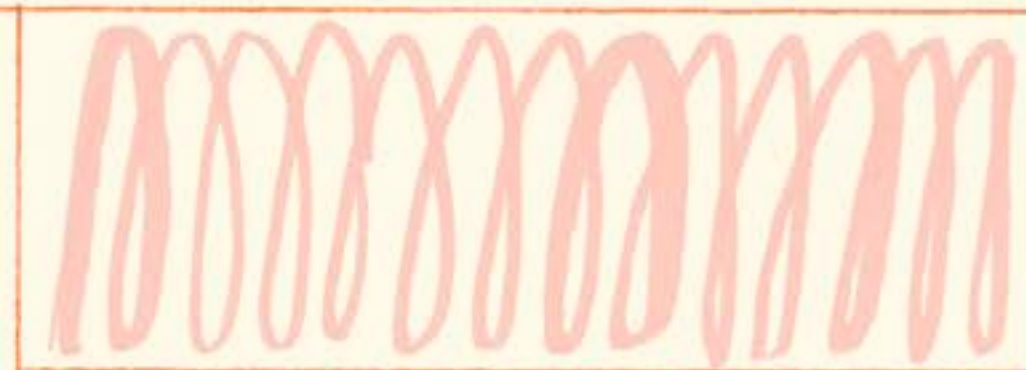


Season
2024  2025

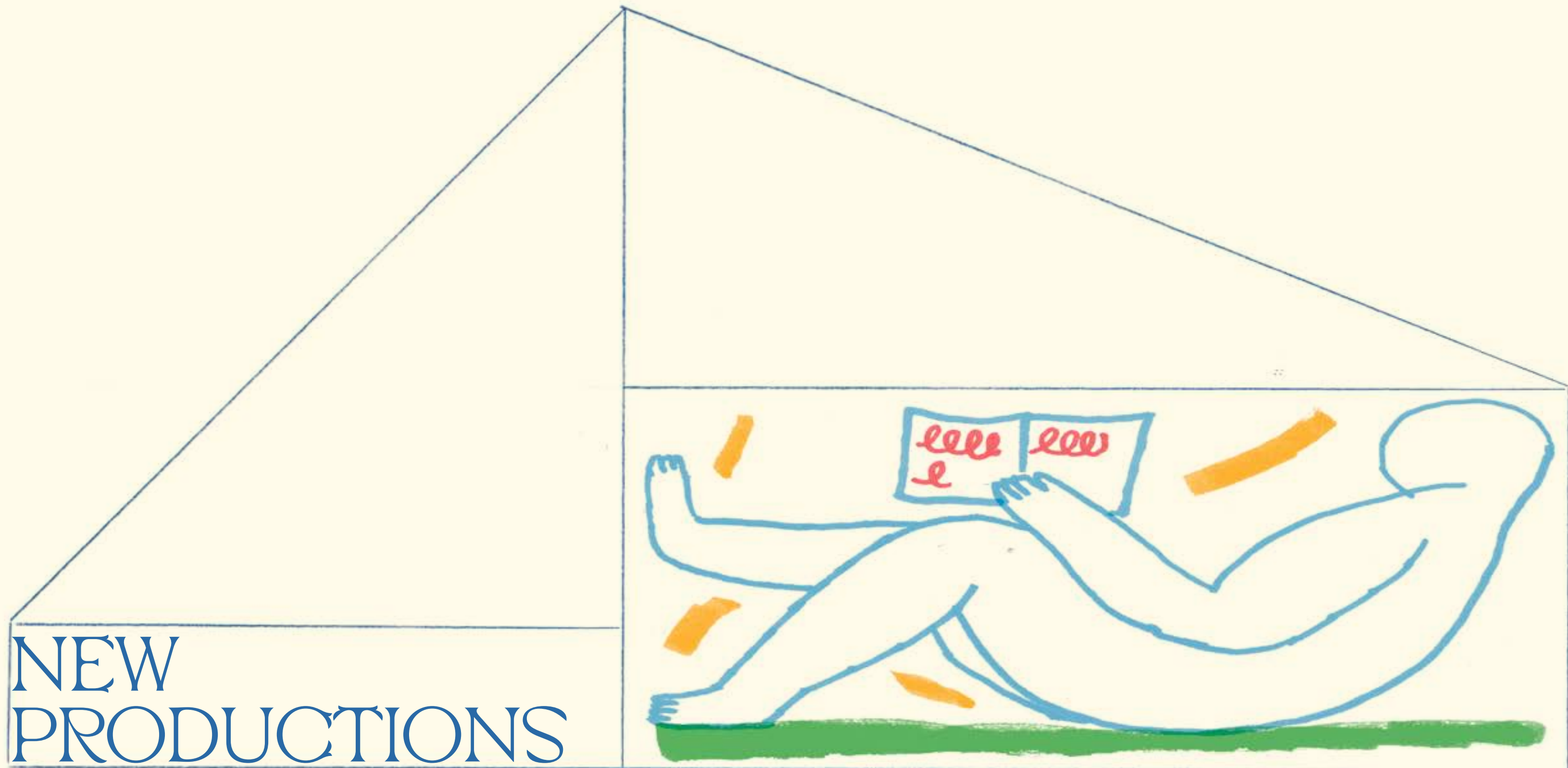
NEW AND TOURING PRODUCTIONS

*International
Center for
Theatrical
Creations*

-
*Théâtre
des Bouffes
du Nord*



Season
2024  2025



NEW
PRODUCTIONS

To be premiered
in Autumn 2026



At Célestins
Théâtre de Lyon



In french



Estimated duration
TBD

DANS LE VENTRE DES CERVEAUX

IN THE BRAIN'S BELLY

production
2026  2027

© Joos Van Craesbeeck, The Temptation of Saint-Anthony



Text and stage direction **CHRISTOPHE MONTENEZ** and **JULES SAGOT**

Set and light design **FLORENT JACOB**
Costumes **GWLADYS DUTHIL**
Original music and sound **JOHN KACED**
Make-up and wigs **CÉCILE KRETSCHMAR**
Artistic collaboration **ELINA MARTINEZ**

Production Centre International de Créations Théâtrales / Théâtre des Bouffes du Nord
Coproduction Les Célestins, Théâtre de Lyon; in progress...

