

Ziferte Productions
Artistic file

BUNKER

A play written by Matthieu Bareyre and Marion Siéfert
directed by Marion Siéfert

New production for June 2026
Festival d'Avignon July 19-25, 2026
Ages 15 and up
Estimated duration 2h30

July 19 and 20 at 6 p.m.
July 21, 23, 24, and 25 at 11 a.m.
at La FabricA, Avignon Festival

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BUNKER

By Marion Siéfert and Matthieu Bareyre

Text Matthieu Bareyre, Marion Siéfert

Directed by Marion Siéfert

With Janice Bieleu, Monica Budde, Lorenzo Lefebvre, Charles-Henri Wolff

Dramaturgy Matthieu Bareyre

Concept and realisation scenography Nadia Lauro

Sound Patrick Jammes

Lighting Manon Lauriol

Costume Chloé Courcelle

Director assistant Noa Landon

Technical direction Chloé Bouju

Stage and props management Charlotte Arnaud

Fencing master Didier Beddar

choreography “Les Trois Petits Cochons” Patric Kuo

Game coaching Janice Bieleu Ariane Schrack

Co-fabrication scenography elements Marie Maresca et Charlotte Wallet (Animals and objets), Comédie de Genève (lighting elements)

Administration, production, diffusion Anne Pollock

Development, international tours Emmanuelle Ossena

Communication Justine Cazin

Production Ziferte Productions

Avec le soutien de la fondation d'entreprise Hermès.

Coproduction Comédie de Genève, T2G Théâtre de Gennevilliers - Centre dramatique national, Points Communs - nouvelle scène nationale de Cergy-Pontoise / Val d'Oise, Théâtre national de Strasbourg, Les Célestins - Théâtre de Lyon, Festival d'Automne à Paris, Festival d'Avignon, Bonlieu scène nationale Annecy, Châteauvallon - Liberté - scène nationale, Théâtre Garonne - scène européenne de Toulouse, Le Parvis scène nationale Tarbes - Pyrénées, Scène nationale d'Albi-Tarn, TSQY-scène nationale.

Accueils en résidence T2G Théâtre de Gennevilliers - Centre dramatique national, Points Communs - scène nationale de Cergy-Pontoise, Comédie de Genève, Châteauvallon liberté- scène nationale de Toulon, Houdremont - centre culturel de la Courneuve, la Ménagerie de Verre, La Commune - Centre dramatique national d'Aubervilliers

Performance presented as part of the Festival d'Automne.

For the creation of Bunker, Marion Siéfert and Matthieu Bareyre undertook an artistic residency in two departments of Pitié-Salpêtrière Hospital as part of the Culture and Health programme run by the Festival d'Automne in partnership with Assistance Publique – Hôpitaux de Paris.

Ziferte Productions is supported through a multi-year funding agreement with the DRAC Île-de-France. This performance received funding from the Île-de-France Region. Marion Siéfert is an associate artist at T2G Théâtre de Gennevilliers and Points Communs.

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Tour 2026-2027

Avignon Festival, La FabricA

Dress rehearsal on July 18, then July 19–25, 2026

T2G Théâtre de Gennevilliers

as part of the Festival d'Automne

September 17–28, 2026

Festival Actoral, La Friche Belle de Mai, Marseille

October 3–4, 2026

Théâtre de la Cité Internationale

as part of the Festival d'Automne and the Festival Transforme / Fondation d'entreprise Hermès

October 8–10, 2026

Malakoff Scène Nationale, Théâtre 71

as part of the Festival d'Automne

October 14 and 15, 2026

Théâtre National de Strasbourg (TnS)

