

théâtre les tanneurs

season 2010/2011

/ diffusion /

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www.lestanneurs.be

théâtre les tanneurs

History and singularity

The building in which Théâtre Les Tanneurs is established is a mosaic of many buildings which have had different functions and have been modified individually in the course of time. It has an industrial past, like many other buildings in neighborhood.

Here, in 1984, Philippe Van Kessel and his team establish the new Atelier Sainte Anne. The building comprises the administration rooms and the restaurant, Le Petit Chien, which becomes a meeting place for many artists. Two years later, a polyvalent room for theater, expositions... is achieved.

In 1989, new manager Serge Rangoni and Atelier Sainte Anne begin a new story, combining theater, dance, visual arts, expositions and meetings. Their goal is to promote young Belgian creation.

After an important renovation of the atelier, Geniève Druet takes over the management and the atelier becomes Théâtre Les Tanneurs. The new team develops a demanding artistic policy, focused on theater and dance. Their main concern is to create a real meeting place between artists and audience. The theater provides a great space of liberty for artists by accompanying them on their creative journey during four years or longer (residences and accompaniment).

Xavier Lukomski, manager from 2005 to 2009, chooses artists who seek new forms of aesthetics and of contact with the audience. Therefore, the theater develops activities destined to circulate the image of an open space. This also means ease of access: access to meeting, access to initiative, achieved by democratic prizes and the will to literally make the neighborhood "enter" the theater. Xavier Lukomski is the initiator of the "Neighborhood Projects": professional shows elaborated by the inhabitants of the neighborhood in collaboration with a confirmed artistic team (*Le Grand Bal des Marolles*, *Tout le monde s'appelle Martine*, *Valse de familles*, *Les hommes quand même (provisional title)*, *Louis et Nous et 3,9 sur l'échelle de Richter*).

David Strosberg, nominated manager of Théâtre Les Tanneurs in January 2010, wishes to perpetuate the involvement of the theater in the social and educative life of Brussels. Workshops, Spectator Committees and Neighborhood Projects will be developed even further, and a particular care will be given to the relation Théâtre Les Tanneurs harbours with schools. It is the theaters wish to support contemporary theatrical creation. And to attract an even wider audience, the theater wishes to open a whole lot of doors to the world of contemporary creation. Multiplicity of form, multiplicity of themes and diversity are there to assure that there's space for all kinds of interests at the theater.

Since its creation, Théâtre Les Tanneurs is an open space for artists, whether they are resident artists or hosts.

Two types of residences

Artistic residences

The first artistic residences at Théâtre Les Tanneurs took place between 2000 and 2003, with Xavier Lukomski and Françoise Bloch. The theatrical company for young audiences Théâtre du Tilleul was artist-in-residence between 2004 and 2007. From 2000 to 2006, Théâtre Les Tanneurs hosted the theatrical group from Brussels Transquiquennal, as well as the choreograph Michèle Noiret who created amongst others *Mes jours et mes nuits* (2002) and *Territoires intimes* (2004)...

From 2006 to 2010, stage director Xavier Lukomski and choreograph Karine Pontiers have been artists-in-residence. Zouzou Leyens, stage director and stage designer has also been welcomed to the theater between 2006 and 2009. Karine Pontiers is no longer a resident artist at Théâtre Les Tanneurs but is now part of the administrative residence and is still quite present on the agenda. In April 2011, she will present her three solos: *babil*, *havran* and *Fidèle à l'éclair*.

This year, Théâtre Les Tanneurs welcomes two new artists-in-residence. One of them is choreographer, the other is stage director: Johanne Saunier/JOJI Inc. and Armel Roussel/[e]utopia3.

Johanne Saunier and the founding stage designer of the Wooster Group Jim Clayburgh created their company JOJI Inc. in 1998. Their interest lay in the place the body occupies in a space constructed of architecture and technology, and how this body exists in the "cultural" multimedia environment. Many of their shows have been and will continue to be created in collaboration with living composers seeking sound landscapes which reflect how contemporary music influences choreographic creation. In her choreography *Line of Oblivion*, presented in September 2010, Johanne Saunier dances in the company of actors and musicians, on a text by Carlos Fuentes.