With the support of Cercle de l'Athénée et des Bouffes du Nord and its foundation
housed at the academy des beaux-arts

On tour
26/27 and 27/28



In our previous production « *And if this was them* » (« *Et si c'étaient eux* »), we talked about the elderly. The hospice, the EHPAD, the end of life, etc. Through comedy, we wanted to offer a theatrical solution to a complex social debate that many people find distressing. It was an expiatory celebration and a way to highlight our paradoxes. « *In the Brains' Belly* » shall talk about collapse. A programme called "In the Brains' Belly" takes place each month in the theatre (the theatre where the performance will be given: at the Bouffes du Nord, the Célestins...), and is broadcast on France Culture.

The concept is simple: A celebrity chooses guests and a major theme for a sort of philosophical cabaret. A chef prepares dishes to match the numbers or the subjects of the debates, and serves them to the guests, accompanied by the show's immutable musician John Kaced. Tonight's master of ceremonies is Isabelle Percot, actress, director and screenwriter. Theme of the evening is "In Praise of Ruin" There will be talk of the decline of our civilisation.

Is there really a decline at all?

These debates on debates sometimes feel like a stopgap. Is it hope or panic that generates them? We always put ourselves on an equal footing with what we're talking about. In that sense, although there will be a lot of laughter, it will never be over the top. The discussions between the guests will be relevant and they will be as superb and ridiculous as we are.

CHRISTOPHE MONTENEZ and **JULES SAGOT**

With
EMMANUELLE BERCOT
JOHN KACED
3 ACTORS / ACTRESSES
1 SINGER
1 MUSICIAN

To be premiered
in spring 2026



In French



Estimated duration
TBC

MADAME DE SADE

Production
2026  2027



© DR

By **YUKIO MISHIMA**
Stage direction **STANISLAS NORDEY**

Set design **EMMANUEL CLOLUS**
Light design **STÉPHANIE DANIEL**
Music **OLIVIER MELLANO**
Costumes **ANAÏS ROMAND**
Artistic collaboration
CLAIRE INGRID COTTANCEAU

With
**CÉCILE BRUNE, SOPHIE MIHRAN,
JULIE POUILLON, LAMYA REGRAGUI,
MÉLANIE THIERRY, CLAIRE TOUBIN**
and 1 musician

On tour
26/27 and 27/28



Production Centre International de Créations Théâtrales / Théâtre des Bouffes du Nord
Coproduction Compagnie Nordey ; in progress...

With the support of Cercle de l'Athénée et des Bouffes du Nord and its foundation
housed at the academy des beaux-arts

Mishima and Sade. Two universes that seem completely opposed, disjointed. And yet...

It is little known in France, where Yukio Mishima is mostly celebrated for his novels, to which extent the theatre has formed and inspired him.

From an architectural and structural point of view, *Madame de Sade* is undoubtedly his finest achievement.

Three acts, six women, the dawn of the French Revolution, the shadow of a man who is constantly talked about but never seen.

Mishima's intention in writing this play (1969) was to try to understand how Renée de Sade, who had been so faithful to her husband during his long imprisonments, could abandon him just as he was finally regaining his freedom.

The play could be entitled: *Sade seen through the eyes of women*. Around the figure of Madame de Sade (Mélanie Thierry), Mishima organises, almost like a mathematician, a form of a round dance. He conjures up five characters, each with a very specific function: Mme de Montreuil, Renée's mother, representing social order and morality; Mme de Simiane, religion; Mme de Saint Fond, carnal appetite; Anne, Renée's sister, youth and lack of principles; Charlotte, the servant, the coming revolution.

The text is relentless in its unfolding, like a psychological thriller with the elusive and unpredictable figure of Renée de Sade at the heart of this dance of love, sex and death.

The production will be both classic and refined. Period costumes, an almost bare stage, and verbal jousting as the main decorum.

STANISLAS NORDEY

To be premiered
on september 23,
2025



At Théâtre
de Lorient -
Centre dramatique
national



In French



Estimated duration
1h50

NOUS, LES HÉROS

WE, THE HEROES

(VERSION WITH
THE FATHER

Création
2025  2026



© JPARISOT

By **JEAN-LUC LAGARCE**
Stage direction **CLÉMENT HERVIEU-LÉGER**

Set design **CAMILLE DUCHEMIN**
Costumes **CAROLINE DE VIVAISE**
Light design **ALBAN SAUVÉ**
Music **THOMAS GENDRONNEAU**
Sound **JEAN-LUC RISTORD**
Artistic collaboration **AURÉLIEN HAMARD-PADIS**

Production Centre International de Créations Théâtrales / Théâtre des Bouffes du Nord
Coproduction Théâtre de Lorient - Centre dramatique national ; Théâtre de Caen ; Compagnie des Petits Champs ; in progress...

With the support of Cercle de l'Athénée et des Bouffes du Nord and its foundation housed at the academy des beaux-arts

La Compagnie des Petits Champs is supported by Drac Normandie – Ministère de la Culture et de la Communication, la Région Normandie, le Département de l'Eure, l'Intercom de Bernay-Terres de Normandie

We, the Heroes tells the story of a family of actors on tour in "the centre of Europe". The performance has just finished and the actors return to their dressing rooms, or rather what is called their 'dressing rooms'. Perhaps the back room of a village hall where make-up tables with mirrors, screens and a few mattresses or camp beds have been set up. There could also be racks of stage costumes, suitcases, a gas stove, etc. The performance was not brilliant and the audience not very enthusiastic. Here Lagarce comes back to a theatrical genre that might be called 'the exit from theatre', a genre initiated by Molière with *La Critique de l'Ecole des femmes* and later taken up by Karl Valentin and Roland Dubillard. But unlike these authors, Lagarce places himself not on the side of those who leave the theatre hall but on the side of those who leave the stage. He invites the spectator to go backstage and share in the intimacy of the actors as they take off their make-up and put on their street clothes.

