

by

FABRICE
MURGIA
DOMINIQUE
PAUWELS

THE MEMORY OF TREES

GHOST ROAD CYCLE

with

JOSSE DE PAUW

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ARTARA

LOD
muziektheater

THE MEMORY OF TREES

CREDITS

LOD & Cie Artara / Fabrice Murgia & Dominique Pauwels

Création Studio Théâtre National Wallonie-Bruxelles

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THE MEMORY OF TREES

TOUR DATES 2019-2020

12.09.2019	(premiere) THÉÂTRE NATIONAL WALLONIE-BRUXELLES (BE)
13-22.09.2019	THÉÂTRE NATIONAL WALLONIE-BRUXELLES (BE)
20.11.2019	THÉÂTRE JEAN VILAR Vitry-sur-Seine (FR)
16-17.01.2020	THÉÂTRE JOLIETTE Marseille (FR)
22-23.01.2020	NTGENT Ghent (BE)
30-31.03.2020	FESTIVAL MYTHOS Rennes (FR)



THE MEMORY OF TREES

THE MEMORY OF TREES (2019)

INTRODUCTION

And the secret to keep an entire city at bay. Not a ghost town because life animates this mysterious city. However silence envelops not just its schools, its parks, its hospitals, but even its name. And it spreads to its fields, its river and to its children's laughter.

In the heart of this place not found on any map, thousands of people are forced to maintain this enormous secret. And those who present even a shadow of treason pay for it with their lives. Others, manipulated, are convinced they are protecting the country by supporting the lie. Together they preserve a vast industrial state and keep quiet about an unheard of environmental catastrophe.

One could think this story is straight out of science fiction. But it isn't. This secret city and its abuses are part of our world. Even if humankind tries to muzzle the truth, the memory of the trees remain, those of the consciousness that rises and denounces this heavy decades-old screed.

Travelling is an integral part of Fabrice Murgia's art. The Ghost Road cycle has taken him to singular places where camera on his shoulder he has recorded faces, testimony and encounters. **THE MEMORY OF TREES (GHOST ROAD III)** is part of this process. The show's team has walked these hostile lands and with Josse De Pauw as story teller/historian, it offers us the unmentionable in music and poetry.



GHOST ROAD cycle

INTRODUCTION BY FABRICE MURGIA

Each performance of the GHOST ROAD CYCLE begins in an almost entirely deserted place. Over the course of this journey our team carries out an investigation into the last human beings who inhabit these places. The composer DOMINIQUE PAUWELS and the actress of the two first parts, VIVIANE DE MUYNCK, took part in each trip in order to weave the story, to inspire a narrative thread perpetually going back and forth between the world which is being visited and that of a suspended everyday life which we leave behind us for the time of the journey.

On the set ghosts remain: an actress whose mind wanders between here and over there, a musical choir, returning from this 'almost disappeared' world, as well as a hazy screen on which faces and landscapes will reappear, the video trace of an enquiry into truths already distorted by time. On the set, each of these elements responds to one another in a polyphonic fabric, inspired by the classic structure of the ROAD MOVIE.

The Road Movie developed sharply in the era during which the automobile was being invented, as a need to depart towards the deserts facing a world which is changing and becoming industrialised. It is the genre of escape. In it we find the epic form, the notion of a rite of passage, but first and foremost this genre leads us from one point to another with no brutal rebounds, in remaining concerned with the suspension of time, of the rhythm of the deserts which it crosses.

In GHOST ROAD I, we roamed back and forth across a route in the United States, and we stopped off at several villages within a single desert. As if by means of helping us to wrap up our story, this route led us along the edge of the American continent, to Bombay Beach, an abandoned coastal resort, in which the fish of an artificial lake, in former times poorly thought through by industrialists, had only the time to reproduce before dying. The park has been closed, everybody has forgotten Bombay Beach, but life remains there, still dedicated to this perpetual fate.

In Chile, in CHILDREN OF NOWHERE (GHOST ROAD II), we started by taking former inmates back to the prison in which they had been incarcerated forty years ago, in the middle of the Atacama desert, before completing the journey back here, within the Chilean diaspora and its children, born here or on route, with a muddled identity constantly searching for a confiscated culture.

The third production of the Ghost Road Cycle, brought us to the city of OZIORSK, in Russia. Here, we follow the footsteps of people who have been living their entire life in this forbidden city. Generations after generations, the existence of the secret city of Oziorsk is passed on on their children, even long after the end of the Cold War.