November 3–13, 2026

De Singel, International Arts Center, Antwerp, Belgium

December 4 and 5, 2026

Points Communs, Nouvelle scène nationale de Cergy-Pontoise

as part of the Festival d'Automne

December 16 and 17, 2026

La Comédie de Clermont-Ferrand - National Theater

as part of the Transforme Festival / Hermès Corporate Foundation

January 19 and 20, 2027

Les Célestins, Théâtre de Lyon

January 26–30, 2027

Bonlieu, National Theater of Annecy

February 2 and 3, 2027

La Comédie de Genève

February 9–12, 2027

Conversations Festival, at Quai d'Angers

March 22 and 23, 2027

Châteauvallon-Liberté, National Theater, Toulon

April 15 and 16, 2027

Les AnthroPoScènes Festival, Le Tangram - National Theater of Evreux

May 18, 2027

Théâtre National de Bretagne (TNB), Rennes

as part of the Transforme Festival / Hermès Corporate Foundation

May 26–28, 2027

Le Lieu Unique, Nantes

June 2 and 3, 2027

Synopsis

We are in the near future, when the temperatures have soared 5 degrees in France. For the past few years, Paul, CEO of one of the country's leading petrochemical groups, has taken refuge with his daughter Ami, in the luxury bunker he's built. From this lair he continues to manage his business remotely, aided by the neural implants he's had added to his brain.

All would be well, except that Ami has recently decided not to speak anymore.



© Matthieu Bareyre

Excerpts from the text

in french

EXTRAIT #1 OUVERTURE

AMI - VOIX OFF

Avant, je trouvais extraordinaire de pouvoir m'exprimer n'importe quand.
Aujourd'hui, je trouve extraordinaire de n'avoir rien à dire.

Depuis un mois, peut-être deux, je traverse mes journées en étrangère et mes nuits sont des sécheresses.

Je tiens bon mais je m'inflige des souffrances insensées.

Et je ressens toujours un manque. Comme si j'étais incomplète.
Secrètement, je porte déjà le deuil du monde que je m'apprête à trahir.

Sur quelques notes d'harmonica, Ami apparaît. Elle commence à s'entraîner aux couteaux papillons.

Au bout de quelques minutes, un bruissement incertain. On identifie peu à peu l'ambiance sonore d'une salle d'opération.

THOMAS, MURMURANT

Connexion bras robot. Calibrage IA. Scan crânien pré-opératoire. Transfert biométrique. Injections locales : nano-xylocaïne, adrénaline microdosée. Activation du dôme chirurgical.

Un son bref.

ASSISTANT IA

Verrouillage du champ opératoire.

THOMAS (TAPOTANT L'INTERFACE)

Incision épidermique automatisée. Couches 1 à 3... écartement musculaire... maintien statique. Ok.

L'IA

Confirme trajectoire préprogrammée. Accès préfrontal autorisé. Lancement des bras.

Le bras chirurgical entre en mouvement, se met à vibrer à très haute fréquence.

Dissection tissulaire effectuée. Perforation crânienne par ultrasons en cours.

THOMAS, CALMEMENT

Je suis la navigation. Délimitation du sillon central. Passage entre les artérioles.

L'IA

Fenestration pia-matérienne complète. Ouverture arachnoïdienne par plasma focalisé.

THOMAS

Formidable. Le cerveau pulse proprement. On va placer l'électrode, Paul. Paul, vous m'entendez ?

Paul ouvre les yeux lentement, l'air vaseux.

PAUL

Oui... oui.

THOMAS, SOURIANT

Welcome back. Vous êtes en salle, vous êtes éveillé, et tout se passe à merveille. Je viens de franchir la barrière méningée sans aucune anomalie, je n'ai plus qu'à déposer l'électrode.

EXTRAIT #2

SCÈNE 3- DIALOGUE ENTRE PAUL ET SA MÈRE

PAUL

Des fois je me dis que je devrais laisser ce bunker à mes enfants, qu'ils y vivent entre frère et sœur, et j'irai de temps en temps en vacances.

LA MÈRE

Ouais, bonne idée ouais ! Tu veux transformer cette belle demeure que tu as entièrement conçue en colonie de vacances ? Mais donne-la à ton fils ! Il voudra ramener tous ses amis. Ce sera la coloc' de tous ses potes complètement allumés, complètement d'extrême-gauche ! Ton vide, ils vont le combler eux ! Ça va pas t'aller ça. Je te connais mon fils, je te vois vivre, tu es devenu extrêmement maniaque, à vivre trop tout seul, tout doit être en état de perfectitude permanent...

