

**CREATION**

# Medea

**AFTER EURIPIDES / RAFAEL DAVID KOHN**

**F O C U S  
G R È C E**



## MEDEA

After Euripides / Rafael David Kohn

### CREATION

Wednesday 9, Saturday 12, Monday 14, Tuesday 15,  
Wednesday 16, Thursday 17 & Tuesday 22 March 2022  
at 8pm

Sunday 20 March 2022 at 5pm  
at the Grand Théâtre

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Running time **1h15 (no intermission)**

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Introduction to the play **by Janine Goedert**  
**30 minutes before every performance (EN)**

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Medea **Brigitte Urhausen**  
Jason **Nicholas Monu**  
Kreon **Philipp Alfons Heitmann**  
Chorusleader / Messenger **Charlotte Woolfe**  
Kreusa **Julie Kieffer**  
Attendants **Konstantin Rommelfangen, Elena Spautz**  
Nurses **Hana Sofia Lopes, Whitney Fortmueller**  
•  
Text & direction **Rafael David Kohn**  
Stage design **Anouk Schiltz**  
Costume design **Caroline Koener**  
Sound design **Joël Mangen**  
Lighting design **Fränz Meyers**  
Assistant director **Daliah Kentges**  
Make-up **Joël Seiller, Meva Zabun**  
•  
Wardrobe **Manuela Giacometti, Fabiola Parra**  
Tailors **Anne-Marie Schwartz, Cathy Tinelli**  
Props **Marko Mladjenovic**  
•  
Production **Les Théâtres de la Ville de Luxembourg**  
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Special thanks to **Janine Goedert**

**Director Rafael David Kohn and his international ensemble try to unravel the complex story and motivations of *Medea*, Euripides' 2.500-year-old tragedy of how a mother can cold-bloodedly murder her children.**

**A crime which is just as shocking today as it must have been to ancient Athens. The fact that her husband Jason not only abandoned her with two sons in a foreign land, but also allowed her banishment, complicates the case against Medea and her plot to poison his new bride blurs the moral certainties even more.**

***Medea* is a daring artistic performance exploring ancient Greek concepts and archetypical human behaviour from a humanistic perspective.**

## DIRECTOR'S NOTE

„A woman shunned by her husband, kills her own children.“  
*Medea* is a well-known story and a universal story, because it is archetypical to its very core. But the archetypical level of the play isn't rooted in the plot, but in its main characters: Jason and Medea, both of them driven by deeper instincts commit crimes against humanity.

Jason is an oathbreaker and kinslayer out of greed and lust. Medea a murderer and kinslayer out of grief and pride. Both try to rationalize their actions, but utterly fail.

The audience tries as well, the audience needs explanation, it needs the interpretation of the director and his actors. We tend to break the characters down to our level, we forfeit the power of the archetypical.

Greek tragedy in its core represents the conflict between the human and the divine law. The divine law being based on vengeance. The traits of their gods from a Christian point of view are very human. Greed, lust, wrath, gluttony, envy, pride and even sloth being attributes of the Greek gods and heroes, become the cardinal sins of Christianity. The concept of spiritual ascension of the polytheistic Greek culture and our monotheistic culture is diametrically opposite. Our ethical concepts differ, so does our interpretation of the tragedies. Ancient Greek language is no longer spoken nor written and our knowledge of the ancient tragedies based on the translation we have read, but with each translation the play is interpreted according to the cultural, social and civilised reference points of its translator. Each version emphasizing its translators view and distancing itself from the original archetypical source material.

In order to work as a director on Euripides' *Medea* I had to write a new version of the ancient tragedy, I modernised the language and tried to keep the ancient core and worked on a version less biased by modern interpretation,

otherwise neither the creative team nor the audience would be able to approach the archetypical level of its two main characters.