- FABRICE MURGIA

THE MEMORY OF TREES

DOUBLE INTERVIEW WITH FABRICE MURGIA & DOMINIQUE PAUWELS

THE MEMORY OF TREES is the third part in a series of productions that began with GHOST ROAD, followed by CHILDREN OF NOWHERE. What fundamental thematic and design principles apply?

FABRICE: So this is the third part in a series of productions – we haven't decided on a final number yet – that we collectively refer to as the Ghost Road cycle. For each of the pieces the idea is that we travel to some place in the world and meet the people that live there, with the underlying question of why they live in that particular place and why they want to stay there. Because these are all very unique places. For GHOST ROAD, we travelled to ghost towns in the United States and met people that live near the old, disused Route 66, in complete harmony with their environment, as if they themselves were poignant reflections of the demise of the 'American Dream'. For CHILDREN OF NOWHERE, we delved into a topic a lot more politically sensitive: we travelled to the town of Chacabuco, in the Atacama Desert in Chile. It is home to an old saltpeter mine where they established a concentration camp under Pinochet. We met former residents of the town, who were subsequently imprisoned in their own houses. In the background we ask the question about human resilience and returning to places that have a special meaning.



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For THE MEMORY OF TREES, the topic is completely different: we are focusing on the existence of a closed city. To this very day there are these secret places in Russia, which people refer to as 'closed cities' – in fact they also exist in the US. They are direct offshoots of the Cold War. Most of the cities serve as military-industrial complexes, so they are closed off to the outside world for reasons involving military secrecy, often in relation to nuclear weapons. We travelled to the south of the Ural Mountains, to the area surrounding Ozyorsk, a city with just under 100,000 inhabitants. This city is still closed due to its proximity to the Mayak site, which was one of the largest plutonium production centres during the Cold War. It remains until this day an important factory in which civil as well as military nuclear waste is treated. The inhabitants are in fact allowed to leave the city, but they prefer to stay because of their patriotic conviction. We were not allowed to enter the city, but we did meet a number of residents - which was very exciting.

This project revolves around mysteries and secrets, as well as a secret within the secret. In this city, in 1957, one of the three worst nuclear disasters in the world took place – after Chernobyl and Fukushima. It is called the Kyshtym disaster, after the name of the only known city in the area, because the Soviets kept the incident a secret. The people living in this city have a better life than most other Russian cities. They possess more material resources, there is greater wealth and more entertainment... However, they die very young, as if they are living in a toxic paradise. It is a truly mysterious place – for us, of course, but also for the people that live around the city and are oblivious to what is going on in there. They were totally unaware of the events of 1957, which nonetheless had a huge effect on their health as well as on their lives in general, and will do so for many generations. You could say that these people live in the 'suburbs' of the closed city, right on its doorstep but yet firmly on the outside. These are farmers from the Southern Ural whose living conditions are already tough and challenging. Moreover, they have to contend with a lack of recognition and scarce compensation from the State for the irreversible damage they have suffered from the radioactive fallout after the disaster.

In terms of form, it is also a musical theatre production, just like the two previous pieces. Can we assume that the text and music are genuinely written together?

FABRICE: Yes, the music and the text form a whole and were created together from the very beginning. We address diverse themes at the same time, each in our own language. This kind of collaboration is complex because the time lapse differs. For example, music theatre is not created in the same way as an opera. In an opera you have a libretto and the time is fixed, because there's the music. Here it's about symbiotic creation, starting with the shared experience of our

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journey and our encounters. Afterwards we have to superimpose the two layers of our written work, one for the stage and one for the music. We have to agree on a working method, so that we can arrive at a common, symbiotic time lapse for the witnesses on video, the music and the actor's performance on stage.

DOMINIQUE: And the 'real' time of the theatre is totally different from the 'relative' time of the music.

Will the music also be performed live?

FABRICE: We are still in the project's start-up phase wherein anything can change, but for now our idea is that Dominique stays on stage, so that we create a close interaction between the music and the acting. We want to avoid falling into a mere sequence of music, followed by theatre, then more music, more theatre and so on. What we want to create are modules that fit seamlessly together. On stage actor JOSSE DE PAUW, fully controls the play. He presents the major ethical questions about nuclear energy on a personal and human level. (*Displays an image of an interior filmed in Russia*). Dominique and I experienced the same emotions when we entered the home of a man who lives on the banks of the Techa River, a river contaminated by radioactive waste. This man in his little house by the river has his own history that is, beyond his control, linked to the 'major' history, that of the Russian nuclear arms race and the Cold War. That's what we are keen to convey: the coexistence of the human tragedy of an individual and of the major dramas on a global scale. It's about the story of that little man with his desires and grievances as opposed to the serious ambitions and the arrogance of humanity.