Le regard de Paul s'arrête, il semble remarquer quelque chose.

PAUL

Putain...

LA MÈRE

Quoi ?

PAUL, ABSENT

Non, c'est pas vrai.

LA MÈRE, UN PEU AFFOLÉE

Mais quoi ? Tu m'inquiètes moi !

PAUL

Y a un éboulis dans la galerie 36 ! Faut que je voie ça de suite avec Jean-Marc.

LA MÈRE

Ah ben voilà ! Allez, rappelle ton gars, et que ça file droit maintenant.

PAUL

Jean-Marc ? ...

...

Là de suite, caméra 223, y a un éboulis....

...

Minime ? Minimise la situation si tu veux, mais moi c'est ce que j'appelle un dégât majeur. Pourquoi c'est moi qui le vois en premier ? Il faut réparer ça vite Jean-Marc. Qu'est-ce que tu vas mettre ? ...

Ok, ben ça me semble bien. Là t'es bon Jean-Marc. Dans l'urgence t'es bon. En anticipation, clairement, t'es nul, mais...

C'est moi qui ai repéré l'éboulis en premier ! Jean-Marc, des gens qui veulent rentrer chez toi, ils rentrent chez toi, toujours.

...

Alors, pars du principe que y aura toujours une faille. Tu ne l'as peut-être pas encore vue, mais elle est là, elle t'attend. Un éboulis, une fissure, une infiltration, une moisissure, une entrée repérée, un tunnel oublié, un passage négligé. L'essence de ton travail, qui est infini, c'est de chercher la faille qui n'existe pas encore. Voilà ! C'est pour ça que je te paye Jean-Marc. Le grand déambulatoire, moi, ça fait longtemps qu'il m'effraie. Déjà on se caille toujours là-dedans, mais surtout il est trop grand et sans obstacles. Un ennemi qui parvient jusque-là, ben il se fait un tout droit jusqu'au salon, et du salon jusqu'à la chambre de ma fille. Tu veux vraiment qu'un étranger dévore ma fille ?

...

Faut créer des obstacles, j'veux que tu montes des murs, des chicanes, des trucs qui les obligeraient à zig-zaguer tu vois. Inspire-toi de la nature : t'as déjà vu une ligne droite dans la nature ? Ben non, dans la nature, y a que des détours. Donc je veux des coudes et des recoins, partout.

EXTRAIT #3
SCÈNE 5 - LA PRIÈRE DE THOMAS

THOMAS

Seigneur, Ta Parole nous enseigne que si Ton Peuple invoque Ton Nom, se fait humble, prie et cherche Ton Visage, Tu pardonneras ses péchés.

Dieu notre Père, merci de nous avoir donné un PDG comme Paul Marvilliers, qui croit au pouvoir de la prière. Répands sur lui Ta Bénédiction et Ta Gloire.

Nous Te rendons grâce aussi pour la prospérité que Tu offres à cette compagnie et aux employés qui savent lui rester fidèles. Leur richesse est le signe de leur élection.

Seigneur, nous Te prions maintenant pour la guérison définitive de tout le pays.
Toi qui peux détruire le temple et le rebâtir en trois jours
Arme l'Occident contre ses ennemis,
Abats Ton Courroux sur les ennemis de la liberté d'agir et d'entreprendre.
Accélère leur effondrement, détruis leurs faux palais. Ce sont eux qui précipitent la venue de l'Armageddon.

Préserve-nous, Seigneur, des impôts mauvais, des organismes internationaux et de l'illusion démocratique.

Multiplie les territoires hors-taxés, les ports francs, les Cités autonomes, tous ces endroits bénis où l'effort peut enfin trouver sa récompense.

En ce jour, Seigneur, nous t'invoquons : Sers-Toi de nous pour aller au bout de Ton Œuvre et permets-nous de nous soumettre qu'à une seule Loi, la Tienne. Ainsi, nous pourrons Te louer depuis un pays nouveau, le pays de l'espoir, un pays où le soleil ne se couche jamais, un pays où le progrès et la science rayonnent, une République technologique peuplée de pionniers dont Paul est l'exemple. Nous venons d'ici et nous en sommes fiers.