The dramaturgical innovations in Euripides' *Medea* seem trivial from our contemporary point of view, but are nonetheless essential to access the archetypical dimensions of the play. While Sophocles introduced the tritagonist to the stage, Euripides seemingly returns to the less elaborate forms of dialogue and monologue. The dramaturgical innovation of *Medea* is the location of the dialogues and monologues in the latter part. They no longer take place in a public forum, but switch to the privacy of Jason and Medea's home. There, protected from prying eyes and social norm their primitive tendencies rise to the extreme: Medea decides to murder Creon and his daughter and starts talking to the gods. Her literal detachment from humanity culminates in atrocity. Jason unseen and unjudged by his human peers collapses in front of his former wife.

Rafael David Kohn (February 2022)

# IN CONVERSATION WITH RAFAEL DAVID KOHN

INTERVIEW LED BY JANINE GOEDERT

## **To begin at the beginning, could you explain how much research has gone into this project?**

Well, I worked on the play twice before. The first time was as a writer. What interested me then was how an actress can reach the state of mind of Medea and go inside a character that is so far away, so distant from her. Every role that you embody as an actor influences your views on all sorts of topics. And a child murderess is hardly a normal character! For ancient audiences as well as for contemporary ones, what Medea does is unforgivable. So, you are bound to ask how an actor can incorporate a character who is committing an unredeemable deed. This was the first question I tackled as a writer for a text collage I made in 2010. Then, about five years later, I was the dramaturge on a *Medea* project by Charles Muller at the Escher Theater. Again, we spent a lot of time reading and researching the play.

As a result, I thought that I knew a lot about it, but once I decided to direct *Medea* myself, it was something completely different again. I have been working with – I think – 21 different translations this time. I did a lot of reading and watched what other directors had done. In the meantime, I also started research on archetypal behaviour. I had conversations with Margarita Mladenova, artistic director of the Sfumato Theatre in Sofia, and with Wolfram Mehring, which had me go into even deeper research.

And, of course, the key part of it all was making my own version of the Euripides text in English. This became a writing process with trial and error. I was interested in achieving a purer form of *Medea*. The problem of transcriptions is that each time you make a translation, the play loses some of its original essence. One of the main challenges is the great difference between the monotheistic world view and the polytheistic world view. While most *Medea* translations go

for a very monotheistic adaptation, I tried to purify my version from all monotheistic concepts.

David Kovacs greatly helped me in this because his translation, which is a scholarly translation that you cannot stage, emphasises the role of the *oikos* or the family unit. The latter is completely different from the family unit as we understand it today. When you start analysing the play on these different levels, you realise that there are a lot of sub-text levels in it.

## **Can you perhaps be more explicit about the differences with regard to the *oikos*...**

Well, in the contemporary context, the institution of the family is in a state of flux. You still have classical marriage structures, but currently wife and husband are transforming into a unit made up of two people, which then extends to the children. A few decades ago, there was another crucial change when we stopped looking after elderly family members. We no longer take care of them today; a service industry has been put in place to do that job for us. Also, with separation and divorce, family structure has become extremely volatile.

As a contrast, in ancient Greece the *oikos* did not only mean a nuclear family. It included all the servants and the slaves, as well as the extended family. What's more, the different big households were part of a wider political structure. And then, the master of the household took decisions, so, in fact, there was already a political structure within each *oikos*. There are thus huge differences between how an ancient Greek audience and a modern audience perceive households.

In Greek tragedy, when a female character steps out into the agora, they have to apologise for doing so. It was not expected; in fact, it was forbidden. Widows could be mistresses of a household, but they were only supposed to be in charge for one year. Just think of the *Odyssey*: Penelope manages to remain on her own for years and years, but she is under relentless pressure to take a new husband.

Once she makes that move, order will be restored! These are realities that a modern audience is most probably not aware of, but they are part of the play. As artists, as a creative team, we need to go into research and analyse those elements in order to really get to the bottom of where the characters come from.