He will never see the show - the performance is over. What play is being performed, anyway? The spectator can only imagine it, dream it. But he will witness life as it goes by. This life of the troupe that we fantasise about.

CLÉMENT HERVIEU-LÉGER

With
**AYMELINE ALIX, CLÉMENCE BOUÉ,
JEAN-NOËL BROUTÉ, OLIVIER DEBBASCH
VINCENT DISSEZ, THOMAS GENDRONNEAU,
JUDITH HENRY, JULIETTE LÉGER,
ELSA LEPOIVRE** from Comédie-Française
GUILLAUME RAVOIRE, DANIEL SAN PEDRO

On tour
25/26 and 26/27



to be premiered
25/26



In French and
persian



Estimated duration
TBC

FOROUGH FARROKHZAD

production
2025  2026



© DR

« Dark, abrupt, burning. These vague words paint such a precise portrait of her that you will recognise her between a thousand and one ». On February 13 th at 4.30pm, Forough Farrokhzad died in a car accident in Tehran.

These words - written by the French writer, philosopher and film-maker Chris Marker about Forough Farrokhzad, after meeting her in Tehran during his trip to Iran - always seem to me the most accurate words to use when I want to describe Forough Farrokhzad in just a few sentences.

She is dark, she is abrupt, she is burning.

She is everything you didn't want to be in the macho society of Tehran in the fifties and sixties.

She was avant-garde and free.

MINA KAVANI

Conception and adaptation **MINA KAVANI**

Musical creation **ERIK TRUFFAZ**

Video **BERTRAND BONELLO (TBC)**

Artistic collaboration **CÉLIE PAUTHE**

Dramaturgy **JEAN-DAMIEN BARBIN**

Set design **LOUISE SARI**

Costumes **ANAÏS ROMAND**

Light design **IN PROGRESS**

With

MINA KAVANI

FIROOZEH RAEESDANA (SONG, KAMÂNCHE)

Production Centre International de Créations Théâtrales / Théâtre des Bouffes du Nord
Coproduction Le Manège - Scène Nationale de Maubeuge; Théâtre & Cinéma Choisy-le-Roi; in progress...

With the support of Cercle de l'Athénée et des Bouffes du Nord and its foundation housed at the academy des beaux-arts

On tour
25/26 and 26/27



To be premiered
on november 5,
2024



At Théâtre
National de
Strasbourg



In French



Estimated duration
1h30

On tour
24/25 and 25/26



INCONDITIONNELLES

HOPELESSLY
DEVOTED

Production
2024  2025



© Lisa Como

Text **KAE TEMPEST**
Music **DAN CAREY**
French translation and stage direction
DOROTHÉE MUNYANEZA

Musical collaboration **BEN LAMAR GAY**
Set and light design **CAMILLE DUCHEMIN**
Costumes **LILA JOHN**
Artistic coordinator **VIRGINIE DUPRAY**
Assistant stage direction **LISA COMO**

With
SONDOS BELHASSEN, BWANGA PILIPILI
DAVIDE-CHRISTELLE SANVEE, GRACE SERI

Production Centre International de Créations Théâtrales / Théâtre des Bouffes du Nord
Coproduction Théâtre National de Strasbourg ; Festival d'Automne à Paris ; Théâtre de Namur ; La Muse en Circuit – Centre national de création musicale ; L'Arc – Scène nationale Le Creusot
With the support of la Chartreuse de Villeneuve lez Avignon - Centre national des écritures du spectacle **With the support of** Cercle de l'Athénée et des Bouffes du Nord and its Foundation housed at the Academy des beaux-arts **Set and costumes realized by** the workshops of Théâtre National de Strasbourg *Inconditionnelles (Hopelessly Devoted)* by Kae Tempest, translated by Dorothee Munyaneza, is published and represented by L'ARCHE – éditeur & agence théâtrale. www.arche-editeur.com

Inconditionnelles (Hopelessly devoted) celebrates love. It's about loving “as much as one can” and “as much as one knows”. Love that blinds and degrades, the toxic love that Chess feels for a man as brilliant as he is violent, the one that put her “under lock and key”, the love of two women, Chess and Serena, so powerful that it

creates that perfect space in which, in the semi-darkness of a prison cell, “nothing is lacking”, but is so deprived that it cannot survive outside the prison. The love-friendship of Silver and Chess, who meet and through music win each other over. And lastly, the maternal love, immense, but hopelessly constrained and complex: the one toward which Serena strives as a necessary step toward a return to normality - becoming mother, taking “the kids” to the park... Dictated by conventions from “outside” and parenting classes, it is constantly threatened by the childhood and the tragic renouncement of her own mother. And then there is Chess's love for Kayla, the absent one and yet so present that it turns her into a character and becomes intensely embodied in her inner life. Love that binds the spaces together...

How can we represent those spaces that at the same time define, elevate and threaten those who inhabit or pass through them? There is of course the outside and the inside, the prison world and the other side, with its promises, dangers, possible failures. It is the outside that brought those two women into prison. And it is in the cell and in the love they feel for each other that, on certain nights, they seem to accomplish themselves fully. Here Serena “is Serena”, outside she could be nothing. Here one is what one is - loved, locked up... and outside lies what one is striving for but may never reach.

And then, there is also the third space, so vast, Chess's inner life. It is from the porosity of these spaces, so impermeable at first sight, that the beauty and the poetic act emerge.