Puissent les miracles de Ta Science réaliser la nouvelle alliance, celle de tous les cerveaux humains avec la machine. Aide-nous à être l'incarnation de Jésus-Christ. Amen.

Interview

In your plays, you explore the fine line between the real world and the digital world.

I have always been interested in the different ways we move through our contemporary world, whether through dreams, hallucination, denial, delirium, or imagination. The digital world is not only one of these ways, and part of the real world, but it also shapes our perception of reality to the point of replacing it. What we call “new technologies” is not simply a tool that makes our lives more convenient, nor is the issue merely about developing a “proper use” of them. Through these technologies unfolds an ideology of mass surveillance, with totalitarian and military aims. Following *jeanne_dark*, a piece that took place both in the theatre and on Instagram, I decided to create performances that address these technologies without using them. It is a way of defending and fully investing in my art: theatre. Theatre is an art of the presence together of bodies, an eminently physical art, therefore human and concrete. It may be the art best suited to representing the virtual turn our world has taken, because it introduces a gap, a distance necessary for analysis and thought.

In *Bunker*, you examine the effects of technology on language.

With Matthieu Bareyre, we chose to make the CEO of a major petrochemical group the central character of *Bunker*. At a time when we follow every whim or eccentricity of the new tech magnates, we felt it was important to pause and take a closer look at those who hold power over energy systems. These are discreet functionaries, often comfortable in the shadows of meetings and consulting rooms, whose rhetorical skill and high-ranking civil servant ethos conceal the dirty reality of their work: exploiting and shamelessly speculating on fossil resources whose extraction devastates our planet. Paul, played by Charles-Henri Wolff, is what one might call an “augmented man”: neural implants allow him to dispense with computer or phone interfaces and connect his body directly to digital systems, thereby increasing his performance. Paul is a character withdrawn from a world he no longer needs to experience sensorially; he believes that organising its data is enough. We chose to approach the figure of the great entrepreneur against the grain of a liberal version of history: not as a trailblazer who shapes History and defines an era, but as a deeply impressionable man; a puppet rather than a grand demiurge. What would become of human language subjected to the machine and its demand for performance? Technology infiltrates Paul’s language, reducing it to a purely performative function and turning it into a testing ground for apprentice sorcerers.

You were able to take part in an artistic residency at APHP – Assistance Publique–Hôpitaux de Paris.

It was Francesca Corona, artistic director of the Festival d’Automne in Paris, who offered me this residency in a neurosurgery department at La Pitié-Salpêtrière when I told her about the early stages of *Bunker*. Together with Matthieu Bareyre and actor Lorenzo Lefebvre, who plays the neurosurgeon, we were able to attend neurosurgical consultations with patients who had implants, observe deep brain operations, and meet patients suffering from aphasia, etc. The consultations with implanted patients left a particularly strong impression on me, as I was able to witness the gradual adjustment and calibration of the implants by the neurosurgeon. The results are quite spectacular, especially in cases of Parkinson’s disease, where you can see the tremors stop instantly when the surgeon activates the implants. Beyond the human intensity present in each exchange between doctor and patient, we were able to grasp the extremely blurred boundary between therapeutic intervention and cognitive enhancement.

How does the bunker take shape on stage?

When Matthieu Bareyre and I came up with the idea of this CEO living in seclusion with his daughter in a luxury bunker, I remember feeling that the play had something deeply theatrical about it, and that it echoed situations I had encountered in Racine, for instance in *Britannicus*, which opens in the antechamber of power. The enclosed setting becomes a lever for reclaiming what, to me, lies at the heart of theatre: being an art of presence and speech, unfolding in uninterrupted time. To bring the bunker to life on stage, we did not try to naturalistically reproduce the interior architecture of real luxury bunkers. Everything clicked when, together with Nadia Lauro, the visual artist and set designer of the play, we simply realised that the theatre itself—its very space, its stage cage—would be the bunker, and that the spatial logic was fundamentally paranoid. All we had to do was reveal and push to the point of grotesque exaggeration the security obsession that has seeped into every aspect of our lives in recent years, even into our cultural spaces.