Armel Roussel created Utopia in 1996 to celebrate his first theatrical production (Roberto Zucco). He then transformed it to Utopia2 in 2002 for *Notre Besoin de Consolation est Impossible à Rassasier* (KunstenFestivalDesArts). Today, to celebrate the artistic residence at Théâtre Les Tanneurs, a new name has been given to the company: [e]utopia3. More than ever in Armel Roussel's work, [e]utopia3 presents itself as a period of "moulding reality". It is no reproduction of reality, but a scenic recreation of it. In December 2010, Armel Roussel will direct *Ivanov Re/Mix*, a mix of different versions of Chekhov's *Ivanov* and texts written by the entire artistic team about questions such as commitment, identity and emotions.

Administrative residences

Since an administrative building was placed at the theaters disposal in 2006/2007, Théâtre Les Tanneurs offers administrative residences to programmed artists and companies as well as artists who need to achieve their work in optimal circumstances.

Those residences consist in providing fully equipped work stations and easy means of communication for free. The duration depends on the project. The companies are also offered professional support for the guidance of their artistic project.

This season, Théâtre Les Tanneurs is pleased to welcome following artists and companies:

La Dame de Pic/Karine Ponties, Sur le fil/Vinciane Geerinckx, La Fabrique Imaginaire/Eve Bonfanti et Yves Hunstad, Groupe en fonction/Arnaud Pirault, Transe en danse/Coline Billen, Maison éphémère/Guy Theunissen et Brigitte Bailleux, When i'm good i'm very good but when i'm bad i'm better/Lucille Calmel, INTITHEATREINTI,/Didier Poiteaux, Married!/Selma Alaoui, Armel Roussel/[e]utopia3, Johanne Saunier/JOJI Inc., Lula Béry/Barbara Sylvain.

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A little more information...

the theater

The theater is 27 meters long and 15 meters broad.
There are 198 seats.

A technical file is available on demand. Please contact :
Frédéric Gossiaux, technical director > +32 (0)2/213 70 80 / fred@lestanneurs.be
or on our website www.lestanneurs.be

your broadcasting contacts

David Strosberg

Artistic Director
david@lestanneurs.be

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Elodie Beauchet

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The « **diffusion** » pages are available on our website www.lestanneurs.be. You can download the descriptive files of the shows broadcasted by Théâtre Les Tanneurs, as well as the tour calendar.

In the context of our collaboration with **Wallonie-Bruxelles Théâtre/Danse**, we offer weekends for programmers. On this occasion, WBT/D takes your night at the hotel in charge. Please contact us for more information.

Théâtre Les Tanneurs

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Administration

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Reservation

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Théâtre Les Tanneurs is subsidised by La Communauté française Wallonie-Bruxelles and is part of the network Scènes chorégraphiques de la Commission Communautaire française de la Région de Bruxelles-Capitale. Théâtre Les Tanneurs is supported by La Ville de Bruxelles and Le CPAS de la Ville de Bruxelles. Supported by Wallonie-Bruxelles Théâtre et Danse (WBT/D) and Wallonie-Bruxelles International (WBI).

LINE OF OBLIVION

Based on the novel *La Raya del Olvido* of Carlos Fuentes

Johanne Saunier / Jim Clayburgh / Arturo Fuentes / JOJI Inc.

piece for viola d'amore, 2 clarinets, dancer, actor electronic and video - Text and voice of Mexican writer Carlos Fuentes

from 21th to 25th of September 2010 - Théâtre Les Tanneurs (Brussels / Belgium)



© Photo: Arturo Fuentes

Line of Oblivion

... on tour

1st March 2011

> Festival Les Hivernales - Avignon (Fr)

21th April 2011

> Tirol Osterfestival (Aus)

Contact

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Contact JOJI Inc.

Pierre Laurent BOUDET

Production & Diffusion

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"...Then I see what I should see. I see a line at my feet. A luminous stripe, painted a phosphorescent color. A line. Boundary. A painted stripe. It's the only thing shining. What is it? What does it separate? What does it divide? I have nothing but this line to orient me. And yet I don't know what it means..."