**Let's move on to the collaborative process: How do you work in the rehearsal room? Do you use improvisation?**

**Discussion as well as close reading?**

All three of them. I developed the first concepts around doing *Medea* over two years ago. Then the pandemic struck, which has clearly been influencing the rehearsal process. You cannot work exactly the way you would have done before Covid. I decided not to begin with text because *Medea* is not a naturalistic play. I picked acting methods which are non-psychological: hence we started working with Meisner's repetition exercise and with the Michael Chekhov technique.

**Has it been a smooth process? Have there been ditched ideas along the way?**

Of course, we have ditched ideas. I believe that every actor is an artist. And as a director, I must take the actors seriously as artists. It's my job to let them be creative. I restructure my ideas from their proposals and integrate suggestions into the very concepts I started out with.

**What about stage design, costume, lighting...? When do they come in?**

It's a step-by-step process because all these elements need to be built. There is a lot of background work done in workshops. With such a large project, you prepare many design processes in advance; you have meetings about aesthetic concepts and proposals. Then, there are rehearsals without the actors in which you try things out in order to see if the perspective is correct, if materials work the way they should, if they react to the light the way we expect them to. And in the early stages we discuss different options sitting around a table with the creative team. Old concepts are thrown out; new ideas come in.

**There's a constant exchange...**

Yes, and this continues during the rehearsal process. Proposals made by the actors influence how the aesthetics move. The actors are free to experiment within the space; thus, new ways to use the room appear during rehearsals, and you need to adapt again. The situation is never stable, it remains in flux until the general rehearsal. Everything can always change.

**Do you see staging a classical text as a particular challenge? Or would you say it is not that different from staging a modern play?**

It's very different. As I said before, we do not have the same reference points. Besides, *Medea* is such a well-known classic. Most people in the audience are aware of the story. This creates a problem. With a contemporary play which no one knows, you go in as an audience member, you follow events, and you are surprised. But with *Medea* you know how the story will unfold. In fact, it is a situation of dramatic irony since the audience know more than the protagonist! How should you deal with that? It invariably becomes a challenge for the director because you will have to be very creative. You will have to find ways around that.

**Looking back at your work as a director, are there recurrent themes or preoccupations? Or do you go for an altogether different type of play each time?**

On a political level, the main topics I have been working on as a director and as a playwright are the neo-colonialist structures in place today as well as the situation of the individual who is at risk financially, who is in a socially precarious situation. Obviously, *Medea* is in a precarious situation not just emotionally, but also politically, socially as well as legally.

In my eyes, theatre has both a social and a political function. It should create greater cohesion in society by raising difficult questions. Now, a difficult question that the ancient Greeks already asked is: 'How can the divine law and human law function in harmony?' Human law is equated with rationality. We do all like to think that we are rational beings, and yet...















## BIOGRAPHIES

### Euripides

PLAYWRIGHT & POET

Very few facts of Euripides' life are known for certain. He was born in Athens, Greece, around 485 B.C. His family was most likely a prosperous one; his father was named Mnesarchus or Mnesarchide, and his mother was named Cleito. He reportedly married a woman named Melito and had three sons. Over his career as a poet and dramatist, Euripides wrote approximately 90 plays, 19 of which have survived through manuscripts. Of the three most famous tragic dramatists to come out of ancient Greece — the others being Aeschylus and Sophocles — Euripides was the last and perhaps the most influential. Like all the major playwrights of his time, Euripides competed in the annual Athenian dramatic festivals held in honor of the god Dionysus. He first entered the festival in 455, and he won the first of his four victories in 441. A few of Euripides' most famous tragedies are *Medea*, *The Bacchae*, *Hippolytus* and *Alcestis*. Euripides was known for taking a new approach to traditional myths: he often changed elements of their stories or portrayed the more fallible, human sides of their heroes and gods. His plays commonly dwelled on the darker side of existence, with plot elements of suffering, revenge and insanity. Their characters are often motivated by strong passions and intense emotions. Euripides' work is also notable for its strong, complex female characters; the women in his tragedies can be victims but also avengers. For example, in *Medea*, the title character takes revenge on her unfaithful husband by murdering their children as well as his lover. Euripides also made occasional use of satire and comedy within his plays, and he frequently wrote debates for his characters in which they discussed philosophical ideas. For all these reasons, he became known as a realist and as one of the most intellectual of the tragedians. Euripides died in Macedonia in 406 B.C.