What does the piece's title, THE MEMORY OF TREES, refer to?

DOMINIQUE: I always try and search for the visual and poetical dimension in a performance; this also constitutes the space in which the music is given room. In Russia we drove a lot of long distances by car and crossed vast forests. There are beautiful forests that are flourishing, despite what we know about the ever-present radiation and contamination. Very occasionally you come across a small, rusty sign that reminds you this is a hazardous, radioactive area, but the trees and forests are so lovely and grow as if everything is perfectly normal.

FABRICE: And yet it is probably one of the most contaminated places on earth.

DOMINIQUE: Yes, if you stay in the forest for too long, you could die – it's as simple as that. And yet those vast birch forests are absolutely stunning, completely white... Perhaps the trees are happy they are rid of the people, we said to each other. Because nobody lives there, and there are hardly any animals. Well, all the animals died just after the disaster. And those trees lived through it all, they saw everything, they are ancient... They were there before the disaster and will survive long after we are gone... And when you see them you realise that it's not such a bad thing that there are no people residing there any more.



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So, could we say the music is the voice that expresses the trees' point of view?

DOMINIQUE: Not really, the music is on a more general, poetic level.

FABRICE: This aroused our interest in the theories – or rather the recognised scientific insights – on the way in which trees 'think', communicate with each other, and act in solidarity... PETER WOHLLEBEN'S THE HIDDEN LIFE OF TREES, for example, enthralled us. It's about how trees use their creaking and intricate root system to talk to each other, warn each other. On the one hand we look at the secrecy and hidden world of the closed city; we see it through the eyes of a scientist

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that studies the past and tries to find out why everyone dies so young. On the other hand, nature and the forests are like witnesses of the history of man. You can't keep any secrets from the trees. If the man on stage (Josse De Pauw) were to begin deciphering the language of the trees, he might be able to understand what really happened. The information that originates from the trees – of which he receives fragments – will be shaped by our interviews with the village residents near Ozyorsk.

DOMINIQUE: For THE MEMORY OF TREES we wanted to do something other than documentary theatre, which was prominent in the first two productions of the Ghost Road cycle. Although the methodology remains the same: we travelled to Russia and conducted interviews with people that were connected in some way to the disaster that occurred in 1957, or to the closed city. However, the interviews will be at the service of the story told on stage, in a dialogue with JOSSE DE PAUW. Josse will play the role of the scientist mentioned above, who strives to decipher the language of the trees. To make this language theatrical, it will be expressed graphically with motifs that are drawn in the sand using frequencies.

Will it be a kind of monologue?

FABRICE: The two previous pieces clearly belong to the realm of documentary theatre. VIVIANE DE MUYNCK narrated and conjured up a dreamlike atmosphere by mixing elements of her own life with her journey, and the audience saw a documentary video we screened at the same time. In this production we omit the video screen and also the fourth wall created by the presence of the actor/narrator. We use a composition such as that of a scientist commenting on the outcome of his research. He records it all in the privacy of his laboratory and the spectator witnesses that, perhaps through headphones we will distribute to the audience. I would like the atmosphere in the room to be very intimate, with Josse talking to himself while making his discoveries. This means there will be a relatively cinematic approach that evokes the concept of the 'secret', as a result of the mumbling and the monologue, and in fact through the scenography as a whole.

Can you already tell us something about what we will actually see?

FABRICE: Well, it's still a bit soon for details, but a number of conceptual directions have already developed. Since I directed SYLVIA I feel that I have taken a step forward. In this production I have explored different narrative forms and I want to go in different directions, to find other ways of constructing and telling stories. For THE MEMORY OF TREES, I want to tackle the relationship between the stage and the room. To create an extremely intimate connection, almost touching the main character. And not only in terms of physical proximity, but also through the other senses. Hearing, for example: hearing Josse breathe as if we are inside his head. Or through the story's structure, because it reaches us in fragments that appear 'real', because 'real people' are speaking in the videos, yet the fragments remain cryptic and mysterious, and you wonder to what extent they are true until the very end. As far as we are concerned, it all boils down to convincing the audience to join the scientist in his search, to differentiate between what is true and what is not...