You contrast speech with silence, but also speech with dance.

Several sources of inspiration informed this choice. First of all, the dancer Janice Bieleu herself. Since *DU SALE !* in 2019, I had wanted to entrust her one day with a fictional character and to write that character based on her qualities and what I admire in her. The character of Ami owes a great deal to her. There was also a central question: how should one respond to perversion? Since it corrupts

language and drains words of their meaning, speaking can seem futile, even dangerous, because anything said can be appropriated and turned against you at any moment. The dramaturgy also draws heavily on Matthieu Bareyre's personal experience. He played a major role in driving the writing, and like Ami, he has sometimes felt in his life the urge "to stop pretending to speak." From the outset, I sensed that this dynamic where one speaks and the other does not would become a compelling formal constraint for the staging, allowing me to rediscover the tension at the root of poetry: between speech and silence. In a world like ours, centred on language yet exhausting it, I

wanted to defend lived experience: the body, its strength, and its vulnerability. The characters represent forces. And if the stage is a field of forces, who truly controls it? Paul, who says everything? Ami, who says nothing? The mother, played by Monica Budde, who speaks and perceives what is happening in the bunker yet is physically absent? Or Thomas, the neurosurgeon, who manipulates Paul like a puppet? From that point on, staging becomes a matter of organising these different forces, both visible and invisible.

Interview conducted by Vanessa Asse in March 2026 for the 80th Festival d'Avignon.

Biographies

Marion Siéfert

is an author, director and performer. Her work is at the crossroads of several artistic fields and is realized through different media: performances, films, writing. In 2015-2016, she was invited as part of her PhD at the Institute for Applied Theater Studies in Gießen (Germany). There she developed her first production, *2 ou 3 choses que je sais de vous* (2 or 3 things I know about you), a portrait of the audience through their Facebook profiles. From 2017 to 2023, she was an associate artist at La Commune – CDN d'Aubervilliers (France). In 2018, she created *Le Grand Sommeil* (The Big Sleep), with choreographer and performer Helena de Laurens, programmed at the 2018 edition of the Festival d'Automne à Paris and in March 2019, *Pièce d'actualité n°12: DU SALE!* a duet for rapper Original Laeti and dancer Janice Bieleu. For this piece, she received the Grand Prix

du Jury at the European Festival Fast Forward. The following piece, *_jeanne_dark_*, premiered at the 2020 edition of the Festival d'Automne in Paris and is the first show conceived simultaneously for theater and Instagram. It won the Prix Numérique from the Syndicat Professionnel de la Critique de Théâtre, de Musique et de Danse, with a special mention. Her latest play, *Daddy*, co-written with filmmaker Matthieu Bareyre, premiered at the Cndc in Angers and at the Théâtre de l'Odéon (Paris, France). She also collaborated on *Nocturnes* and *L'Époque*, two films by Matthieu Bareyre, with whom she has been working for 10 years now. Together, they now co-write plays as well as movies. Marion has been since 2024 associated artist at the T2G, CDN de Gennevilliers and at Points-Communs, Scène nationale de Cergy-Pontoise (both in France).

Matthieu Bareyre

is a writer, director, cameraman and editor. He has made three documentaries: *Nocturnes*, in 2015, a medium-length film presented and awarded at Cinéma du réel, and *L'Époque*, in 2019, his first feature, a nocturnal ballad alongside young people whose dreams, nightmares, drunkenness, boredom, tears, mobilizations and desire he films over three years, between the 2015 Paris attacks and the 2017 presidential election. Awarded the Best First Film prize by the Syndicat français de la critique, *L'Époque* received a special mention at the Locarno festival, where the film had its world premiere, and was noticed at several festivals, including the Festival Premiers Plans d'Angers. His latest film, *Le Journal d'une femme nwar*, co-written with Rose-Marie Ayoko Folly and Marion Siéfert, inaugurates an original production format: initially produced by the Théâtre de La Commune CDN d'Aubervilliers, it was previewed at the theater, before being broadcast on the French-German TV channel Arte in 2024. In the theater, Matthieu Bareyre is involved in casting, writing and co-directing Marion Siéfert's shows, including *DU SALE!*, *_jeanne_dark_* and, more recently, *Daddy*.