Extract from the novel "The Line Of Oblivion" from the book *The cristal frontier* of Carlos Fuentes, 1999.

Everyone lives with a knowledge of a border. A surveillance wall is now always there, no longer a metaphor but a real part of many lives. The line described by Carlos Fuentes is not only a line on the ground, a division between countries, but a broken line between generations? Cultures? North and South? A broken line of memory?

The questions he asks are asked at many frontiers. The answer, if there is one, is global but often another punch line.

Choreography, performer : **Johanne Saunier**

Composer : **Arturo Fuentes**

Direction, stage design and lighting : **Jim Clayburgh**

Actor : **François Beukelaers**

Assitant : **Cécile Goossens**

Costume designer : **Claire Farah**

Viola d'amour : **Garth Knox**

Bass clarinets : **Ricardo Matarredona, Benjamin Dieltjens (Ensemble Ictus)**

Design sonore / Sensor technology : **Marc Doutrepoint**

Video artist : **Erik Parys & Pablo Diartinez**

A production JOJI Inc. in coproduction with the Théâtre Les Tanneurs (Brussels - Belgium), Espace des Arts - Scène Nationale de Chalon-sur-Saône (France), Osterichfestival Tirol (Innsbruck - Austria), Scène Nationale de Cavillon (France), CECN (Mons - Belgium), Ministère de la Culture de la Communauté française de Belgique, WBI and WBT/D.

Johanne Saunier / JOJI Inc. is associated artist of Théâtre Les Tanneurs.

JOJI Inc.

JOJI Inc. is a choreographic and scenographic focused company created by Johanne Saunier and Jim Clayburgh in 1998, that examines how architecture, and technology surround the human body. In the past 11 years, JOJI Inc. produced 12 pieces which examined how these ideas can be reflected in film, video, sound, music, design and movement when placed in a performance context. Many of these pieces have and will continue to segue with living composers.

JOJI Inc. has a residence and is associated artist of Théâtre Les Tanneurs, Brussels from 2010 for the next 5 years.

Johanne Saunier

For over ten years (1986-1998), Johanne Saunier performed in the ROSAS Company, directed by Anne Teresa De Keersmaeker. She performed in Bartók/Aantekeningen, Mikrokosmos, Ottone Ottone, Stella, Achterland, Erts and several films based on her choreography with ROSAS. She teaches at the Parts school.

Since July 2004, the project *Erase-E(X)* has become the central project of Joji Inc. This project is a Russian-doll like collaboration with various guest artists from diverse horizons; from the Wooster Group from New York to Anne Teresa de Keersmaeker and Georges Aperghis for a vocal composition or a video creation by Kurt d'Haeseleer.



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Elodie BEAUCHET / Diffusion

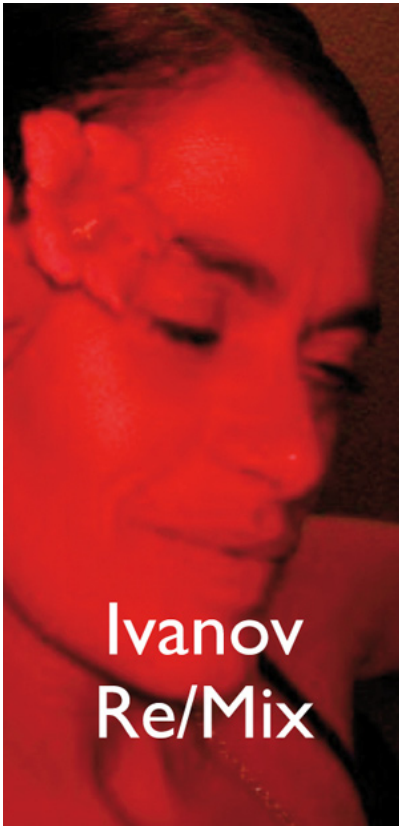
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IVANOV RE/MIX based on *Ivanov* by Anton Chekhov