Will the interviews be the only documentary sources or will you use other sources as well?

FABRICE: We will also use archive images: some of them are horrific, the kind that take root in the collective unconscious.

Does this mean we can expect a somewhat 'vintage' design?

FABRICE: Russian vintage? Why not?

- INTERVIEW BY CÉCILE MICHEL, THÉÂTRE NATIONAL WALLONIE-BRUXELLES

THE PRESS ON THE MEMORY OF TREES

'It is nice to see Murgia so inclined in wanting to raise awareness among his audience: The Memory of Trees is so much more than just one hour and a half of entertainment. Additionally, the director (Fabrice Murgia) knows how to create a visually interesting spectacle. A worn out set, with weathered windows, old furniture and a small birch forest at the back of the stage: it brings you straight to the half dead ghosttown where this story takes place.'

Ewoud Ceulemans - De Morgen, 15.09.2019 (*)**

'The music by Dominique Pauwels, SPECTRA and the children-and youth choir of The Munt adds a poetical dimension. The audience is wearing headphones, which enhances the intimacy, and is watching and listening with bated breath'

Tom Van Bogaert - BrusselBlogt, 20.09.2019

'In this bracing performance The Memory of Trees, director Fabrice Murgia brings this forgotten ecological disaster back to life. Josse De Pauw plays a starring role.'

Tom Van Bogaert - BrusselBlogt, 20.09.2019

'Captivating music theatre'

'The feeling of isolation is enhanced by a smart intervention by Murgia: the audience is wearing headphones throughout the performance, through which De Pauws convincing acting blends together with the captivating choir. It makes the audience become almost one with this outlaw, who is fighting an unjust battle with The State.'

Gilles Michiels - De Standaard, 16.09.2019 (**)**



THE MEMORY OF TREES

BIOGRAPHIES



| FABRICE MURGIA |

FABRICE MURGIA (°1983 Verviers), received his training at the Liege Conservatory from Jacques Delcuvellerie. He has worked as an actor for the theatre, the cinema and the television. Today he works as an author, director and, more recently, as a producer. He is the founder and Artistic Director of the ARTARA company. Since July 2016, Fabrice has also been the General and Artistic Director of the Théâtre National Wallonie-Bruxelles.

In 2009 he wrote and directed his first show, LE CHAGRIN DES OGRES. In the same year he became an associate artist of the National Theatre in Brussels. It was in this framework that he in 2010 created *Life: Reset/Chronique d'une ville épuisée*, and *Dieu est un DJ*, adapted from the homonymous text by Falk Richter.

In three shows, Fabrice Murgia establishes the landmarks of a singular work: the topicality of stage languages and generational problems; hypersensorial performances which use the resources of the advanced technologies of sound and image; the decisive role of the tale and the performance of the actors. Journeys are moreover an integral part of the creator's artistic approach. Each production is thus nourished by interviews, images and sounds gathered over the course of the trips undertaken.

In 2012 Fabrice created EXILS, a creation opening the ambitious European project 'VILLES EN SCÈNE/ CITIES ON STAGE', which brings together 7 European directors. He subsequently created: LES ENFANTS DE JÉHOVAH (2012) at the Théâtre Vidy-Lausanne; GHOST ROAD (2012) at the Rotterdamse Schouwburg & CHILDREN OF NOWHERE (2014) at the Festival Santiago a Mil, working jointly with the LOD *muziektheater*; NOTRE PEUR DE N'ÊTRE (2014) at the Festival d'Avignon; DARAL SHAGA (2014), opera/circus at the Opéra de Limoges, together with FERIA Musica; KARBON KABARET (2015), a major popular show on Liege identity, presented in the context of the Fêtes de Wallonie and Mons 2015 European Capital of Culture.

For LOD, he directed MENUET (2017), an opera composed by Daan Janssens. His latest creation, SYLVIA (2018), reveals the richness and inner conflicts of American poet of the 50s and 60s, Sylvia Plath.

Parallel to their creative work, Cie ARTARA also frequently organises workshop to train actors from around the world: Haiti, Senegal, Egypt...

Fabrice Murgia was awarded the Lion d'Argent in 2014, by the Biennale of Venice, for the innovative character of his theatre. In 2019, Fabrice was awarded an Operadagen Rotterdam Award for his directing work in the opera genre.