DOROTHÉE MUNYANEZA

To be premiered
on november 5,
2024



At Théâtre
National de
Strasbourg



In French



Estimated duration
1h30

On tour
24/25 and 25/26



INCONDITIONNELLES

HOPELESSLY
DEVOTED

Production
2024  2025

2024

November 5 to 15

Théâtre National de Strasbourg

November 20 to December 1

Théâtre des Bouffes du Nord, Paris

December 5

L'Arc - Scène nationale, Le Creusot

2025

January 17

L'Espal - Scène nationale du Mans

January 23 to 25

Théâtre Royal de Namur - Belgium

January 30 and 31

Les Halles de Schaerbeek, Bruxelles - Belgium

March 26 to 28

Théâtre de la Croix-Rousse, Lyon

To be premiered
On January 17,
2025



At Théâtre
Saint-Louis, Pau



In French



Estimated duration
1h30

On tour
24/25 and 25/26



LE PROCÈS DE JEANNE JOAN'S TRIAL

Production
2024  2025

© Ludivine Robert (Photo of rehearsal)



Based on the **minutes from the sentencing trial of Joan of Arc- 1431**

Conception **JUDITH CHEMLA**
and **YVES BEAUNESNE**
Stage direction **YVES BEAUNESNE**
Music **CAMILLE ROCAILLEUX**
Libretto **MARION BERNÈDE**

Set design **DAMIEN CAILLE-PERRET**
Video **PIERRE NOUVEL**
Light design **CÉSAR GODEFROY**
Costumes **JEAN-DANIEL VUILLERMOZ**
Hair and make-up **CATHERINE BÉNARD**
Assistant stage direction
JULIETTE SÉJOURNÉ

With **JUDITH CHEMLA**,
Joan of Arc

And **MATHIEU BEN HASSEN**
Percussions, song
EMMA GERGELY Cello, song
ROBINSON JULIEN-LAFERRIÈRE
Trombone, song
ETIENNE MANCHON
Piano and synthesizers, song
MARIE SALVAT Violin and alto, song
HIPPOLYTE DE VILLÈLE Horn, song

And on screen
ELIOT BERGER
LÉONARD BERTHET-RIVIÈRE
JACQUES BONNAFFÉ
THIERRY BOSC
FRÉDÉRIC CUIF
PATRICK DESCAMPS
JEAN-CLAUDE DROUOT
ANTOINE LAUDET
ERIC PUCHEU
JEAN-CHRISTOPHE QUENON
MICHEL VANDERLINDEN

How to restore the spiritual experience in its artistic dimension, without superstition?

When Péguy wrote about Joan, he was 23 years old, he was not yet a believer. He especially wanted to denounce the weight of dogmas and institutions. The Church doesn't care. But it's still an experience of the sacred. For me, music, theatre, cinema is exactly that, it's mystical. I want to bring the three together in this "operaio". With an actress who feels like a fish in the waters of these three arts.

It will be the ardent Judith Chemla. This project was invented and built with her. Joan is the song of the starlings, the hope of the nights of November, the sleets of spring, the familiar voices that rise from above with the smell of bread cooking, the scent of apple blossoms, the heat of stones heated by the sun at the end of the day, anything we might miss when we're dead.

Nothing extravagant in this call: thousands of women, in France and in the world, have already grasped his standard: shepherdesses, cashiers, nurses, teachers, all the «invisible».

YVES BEAUNESNE

Production Centre International de Créations Théâtrales / Théâtre des Bouffes du Nord

Coproduction Théâtres de la Ville de Luxembourg ; Opéra de Limoges ; Théâtre de Caen ; Théâtre National de Nice ; Opéra de Vichy ; Théâtre Saint-Louis - Pau ; Compagnie de La Chose Incertaine - Yves Beaunesne ; Théâtre Impérial - Opéra de Compiègne ; Centre d'art et de culture de Meudon ; Espace Michel-Simon de Noisy-le-Grand

With the support in residency of Théâtre Public de Montreuil **With the support of** Cercle de l'Athénée et des Bouffes du Nord and its Foundation housed at the Academy des beaux-arts **With the support of** Centre national du cinéma et de l'image animée **With the support of** Centre national de la musique. **Action financed by** Région Ile-de-France.

Set construction by the workshops of Opéra de Limoges

To be premiered
On January 17,
2025



At Théâtre
Saint-Louis, Pau



In French



Estimated duration
1h30

On tour
24/25 et 25/26



LE PROCÈS DE JEANNE

JOAN'S
TRIAL

2025

January 17 and 18	Théâtre Saint-Louis, Pau
January 23	Théâtre de Nîmes
January 29 to february 15	Théâtre des Bouffes du Nord, Paris
March 4	Espace Michel-Simon, Noisy-le-Grand
March 8	Opéra de Vichy
March 11 and 12	Le Grand R, scène nationale de La Roche-sur-Yon
March 19 and 20	Théâtre de Caen
March 25	Centre d'art et de culture de Meudon
May 27	Théâtre Impérial de Compiègne

Season
2024  2025

ON TOUR



Premiered
on september 28,
2023



At Manège –
Scène nationale
de Maubeuge



In French



Duration : 1h30

STABAT MATER

© Jean-Louis Fernandez



By **DOMENICO SCARLATTI**
A collective creation by **LA PHENOMENA**
and **LA TEMPÊTE**
Stage direction **MAËLLE DEQUIEDT**
Musical direction and arrangements
SIMON-PIERRE BESTION

Dramaturgy **SIMON HATAB**
Set design **HEIDI FOLLIET**
Costumes **SOLÈNE FORT**
Light design **AURÉLIANE PAZZAGLIA**
Choreography **OLGA DUKHOVNAYA**
General / stage management **JORI DESQ**
Sound **MATEO ESNAULT**
Assistant stage direction **CLARA CHABALIER**
Costumes assistant
SALOMÉ VANDENDRIESSCHE

With
YOUSOUF ABI-AYAD
EMILIE INCERTI FORMENTINI
FRÉDÉRIC LEIDGENS
MAUD POUGEOISE

And Compagnie **LA TEMPÊTE** :
ANNABELLE BAYET
Soprano and electric bass
GUY-LOUP BOISNEAU
Tenor, percussions and piano
JEAN-CHRISTOPHE BRIZARD
Bass and accordion
MYRIAM JARMACHE
Mezzo-soprano
PARVATI MAEDER
Mezzo-soprano and cello
NN Soprano and transverse flute
MATTEO PASTORINO
Clarinet and clarinet bass
NN Baryton and piano
ABEL ROHRBACH Bugle and tuba
VIVIEN SIMON
Tenor, musical saw and piano

« Maëlle Dequiedt and Simon-Pierre Bestion, as musical director, took the text and music of *Stabat Mater* to give it a strongly contemporary tone. Result: a sort of euphoric baroque-rock opera. (...) This *Stabat Mater* is an invitation to a dreamlike and flamboyant journey. Big favorite. »