Janice Bieleu

Born in 2000, she began dancing with her sister. At the age of 12, she took classes with her teacher, Pascal Luce aka Scalap, a popping boogstyle dancer. She developed her popping and hip-hop skills through choreography and freestyles. During a stay in the United States, she explored a new dance style, Lite Feet, a variant of hip-hop first developed in Harlem. This dance is based on a succession of fast steps and attitudes, ending with locking to accentuate the whole and mark the beat. Since 2018, she has been a member of the collective representing France at Lite Feet. In 2019, she danced in Marion Siéfert's *DU SALE!* for which she was also the choreographer. Since then, she has appeared in the work of Yves-Noël Genod, given workshops at the Cndc in Angers (among others) and begun working with Anne Nguyen's company *Par Terre* for the show *Héraclès sur la tête* in 2022. She also collaborated with Sylvie Balestra, who wrote a solo for her, *Rites de Passage* in 2024. She also has a degree in STAPS, specializing in physical support for people with disabilities.

Monica Budde

was born in Geneva and grew up in Begnins. After completing a Latin/Greek baccalaureate at Collège Rousseau in Geneva, she trained at the Scuola Teatro Dimitri, graduating in 1980. Since then, she has performed in more than 40 productions (theatre and performance) in French, German, and Italian. She has also worked as an assistant director, director, translator, performer, reader, dramaturge, costume designer, lighting designer, and set designer. In recent years, she appeared in *Please, Continue (Hamlet)*, a performance by Yan Duyvendak & Roger Bernat created in Geneva and toured in France, Germany, and German-speaking Switzerland. She toured in Switzerland, France, and Canada in the role of Andromache; she played Alice in *Alice's Journey to Switzerland* by Lukas Bärfuss, directed by Gian Manuel Rau, and *Miss Fieldstone in Coup d'vent sur la jetée d'Eastbourne* by Jacques Probst. She performed the role of A in *Crave* by Sarah Kane, a text she had previously performed and would gladly perform again.

In 2021, she played Linda in *Drunks* by Ivan Viripaev, directed by Ambre Kahan at the Théâtre des Célestins in Lyon, as well as in Angers and Villefranche. In January 2024, at the Odéon Theatre in Paris, she played Lucy Landau in *The Emigrants*, directed by Krystian Lupa. In November, she appeared in *What Do We Lose by Gaining Time?* by L. Tatin and S. Gallo. At the end of 2025, she will play Elisabeth in *Sous la peau* by Valérie Poirier at Le Poche in Geneva, and in January 2026 she will appear in *The Elm of the Caucasus* by Taniguchi, directed by Delphine Lanza.

On screen, both in film and television, she played Mrs. Delley in the series *Lüthi & Blanc*. On Swiss television (RTS), she appeared in the series *CROM*, *Le Temps d'Anna*, and *Les Indociles* (2022). She also appeared in *Pause* by Mathieu Urfer, *Sarah Plays a Werewolf*, *Cronofobia*, *Die goldenen Jahre (The Golden Years)*, *La chance de ta vie*, and *Vous n'êtes pas Ivan Gallatin*. In 2024, she filmed *La Garantie*, a short film by Julia Bünther, and in 2025 the series *Placée*, directed by Léa Fazer.

Monica Budde has also specialized in literary readings and has been heard in various recordings and at Espace Éclair in Lausanne, notably performing texts by Mina Loy, Joëlle Stagoll, Yukio Mishima, Ingeborg Bachmann, Sylvia Plath, Christa Wolf, Herta Müller, and Carson McCullers.