BIOGRAPHIES



| DOMINIQUE PAUWELS |

Composer Dominique Pauwels studied at the Ghent Conservatorium, the Sweelinck Conservatorium of Amsterdam and at the IRCAM in Paris. In 1991, he graduated in composition and film composition from the Berklee College of Music in Boston, Massachusetts. Since then, he has increasingly started focusing on computer technologies and composition software. Since 1991, Dominique Pauwels has regularly composed for television. In addition, he makes records and CDs (incl. Chris Whitley, New York) and is regularly asked to compose for theatre (musical), film and advertising. For example, he provided the music for *Lifestyle* (1998, Victoria), *Not all Moroccans are Thieves* (2001, Arne Sierens), *No Comment* (2003, Needcompany, Jan Lauwers), *DeadDogsDon'tDance/DjamesDjoyceDeaD* (2003, Jan Lauwers & Frankfurter Ballet).

He wrote his first string quartet (2004) for Quatuor Diotima and in 2006, he composed the soundtrack for *Looking for Alfred*, a short film by Johan Grimonprez, which won the European Media Award.

Dominique Pauwels has been resident composer at LOD since 2004. There he works in close collaboration with choreographer and dancer Karine Ponties and director Guy Cassiers with whom he has created *Onegin*, *Wolfskers*, *Blood and Roses* and *MCBTH*. Together with Inne Goris, he created several productions for LOD, including the open air production *Wall* (2010), the musical installation *Daydream* (LOD & Manchester International

Festival, 2011), the family production *Father, Mother I and We* (2011) and the theatrical video installation *Long Grass* (2012).

With Fabrice Murgia he works on the trilogy *Ghost Road*. The first part *Ghost Road* (2012) and the second part, *Children of Nowhere* (2015) are both a combination of video, music and theatre. In 2015 he created the opera *L'Autre Hiver* with Denis Marleau and Stéphanie Jasmin and in 2016 he once again worked with Inne Goris, this time on *Without Blood*, after the novel by Alessandro Baricco. For *The Heroes* 2017, the first part of Josse De Pauw's trilogy, he created the composition.

BIOGRAPHIES



| JOSSE DE PAUW |

Actor, author and director JOSSE DE PAUW (° 1952) is part of the artistic core of LOD *muziektheater*. His career started in 1976 with Radeis International, a highly successful theatre group that performed throughout Europe and overseas, from Vancouver to Los Angeles, from Caracas to Hong Kong, until 1984. Since 2004 he has been developing his theater work at LOD.

As from 1985 he operated as an independent theatre-maker and collaborated with actors, directors, musicians, composers, writers and artists including Tom Jansen, Dirk Roofthoof, Luk Perceval, Guy Cassiers, Jan Decorte, Jürgen Gosh, Jan Ritsema, Jan Lauwers, Manu Riche, Peter Vermeersch and FES, Claire Chevallier, George van Dam, Jan Kuijken, Eric Thielemans, Rudy Trouvé, Roland Van Campenhout, Collegium Vocale, I Solisti del Vento, Corrie van Binsbergen, David Van Reybrouck, Mark Schaevers, Jeroen Brouwers, Koenraad Tinel, Gorik Lindemans, Benoît van Innis, David Claerbout, Michaël Borremans and Herman Sorgeloos.

He performed his first major film part in 1989, and since then has performed in more than fifty Belgian and foreign films. He has himself directed two: *VINAYA* and *ÜBUNG*. He has worked with directors including Dominique Deruddere, Marc Didden, Guido Hendrickx, Eric Pauwels, Jos Stelling, Franz Weisz, Orlow Seunke and Marc-Henri Wajnberg. In addition to plays, he also writes stories, observations, notes and travel stories. His writings have been collected in two books: *WERK* and *NOG* (published by Hautekiet). He has adapted Joseph Conrad's *HEART OF DARKNESS* and Malcolm Lowry's *UNDER THE VOLCANO* for the stage for the director Guy Cassiers, and J.M. Coetzee's *DISGRACE* for Luk Perceval.

But he is known above all as the author, actor and maker of such successful plays as *DIE SIEL VAN DIE MIER* (with Jan Kuijken), *DE GEHANGENEN* (with Jan Kuijken), *BOOT & BERG* (with Peter Vermeersch), *AN OLD MONK* (with Kris Defoort Trio), *HUIS* (with Jan Kuijken), *THE HEROES* (with Dominique Pauwels), *MANKIND* (with Arnon Grunberg & Kris Defoort & Claron McFadden) & *THE BLIND* (with Jan Kuijken).

| LOD *muziektheater* |

LOD *muziektheater* is a Ghent production company for opera and musical theatre, a creative base for performing artists. It undertakes to map out long-term trajectories; with such composers as Kris Defoort, Daan Janssens, Dominique Pauwels and Thomas Smetryns, and with the directors Josse De Pauw, Atelier Bildraum, Inne Goris en Fabrice Murgia. In addition, we remain open to those who – always surprisingly, but never by chance – cross our artistic path. Our company is intended to be an overarching platform for these artists, and is meant to offer them the resources to develop their ideas.