Mohamed Berkani, **France Télévisions - Rédaction Culture**

« This *Stabat mater* is an unclassifiable object made of repetitions, litanies, arias, anti-religious orations and “fugues” towards an impossible beyond. (...) The polyphony of references and sensations explodes the strict framework of narration, for the benefit of a musical theater which calls for a powerful and earthly feeling of joy. »

David Verdier, **Wanderer**

« The polyphonic arrangement allows us to discover the *Stabat Mater* with new ears: ours tend towards what they might recognize from the original composition, but savor the loops, the repetitions, the improvisations, the sudden atonality, the Latina metamorphosis, and the return to choral verticality. The emotion is born from the collective gesture, from this freedom from the score – almost everyone plays by heart –, from this placenta formed between the stage and the audience. The sound enters and leaves in flow joining the movements of these multi-instrumentalist-singers. It feels great to see and hear them. »

Opera Online

On tour
24/25



Production Centre International de Créations Théâtrales / Théâtre des Bouffes du Nord, Compagnie La Phenomena & Compagnie vocale et instrumentale La Tempête

Associated production Antipol (Théâtre d'Orléans / Scène nationale ; Le Manège, Scène nationale de Maubeuge ; Fondazione I Teatri, Reggio)

Coproduction Opéra de Lille ; Opéra de Reims ; Le Quartz, Scène nationale et Congrès de Brest ; MCA - Maison de la Culture d'Amiens ; Cercle des partenaires.

With the support of Centre national de la musique **Set construction realized by** the workshops of Opéra de Reims and **costumes by** the workshops of Théâtre National de Strasbourg.

La Phenomena and La Tempête are associated with Théâtre d'Orléans / Scène nationale. The show includes an extract of *Dysphoria Mundi* by Paul B. Preciado and of *La Vie matérielle* by Marguerite Duras

Premiered
on september 28,
2023



At Manège –
Scène nationale
de Maubeuge



In French



Duration : 1h30

STABAT MATER

2025

March 20 and 21

Opéra de Rouen

March 29

Palais des Beaux-Arts de Charleroi – Belgium

April 1

Théâtre de Caen

April 10 to 12

La Cité Bleue Genève - Switzerland

On tour
24/25



Premiered on
June 1,
2022



At Théâtre
National de
Nice



In French



Duration : 1h40

SANS TAMBOUR WITH NO FANFARE



© Jean-Louis Fernandez

Stage direction **SAMUEL ACHACHE**
Musical direction **FLORENT HUBERT**
Collaborative arrangements from Schumann's
lieder : Liederkreis op.39, Frauenliebe und Leben
Op.42, Myrthen op. 25, Dichterliebe op. 48,
Liederkreis op. 24
Composition by **ANTONIN-TRI HOANG,**
FLORENT HUBERT and **EVE RISSER**

To **GÉRARD LUTINIER**

Production Centre International de Créations Théâtrales / Théâtre des Bouffes du Nord & La Sourde
Coproduction Théâtre de Lorient - Centre dramatique national ; Théâtre National de Nice ; Les Théâtres de la ville de Luxembourg ; Théâtre de Caen ; Le Quartz, Scène nationale de Brest ;
Festival d'Avignon ; Points communs nouvelle scène nationale Cergy-Pontoise / Val d'Oise ; Festival Dei Due Mondi – Spoleto ; Opéra national de Lorraine ; Festival d'Automne à Paris ;
Le Parvis – Scène nationale Tarbes Pyrénées ; Théâtre + Cinéma Scène Nationale Grand Narbonne ; Le Grand R – Scène Nationale de La Roche-sur-Yon ;
With the support for a residency of creation from la vie brève – Théâtre de l'Aquarium, from Fondation Royaumont and Centre d'art et de culture de Meudon ; Cercle des partenaires
With the support of Centre national de la musique

“It all starts with a breakdown, that of a couple, their home and its history.

They talk or they sing it's kind of the same thing after all. The end of their
story is the beginning of ours, which is to build again on its own ruins.”

SAMUEL ACHACHE

Set design **LISA NAVARRO**
Costumes **PAULINE KIEFFER**
Light design **CÉSAR GODEFROY**
Dramaturgy collaboration
SARAH LE PICARD et **LUCILE ROSE**
Costumes and props assistant
ELOÏSE SIMONIS

By and with
SAMUEL ACHACHE, GULRIM CHOÏ,
alternately with **MYRTILLE HETZEL,**
LIONEL DRAY, alternately with **LAURENT MÉNORET,**
ANTONIN-TRI HOANG, FLORENT HUBERT,
SÉBASTIEN INNOCENTI, SARAH LE PICARD,
LÉO-ANTONIN LUTINIER, AGATHE PEYRAT

On tour
24/25 et 25/26



Premiered on
June 1,
2022



At Théâtre
National de
Nice



In French



Duration : 1h40

SANS TAMBOUR

WITH NO
FANFARE

2025

January 8 to 10

Centre Dramatique National de Tours – Théâtre Olympia

February 4 and 5

Le Quartz – Scène nationale de Brest

February 25 to March 9

Théâtre des Bouffes du Nord, Paris

March 12 to 15

Théâtre National de Bordeaux en Aquitaine

On tour
24/25 et 25/26



Premiered on
March 8,
2022



At Théâtre
des Bouffes du
Nord



In English
with subtitles



Duration : 1h10

SHAKESPEARE / BACH



Sometimes the memory comes back, bringing with it faces, names, bits of stories and sounds. From this place emerge sonnets of Shakespeare, sometimes distant from a penetrating presence. As if they were addressed to these faces or if they were the faces that told us them. The cello, through Bach's suites, brings back parts of memory and sculpts time.”