Lorenzo Lefebvre

is a French actor born in 1993 in Milan, Italy. In 2012, he joined the Studio Théâtre d'Asnières and, in 2014, the Classe Libre of Cours Florent directed by Jean-Pierre Garnier, where he studied with Julie Recoing and Anne Suarez. From 2015 to 2018, he continued his training at the Conservatoire National Supérieur d'Art Dramatique in Paris, working notably with Gilles David, Sandy Ouvrier, Yvo Mentens, and Claire Lasne-Darcueil.

In cinema, he has worked with Eva Husson (*Bang Gang*, 2016), Anne Fontaine (*Marvin*, 2017), Justine Triet (*Sibyl*, 2019), Éric Besnard (*Délicieux*, 2021), and Mathias Gokalp (*L'Établi*, 2023). For television, he appeared in the series *Engrenages* (Canal+, 2017) and *Victor Hugo: Ennemi d'État* (France 2, 2018), as well as in the TV film *La Petite Femelle*, directed by Philippe Faucon (France 2, 2021). On stage, he performed in *Le Nid de Cendres*, written and directed by Simon Falguières, created at the Théâtre du Nord (CDN de Lille) in 2019, presented at the Festival d'Avignon (IN) in July 2022 and at Théâtre Nanterre-Amandiers in 2023. During the 2024–2025 season, he performs in *Daddy* by Marion Siéfert, on tour and at the Grande Halle de la Villette in May 2025.

Charles-Henri Wolff

is a graduate of the ENSAD in Montpellier, where he was successively directed by Richard Mitou, Ariel Garcia-Valdès and Gildas Milin. Upon graduating in 2016, he worked with Guillaume Vincent on *Songes et Métamorphoses*, followed by *Love me Tender* by Raymond Carver, and *Les Mille et Une Nuits*. Under the direction of Pascal Kirsch, he plays in *Princesse Maleine* by Maurice Maeterlinck, and *Solaris* based on the science fiction novel by Stanislas Lem. During the same time, he worked as an artistic collaborator with directors Katia Ferreira and Charly Breton, with whom he founded the Compagnie du 5ème Quart. He took part in the creation of *First Trip*, directed by Katia Ferreira, as well as *Dolldrums*, written and directed by Charly Breton. With Pierre Andrau, he co-wrote and starred in *Le Leurre inevitable*, inspired by René Char's *L'abominable des neiges*. He recently appeared in *Daddy*, directed by Marion Siéfert, and in *Anachronique paléolithique ! Portrait #3: l'abbé Breuil*, directed by Victor Timonier.

Nadia Lauro

scenographer, develops her work in various contexts (stage spaces, landscape architecture and museums). She designs scenographic devices, environments and visual installations. Her highly dramaturgic spaces generate new ways of seeing and being together. She has collaborated with choreographers and performers Vera Mantero, Benoît Lachambre, Frans Poesltra, Martin Belanger, Ami Garmon, Barbara Kraus, Emmanuelle Huynh, Fanny de Chaillé, Alain Buffard, Antonija Livingstone, Latifa Laabissi, Jonathan Capdevielle, Laëtitia Dosh, Antonia Baehr, Yasmine Hugonnet and Jennifer Lacey, with whom she has co-signed numerous projects. Their collaboration is the subject of a publication entitled Jennifer Lacey & Nadia Lauro, dispositifs chorégraphiques by Alexandra Baudelot, published by Presses du Réel. She receives The Bessies, New York Dance and Performance Awards for the visual design of \$Shot (Lacey / Lauro / Parkins / Cornell). She conceived a series of installation/performances entitled Tu montes, As Atletas and I hear voices, scripted environments developed in various venues (museums, theater foyers, galleries, gardens) in Europe, Japan and Korea. She created the concert-performance Stitchomythia in collaboration with electro-acoustic composer Zeena Parkins. She has designed several scenographic and curatorial devices: La Clairière (Fanny de Chaillé/Nadia Lauro), an immersive visual environment for hearing at the Centre Pompidou, 4th edition of the Nouveau festival / Khhhhhhh Langues imaginaires et inventées Garden of time, a performative garden for the Festival de la Cité Lausanne, 2020. Since 2014, she has been an associate artist at the Extension Sauvage festival (Latifa Laâbissi / Figure Project).