It is now almost 30 years since LOD started creating productions that often turn out to set trends for the contemporary opera and musical theatre scene. THE WOMAN WHO WALKED INTO DOORS and HOUSE OF THE SLEEPING BEAUTIES (Kris Defoort, Guy Cassiers), THE HEROES (Josse De Pauw, Dominique Pauwels) and THE BLIND (Josse De Pauw, Jan Kuijken), HOUSE (Inne Goris), MENUET (Daan Janssens, Fabrice Murgia) and I C O N (Atelier Bildraum, Frederik Neyrinck, Sabryna Pierre) are just a few of the productions that embody our breadth of view. The results of these artistic joint ventures are not easy to categorise, and make a lasting impression.

LOD focuses resolutely on what is to come, among other things through our commitment to young talent. We are working on the future of musical theatre through the European Network of Opera Academies (ENOA), which provides high-quality workshops for young performing artists and opportunities for lasting exchanges between international opera houses. At the end of the summer we open up our rehearsal rooms to up-and-coming young talent during the Bijloke Summer Academy. In collaboration with our neighbours at the Bijloke (KASK & Conservatory, Muziekcentrum De Bijloke and SPECTRA) we select several performing artists who for a month will follow intensive rehearsal periods and workshops on the Bijloke site under the guidance of experienced coaches.

It all started in Ghent, a long time ago, with LUNCH OP DONDERDAG (Lunch On Thursday). With a passion for musical theatre. And international collaboration has been one of the foundations of our work since the beginning too. LOD *muziektheater*, an international production company and place of creation – a view of the world. GHENT MADE.

ABOUT US

| cie artara |

Cie Artara (a non-profit organisation) was founded in 2005 by Fabrice Murgia, to form an operational unit around his creations. Today, the core business of Cie Artara is to bring together actors, musicians, visual artists and videographers around the shows of Fabrice Murgia. The latter is working on the development of a personal style in which these different languages confront each other on set. The text is not at the core of the narrative structure. There are a few key principles that are reflected in the creative processes of all performances of Cie Artara, namely: writing while working on scene, reflecting upon important questions in society, looking for a coherent link between the scenic form and the subject, associate narration and reflection and creating a sensorial image and a creative distance. Specifically, we define the artistic approach of Fabrice Murgia based on three axes:

THE DOCUMENTARY DIMENSION

Fabrice Murgia (most of the time) is the author of his texts or -more precisely- of his stories. These stories are testimonies of the 21st century world. Cie Artara sees each one of its creations as adventures of life. They exist only through encounters, through travelling, observation, listening ... In order to achieve this, Cie Artara wants to give themselves the means to move, to travel and to be closer to theatrical themes, to stay curious and authentic, to talk to the public.

SCENIC FORM DIRECTLY LINKED WITH CURRENT TECHNOLOGIES

Fabrice Murgia is working on a performative language that explores the most innovative technical possibilities. This is why Cie Artara surrounds itself with highly qualified people and equips itself with adequate technological tools. They meet experts in robotics, image, 3D modelling; test and train new modes of scenic expression; acquire new technical equipment; surround themselves with engineers and technicians able to manipulate these technologies; discover other artists around these forms of expression ...

THE PRESENCE OF THE SYSTEM IN OUR MENTAL SPACES

Fabrice Murgia's shows portray the solitude experienced today. In LIFE: RESET / CHRONICLE OF A SOLD OUT CITY, for example, this loneliness forms a living metaphor of the system in which the character lives: his behaviour and his habits stem from a fragile, unmanageable organisation, which will inevitably lead to the implosion of those who composed it. The characters' bodies speak of a voluntary servitude, the end of their private lives, an incompetence to be alone with themselves, completely in the grip of the pain of only being able to take refuge in an imaginary world and totally conditioned by the stories and images of this world, inflicted by the endless swirl of our economic system. What is the place of our internal questions, of our bodies - in terms of our work force, of our relationships ... - in short, what happens to the humans in our system?

THE MEMORY OF TREES

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