Armel Roussel / [e]utopia3

From the 7th until the 11th and from the 14th until the 18th December 2010
at Théâtre Les Tanneurs (Brussels/ Belgium)



© Photo : Armel Roussel

***Ivanov Re/Mix* : upcoming dates**

> GRÜ / Théâtre du Grütli
(Genève / Switzerland)
from the 12th until the 17th April 2011

The "**big format**"-version will be going on tour during the 2011/2012 season at these locations :

> manège.mons (Mons-Belgium)
from the 25th until the 30th October 2011

> Théâtre de la Place (Liège-Belgium)
from the 15th until the 19th November 2011

> Maison de la Culture d'Amiens (Amiens-France) : coming soon

Contact

[e]utopia3

in-residence at Théâtre Les Tanneurs.

Tanner Street 75-77
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www.utopia2.be

Gabrielle Dailly
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In his play *Ivanov*, written in 1887, Chekhov builds a close relation between private sphere and History. How can intimacy be a part of History, and more importantly how does History seep into our intimacy? Are we free to make our own choices, including love, or are we determined by the social context we live in, including love and friendship?

Armel Roussel and his company [e]utopia3 lay hands on these questions dear to them, and bring to us a new variation of Chekhov's *Ivanov* by mixing the two existing versions of the play, different translations and a number of new texts they've written for the occasion.

According to the stage director, Chekhov's 20th century style evokes the Nouvelle-Vague: it captures life, it isn't a representation of life yet it presents life, it doesn't play life.

Ivanov Re/Mix is presented this year at Théâtre Les Tanneurs in its "intimate" version: all technical aspects are taken in charge by the artistic crew. A "big format" version will be brought into life, supported by external technical assistants... To be continued.

With : **Selma Alaoui, Arnaud Anson, Yoann Blanc, Nathalie Borlée, Lucie Debay, Philippe Grand'hénry, Julien Jaillot, Sofie Kokaj, Nicolas Luçon, Melchior Minne, Vincent Minne, Armel Roussel, Sophie Sénécaut, Uiko Watanabe**

Artistic trainee : **Arthur Egloff**

Set design, adaptation and direction : **Armel Roussel**

Technical Director and Light Designer : **Nathalie Borlée**

Make-up advisor : **Zaza Da Fonseca.**

Created by Armel Roussel / [e]utopia3 in co-production with Théâtre Les Tanneurs (Brussels / Belgium), Théâtre de la Place (Liège / Belgium), manège.mons (Mons-Belgium). With the help of the Ministry of the French Community Wallonia-Brussels – Theater Department and Wallonia-Brussels Théâtre/Danse (WBT/D). Supported by Théâtre du Grütli (Genève / Switzerland) and the Maison de la Culture d'Amiens (Amiens-France).

Armel Roussel / [e]utopia3 is the artist-in-residence at Théâtre Les Tanneurs.

[e]utopia3

Armel Roussel and [e]utopia3 are Théâtre Les Tanneur's newest guests. This is an opportunity to confirm the political nature of Roussel's artistic project and to enter this new phase: Utopia2 now becomes [e]utopia3!

The stage director inaugurates his artistic residency with *Ivanov Re/Mix*, an updated mix of the two versions of Chekhov's *Ivanov*: *Ivanov "Comedy in four acts"* (1887) and *Ivanov: "Drama in four acts"* (1889).

Chekhov's writings present themselves as an ideal pretext to deepen themes dear to Armel Roussel, themes he already started exploring in his earlier plays (such as *Si Demain vous déplaît*, at Théâtre Varia in Brussels in 2009) : the "how-to-live-together" question, the dualities between hope/despair, optimism/pessimism, individual/collective, engagement/disengagement, private/public...

Armel Roussel's previous shows (*Roberto Zucco* in 1996, *Les Européens* in 1998, *Notre Besoin de Consolation est Impossible à Rassasier* in 2002, *Hamlet (version athée)* in 2004, *Pop ?* in 2005, *Fucking Boy* in 2007, etc.) were created in Belgium, presented in Switzerland, Spain, Portugal and were all performed in France.

The stage director's other activities include scenography, writing, playing and teaching theater.