- SONIA WIEDER-ATHERTON

Stage direction and cello
SONIA WIEDER-ATHERTON
Voice **CHARLOTTE RAMPLING**

Light design **JEAN KALMAN**
Video **QUENTIN BALPE**
Sound design **ALAIN FRANÇAIS**
Sound creation **SONIA WIEDER-ATHERTON** and
ALAIN FRANÇAIS
French translation for the Sonnets **ANDRÉ**
MARKOWICZ and **FRANÇOISE MORVAN**
Props **MANON ISIDE**
Stage management and lighting **HÉLOISE EVANO**

On tour
25/26 et 26/27



Production Centre International de Créations Théâtrales / Théâtre des Bouffes du Nord
Coproduction Cercle des partenaires
In accordance with Les Visiteurs du Soir
With the support in residency by Théâtre Antoine Watteau - Nogent-sur-Marne

Premiered on
March 8,
2022



At Théâtre
des Bouffes du
Nord



In English
with subtitles



Duration : 1h10

SHAKESPEARE / BACH

2024

November 26

Opéra de Massy

On tour
25/26 et 26/27



Premiered on
January 11,
2022



At Athénée Théâtre
Louis-Jouvet, Paris



In French



Duration : 1h50



2 Molière Awards 2022 for:
"Stage direction" (Valérie
Lesort et Christian Hecq), and
"visual and sound creation"

LE VOYAGE DE GULLIVER

GULLIVER'S
TRAVEL



© Fabrice Robin

After Jules Verne's *20000 leagues under the sea* and *The Fly*, freely adapted from George Langelaan's novel and David Cronenberg's film, Christian Hecq and Valérie Lesort present *Gulliver's Travels*, an adaptation of the famous fantasy adventure story by Jonathan Swift. The only survivor of a shipwreck, Gulliver wakes up on the shore, besieged by tiny creatures who capture him and present him to the Emperor and his wife, the Empress Cachaça. A pacific giant, Gulliver observes the agitation of these people and the versatility of the mighty ones, their taste for power and war. Christian Hecq and Valérie Lesort seize this social and political satire and turn it into a hymn to difference, to the tempo of songs and original music. The Lilliputians are hybrid marionettes about 50cm tall: half actor, half marionette, little bodies with big heads, burlesque and ridiculous. Only Gulliver has his human size. Black box, object manipulation and visual inventions, in this bountiful story their universe deploys a wealth of imagination, sublimating its spicy and exhilarating irony.

A free adaptation of **JONATHAN SWIFT**'s novel by **VALÉRIE LESORT**
Stage direction **CHRISTIAN HECQ**
and **VALÉRIE LESORT**
Assistant stage direction **FLORIMOND PLANTIER**

Creation and making of puppets **CAROLE ALLEMAND**
and **FABIENNE TOUZI DIT TERZI**
Assisted by **LOUISE DIGARD**
and **ALEXANDRA LESEUR-LECOCQ**

Set design **AUDREY VUONG**
Costumes **VANESSA SANNINO**
Light design **PASCAL LAAJILI**
Music **MICH OCHOWIAK** and **DOMINIQUE BATAILLE**
Props **SOPHIE COEFFIC** and **JULIETTE NOZIÈRES**
Artistic collaboration **SAMI ADJALI**
Make-up creation **HUGO BARDIN**

With
EMMANUELLE BOUGEROL, RENAN CARTEAUX,
VALÉRIE LESORT, CAROLINE MOUNIER,
MATHIEU PEROTTO, PAULINE TRICOT,
NICOLAS VERDIER, ERIC VERDIN

On tour
24/25



Production Centre International de Créations Théâtrales / Théâtre des Bouffes du Nord, Compagnie Point Fixe **Coréalisation** Athénée Théâtre Louis-Jouvet
Coproduction Les Célestins, Théâtre de Lyon ; Théâtre de Caen ; Espace Jean Legendre – Théâtres de Compiègne ; Théâtre National de Nice ; Théâtre de Saint-Maur ; MA scène nationale – Pays de Montbéliard ; La Coursive, Scène Nationale de La Rochelle ; Bateau Feu – Scène Nationale Dunkerque ; Théâtre de Sartrouville ; Le Grand R, Scène Nationale de La-Roche-sur-Yon ; Théâtre Edwige Feuillère Vesoul
Action financed by Région Ile-de-France; **with the support of** Théâtre D. Cardwell, Draveil, and Fonds d'Insertion professionnelle de l'Académie de l'Union - ESPTL, DRAC Nouvelle-Aquitaine et Région Nouvelle-Aquitaine

avec le généreux soutien de
Aline Foriel-Destezet

Premiered on
January 11,
2022



At Athénée Théâtre
Louis-Jouvet, Paris



In French



Duration : 1h50

LE VOYAGE DE GULLIVER

GULLIVER'S
TRAVEL

2024 - 25

December 18, 2024 to January 4, 2025

Athénée Théâtre Louis-Jouvet, Paris

On tour
24/25



Premiered on
September 24,
2021



At Théâtre
de Lorient



In French



Duration : 45 min

CHŒUR DES AMANTS

LOVER'S
CHOIR



© Filipe Ferreira

Lover's Choir, by Tiago Rodrigues is a lyrical story of two lovers confronted with a life-limiting situation where oxygen is becoming scarce. Two actors/lovers tell us, simultaneously, slightly different versions of the same story, celebrating love when everything is questioned, but without knowing how to proceed with normality.

Text and stage direction **TIAGO RODRIGUES**

Set design **MAGDA BIZARRO** and **TIAGO RODRIGUES**

Light design **MANUEL ABRANTES**

Costumes **MAGDA BIZARRO**

Translation of the text **THOMAS RESENDES**

With

OCÉANE CAÏRATY or **ALMA PALACIOS** (alternately)

DAVID GESELSON or **GRÉGOIRE MONSAINGEON**
(alternately)

On tour
24/25 and 25/26



Production Centre International de Créations Théâtrales / Théâtre des Bouffes du Nord
Coproduction Espace 1789 / Saint-Ouen
With the support of Scènes du Golfe / Théâtres Arradon – Vannes
Lover's Choir is published at éditions **LES SOLITAIRES INTEMPESTIFS**