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RUE DU CROISSANT

Philippe Blasband / Mohamed Ouachen

From 25th to 29th of January & from 1st to 5th of February 2011 -Théâtre Les Tanneurs (Brussels/Belgium)



© Photo : Danny Willems

Erika, Martine, Rachid, Augustine, Dylan, Hector, Anne, Amélia, André, Désirée but also Tchoupi the cat and lots of others. What have they got in common? They all live in the Rue du Croissant, a typical street in Brussels, which is to say atypical, or better – should the word exist – “utypical!”

What happened in the Rue du Croissant ? Was it an accident, a mugging, an attack or was it just a cry, a moan, a laugh? Whatever it was, everyone heard something, the same thing or another thing. On the scene, Mohamed Ouachen embodies the inhabitants of *Rue du Croissant* to tell their various versions of the sound, in a lightning fast monologue which introduces a hundred characters.

The creation of *Rue du Croissant* started with a conversation. Philippe Blasband was impressed by Mohamed Ouachen's actor performance in his one-man-show *Djurdjurassique Bled*, directed by David Strosberg. When the show was over, he came up with the idea to write him a monologue worth his talent: a stand-up comedy with a hundred characters. The idea remained at the back of David Strosberg's head until he became manager of Théâtre Les Tanneurs, which provided the opportunity to unite the two artists on a single project. We are now proud to present... *Rue du Croissant*.

Text : **Philippe Blasband**

With : **Mohamed Ouachen**

Coach / external advise : **David Strosberg**

Scenography en light : **Reynaldo Ramperssad**

Scenography en costumes : **Ann Weckx**

A coproduction of Théâtre Les Tanneurs and KVS.

Teaser...

I was going home after having run some errands at the Delhaize, bread, cheese, light bulbs, and I was thinking of Sharon and Jerry, Sharon's first husband who turned out to be her half-brother – though none of them knew when they got married – how fortunate they didn't have children, come to think of it! – but however, when Sharon learned about Vikky, the twin sister of Sue, the nurse who took care of Randy before he died of cancer and who I believe to be a total slut, were it just because she dated the two McIntyre brothers – no, the three, she also dated Benjy, Benjamin McIntyre – I was thinking about all this, carrying my two shopping bags, when I suddenly heard a cry. I turned my head (...).

JEAN-MARIE LEMERS, 37 YEARS OLD, 137 RUE DU CROISSANT, THIRD FLOOR, 125 M FROM IMPACT

Mohamed Ouachen

With *Rue du Croissant*, Mohamed Ouachen introduces the very first stand-up comedy at Théâtre Les Tanneurs. David Strosberg noticed him for his great skillfulness at interpreting very different characters in an intelligent and tasteful way. He is well known for his one-man shows (*Je ne suis pas là pour foutre la merde*, *Boumkoeur* by Rachid Djaidani, *Flashback*, *Djurdjurassique Bled* by Mohammed Fellag amongst others...), and is talented in many other ways, such as directing...

Next dates...

At KVS / Koninklijke Vlaamse Schouwburg (Brussels / Belgium) – **Dutch surtitles**

> from 16 until 19.02.2011 at 20.30h

> 23.02.2011 at 20.30h

> 24.02.2011 at 12.30h

> from 24 until 26.02.2011 at 20.30h

> 27.02.2011 at 15.00h

Philippe Blasband

Philippe Blasband was born in Teheran from an Iranian mother and a Belgian father with Jewish Polish-Austrian roots. He has lived between England, the United States, Belgium and Iran, until the Iranian revolution of 1979. He then settled in Belgium, and studied film editing at the INSAS. Since then, he writes film scenarios : *Une liaison Pornographique*, *Le Tango des Rashevski*, *La Femme de Gilles*, *Thomas est amoureux*. Plays: *Les Mangeuses de Chocolat*, *L'invisible*, *Les Témoins*. Novels : *De Cendres et de Fumée*, *Johnny Bruxelles*... He also directed some of his own plays and made various films (*Un honnête commerçant*, *La couleur des mots*, *Coquelicots*, *Les maternelles*).



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