Premiered on
September 24,
2021



At Théâtre
de Lorient



In French



Duration : 45 min

CHŒUR DES AMANTS

LOVER'S
CHOIR

2024

September 14 and 15

Festival Seuls en scène, Hearst Dance Theater, Princeton – USA

November 5

Théâtre du Jura, Delémont – Switzerland

November 6 and 7

Théâtre Le Reflet, Vevey – Switzerland

November 12

Théâtre de Bressuire – Scènes de Territoire

November 15

Centre culturel Guy Gambu, Vernon

November 16

Espace culturel Boris Vian, Les Ulis

November 20 to 23

Le Quartz – Scène nationale de Brest

On tour
24/25 and 25/26



Premiered on
September 24,
2021



At Théâtre
de Lorient



In French



Duration : 45 min

CHŒUR DES AMANTS

LOVER'S
CHOIR

2025

January 7 and 8

Bonlieu Scène nationale Annecy

January 10

Cinéma Théâtre Les 3 Pierrots, Saint-Cloud

January 12

La Renaissance, Mondeville

January 14

Espace Brémontier, Arès

January 16 to 19

L'Idéal (Théâtre du Nord), Tourcoing

January 21

Théâtre de Montbéliard – MA scène nationale

January 23 and 24

Théâtre de Saint-Quentin-en-Yvelines, Salle Jacques Brel, Montigny-le-Bretonneux

January 27 and 28

La Comédie de Clermont – Scène nationale

January 30

Scène nationale du Sud-Aquitain - Salle Tanka, Saint-Jean-de-Luz

May 22 to 24

Théâtre-Sénart, Scène nationale

On tour
24/25 and 25/26



Premiered on
June 25,
2021



At Printemps
des Comédiens,
Montpellier



In French



Duration : 1h25

TEMPEST PROJECT



© Philippe Vialatte

Adaptation and stage direction **PETER BROOK**
and **MARIE-HÉLÈNE ESTIENNE**

Light design **PHILIPPE VIALATTE**
Songs **HARUÉ MOMOYAMA**

With
SYLVAIN LEVITTE, PAULA LUNA
FABIO MANIGLIO, LUCA MANIGLIO
MARILÙ MARINI, ERY NZARAMBA

On tour
24/25



The Storm is an enigma, it is a fable where nothing seems to be taken literally and if we remain on the surface of the room its hidden quality escapes us. One word that comes up very often in the play is the word “freedom” – And as always with Shakespeare the word is not used in an obvious way, it comes as a suggestion, it resonates throughout the play as an echo – Caliban wants his freedom, Ariel is not the same and for Prospero, he must free himself from the task he has inflicted on himself, revenge, and all that goes with it, and that prevents him from being free. Duke Prospero, immersed in his books, in search of the occult remained in his dreams and was betrayed by his brother. Arrived in exile on the island, one might think that he will find his freedom because he possesses the art of magic and can transform the elements as he pleases. But this magic does not belong to the human. A true man must not darken the midnight sun – nor take the dead out of their graves – nor trigger a terrible storm and take prisoner his former enemies. The desire for revenge devours Prospero, he will only forgive when he sees love – the love that his own daughter feels for the son of his enemy the King of Naples – invading and transforming the two young people. He must then face himself and his heart and decide that he must let magic, bury his baton, forgive the usurpers, especially his own brother, give Ariel and even Caliban their freedom, renounce the power that his magic gave him. To finally stand before us, humble, asking forgiveness. The last word in the play – probably the last word Shakespeare wrote – is the word Free.

- **PETER BROOK ET MARIE-HÉLÈNE ESTIENNE**

Production Centre International de Créations Théâtrales / Théâtre des Bouffes du Nord

Coproduction Théâtre Gérard Philipe, centre dramatique national de Saint-Denis ; Scène nationale Carré-Colonnes Bordeaux Métropole ; Le Théâtre de Saint-Quentin-en-Yvelines – Scène Nationale ; Le Carreau - Scène nationale de Forbach et de l'Est mosellan ; Teatro Stabile del Veneto ; Cercle des partenaires

The text "*Tempest project*", adapted by Peter Brook and Marie-Hélène Estienne from Jean-Claude Carrière's French version of *The Tempest* by William Shakespeare, was published in November 2020 by Actes Sud-Papiers.

Premiered on
June 25,
2021



At Printemps
des Comédiens,
Montpellier



In French



Duration : 1h25

TEMPEST PROJECT

2024

September 6 and 7

Alte Reithalle, Aarau - Switzerland

September 11 and 12

Théâtre de Coire - Switzerland

2025

March 14 to 29

Théâtre des Bouffes du Nord, Paris

On tour
24/25



Premiered on
January 8,
2020



At Théâtre
des Bouffes
du Nord



In French



Duration : 1h40



3 Molière awards for "visual creation", "best actor in a public theater play" (Christian Hecq) and "best actress in a public theater play" (Christine Murillo)

On tour
25/26



LA MOUCHE

THE
FLY



© Fabrice Robin

Freely based on the short story by **GEORGE LANGELAAN**
Adaptation and direction **VALÉRIE LESORT** and **CHRISTIAN HECQ**

Set design **AUDREY VUONG**
Light design **PASCAL LAJILI**
Sound creation and music **DOMINIQUE BATAILLE**
Guitar **BRUNO POLIUS-VICTOIRE**
Costumes **MOÏRA DOUGUET**
Visual artists **CAROLE ALLEMAND** and **VALÉRIE LESORT**
Assistant to the director **FLORIMOND PLANTIER**
Video conception **ANTOINE ROEGIERS**
Video projection **ERIC PERROYS**
Props **MANON CHOSEROT** and **CAPUCINE GROU-RADENEZ**

Production Centre International de Créations Théâtrales / Théâtre des Bouffes du Nord & Compagnie Point Fixe
Coproduction Les Célestins, Théâtre de Lyon ; Espace Jean Legendre – Théâtres de Compiègne ; Le Grand R, Scène nationale de La Roche-sur-Yon
« La Mouche » in *NOUVELLES DE L'ANTI-MONDE* from George Langelaan © Robert Laffont

« Yet another performance for Christian Hecq, his own actor-puppet. [...] He plays the game each instant, and it is obvious how much he enjoys this brain-teaser of transformations in plain view, studying the gracious movements of the insect, imagining little suggestive noises, controlling and moving each millimetre of his body. With such an actor, you take no risk in letting yourself be teleported to Théâtre des Bouffes du Nord. » - **LE MONDE**

« Between off-beat poetry and trash tenderness, the improbable cocktail shows humour that would not hurt a Fly, with a sincerity that hits the bull's eye. » - **LES INROCKUPTIBLES**

« Against the background of a metamorphosis as terrifying as longed-for, Christine Murillo and Christian Hecq perform a priceless mother and son duo, while Valérie Lesort and Stephan Wojtowicz pull the wool over our eyes playing a faded bimbo and a failed detective. »
- **LE JOURNAL DU DIMANCHE**

« The fantasy, the inventiveness, the madness of actors makes the Fly. (a French pun: "faire mouche" means to hit the bull's eye) » - **LE FIGARO**

With
JAN HAMMENECKER
CHRISTIAN HECQ, from Comédie-Française
VALÉRIE LESORT
CHRISTINE MURILLO

Premiered on
January 8,
2020



At Théâtre
des Bouffes
du Nord



In French



Duration : 1h40

LA MOUCHE

THE
FLY

2025 - 26

December 17, 2025 to January 4, 2026

Théâtre des Bouffes du Nord, Paris

On tour
25/26



Premiered on
September 17,
2016



At Théâtre
des Bouffes
du Nord



In French and
Italian spoken and
sung, with surtitles



Duration : 2h00

TRAVIATA

YOU DESERVE A
BETTER FUTURE



© Pascal Gély

With FLORENT BAFFI
DAMIEN BIGOURDAN
JÉRÔME BILLY
EMMANUELLE BRUNAT Clarinet
EMILE CARLIOZ Horn
RENAUD CHARLES Flute
ELISE CHAUVIN
or JULIETTE SÉJOURNÉ
JUDITH CHEMLA
MYRTILLE HETZEL Cello
BRUNO LE BRIS Double bass
GABRIEL LEVASSEUR Accordion
SÉBASTIEN LLADO Trombone
MARIE SALVAT Violin

After GIUSEPPE VERDI'S *Traviata*

Conception BENJAMIN LAZAR,
FLORENT HUBERT and JUDITH CHEMLA

Stage direction BENJAMIN LAZAR
Arrangements and musical direction FLORENT
HUBERT and PAUL ESCOBAR
Vocal direction ALPHONSE CEMIN
Set design ADELINE CARON
Costumes JULIA BROCHIER
Light design MAËL IGER
Make-up and hairdressing MATHILDE
BENMOUSSA
Assistant stage direction JULIETTE SÉJOURNÉ
Assistant set design NICOLAS BRIAS and FANNY
COMMARET

« She is miraculous. She is music. She doesn't play, she doesn't act, she doesn't embody. She is above and beyond, she is the music, she is the song, she is Violetta. Pallid complexion, supple silhouette, feverish gaze, Judith Chemla deeply moves us and imposes her luminous presence into the heart of this very special *Traviata*, based on Giuseppe Verdi. »

- LE FIGARO

« What we have just witnessed [...] is pure grace, a magic moment, rare, where theatre and music - and humanity - take the rising path in a single breath. » « Undoubtedly one of the most accomplished performances given at Théâtre des Bouffes du Nord in these past years. »

- LE MONDE

« Listening to Chemla [...] flitting between word and music gives a rare impression of what freedom on stage could mean. »

LIBERATION

« Musicians and actors-singers mingle on stage in a delightful and skilful mix of music, song and words. [...] Florent Hubert has, with infinite subtle delicateness, reduced Verdi's lush music to its quintessence.

» - TÉLÉRAMA

On tour
24/25



Production Centre International de Créations Théâtrales / Théâtre des Bouffes du Nord

Coproduction Théâtre de Caen ; Espace Jean Legendre, Théâtre de Compiègne – scène nationale de l'Oise en préfiguration ; Le Parvis – scène nationale de Tarbes-Pyrénées ; le Théâtre – scène nationale Mâcon-Val de Saône ; TANDEM scène nationale ; Théâtre Forum Meyrin/Genève ; Le Moulin du Roc – scène nationale de Niort ; Théâtre de l'Incrédule ; Cercle des partenaires des Bouffes du Nord **Action financed** by la Région Île-de-France **With the support of** SPEDIDAM and l'aide d'Arcadi Île-de-France **With the artistic participation of** Jeune théâtre national

Set construction by Ateliers du Moulin du Roc – scène nationale de Niort **Le Théâtre de l'Incrédule is supported by** la Région Normandie

Premiered on
September 17,
2016



At Théâtre
des Bouffes
du Nord



In French and
Italian spoken and
sung, with surtitles



Duration : 2h00

On tour
24/25



TRAVIATA

YOU DESERVE A
BETTER FUTURE

2024

November 14	Espace Marcel Carné, Saint-Michel-sur-Orge
November 16 and 17	Théâtre-Sénart, Scène nationale
November 20	Le Théâtre, Scène nationale de Saint-Nazaire
December 3	Théâtre du Jura, Delémont – Switzerland
December 6 and 7	Bonlieu Scène nationale Annecy
December 14	Théâtre Le Reflet, Vevey – Switzerland
December 17 and 18	La Cité Bleue Genève – Switzerland

Premiered on
September 17,
2016



At Théâtre
des Bouffes
du Nord



In French and
Italian spoken and
sung, with surtitles



Duration : 2h00

TRAVIATA

YOU DESERVE A
BETTER FUTURE

2025

April 28 and 29

Teatro Cucinelli - Solomeo, Italy

May 17

Festival Floréal musical – La Rotonde, Thaon-les-Vosges

May 20

Le Manège - Théâtre François Ponsard, Vienne

May 23

Biennale Là Haut - Le Moulin à Café, Saint-Omer

On tour
24/25



Season
2024  2025

-
- Executive director **SOPHIE HOULBRÈQUE**
sophie.houlbreque@bouffesdunord.com
 - Head of production and booking **MARA PATRIE**
mara.patrie@bouffesdunord.com / 01 46 07 32 58
 - Booking manager **PIERRE BOUSQUET**
pierre.bousquet@bouffesdunord.com / 01 70 64 22 40