### Rafael David Kohn

TEXT & DIRECTION

Rafael Kohn started his theatre career as a stagehand at the Théâtre du Centaure. After his studies at the University of Arts in Berlin, he made his debut as a playwright in 2009 with *bushmeat* at Bühnen der Stadt Gera. In 2010, he directed his play *Flaschenbrand* in Luxembourg, *Lupenrein* was produced in 2011 by Theater 89 in Berlin. *Waffensalon* was selected for the ETC book of plays: best 119 contemporary European plays 2012. As a director, he pioneered English speaking performances in Luxembourg with his in situ production of Lucy Krikwood's *it felt empty at first when the heart went, but it is alright now* for Maskénada. As a playwright, he writes in German, French, Luxembourgish and English. So far, 20 of his plays have been performed in Germany, Luxembourg, Romania and Togo. His work includes various published short stories, essays, articles, screenplays and radio plays in Germany, Luxembourg and Togo. In 2017, he published his first novel *Che Guevara war ein Mörder*. In 2018/19, he was a writer in residency at the Théâtre National du Luxembourg. As a director, he further has worked at the Teatrul National Radu Stanca Sibiu in Romania, the National Theater Weimar in Germany, Theater an der Schaan in Liechtenstein, Sfumato theatre in Bulgaria and many stages in Luxembourg. His works have been invited to the Colloquium of Ethnic Minority Theatre (Gheorgheni/Romania), 100° Festival (Berlin/Germany) and Festival der deutschen Sprache (Prague/Czech Republic).

### Anouk Schiltz

STAGE DESIGN

Anouk a étudié à l'École Nationale Supérieure des Arts Décoratifs de Paris et a obtenu son diplôme de scénographe en 2005. Depuis, elle travaille en tant que scénographe et costumière pour des productions au Luxembourg et à l'étranger avec différents metteurs en scène. Projets e.a.: *Endspill* de Samuel Beckett avec Charles Muller (Théâtre

d'Esch / Sibiu), *Bric à Brac* avec Marie-Lune (Festival d'Avignon Off), *Hedda Gabler* de Henrik Ibsen avec Gerhard Weber (Theater Trier), *Don Quichotte* adaptation d'après Miguel de Cervantes avec Anne Simon (Théâtre National du Luxembourg / Ruhrfestspiele Recklinghausen), *La Vérité m'appartient* de Nathalie Ronvaux avec Charles Muller (Théâtre des Capucins / Théâtre d'Esch), *The Crucible* d'Arthur Miller avec Douglas Rintoul (Queen's Theatre Hornchurch / Théâtres de la Ville de Luxembourg), *Rumpelstilzchen* des Frères Grimm / adaptation de Ian De Toffoli avec Myriam Muller (Théâtres de la Ville de Luxembourg), *La Dispute* de Marivaux avec Sophie Langevin (Théâtre National Du Luxembourg). En été 2018, elle crée les costumes pour l'opéra *Les Mille Endormis* du compositeur Adam Maor, mis en scène par Yonatan Levy, direction musicale Elena Schwarz, une commande du Festival d'Aix-en-Provence et des Théâtres de la Ville de Luxembourg (création mondiale au Théâtre du Jeu de Paume / tournée: Théâtres de la Ville de Luxembourg / Calouste Gulbenkian Foundation Lisbon). Elle signe la scénographie pour la pièce *Ivanov* d'Anton Tchekhov mise en scène par Myriam Muller et de *Hothouse* de Harold Pinter mise en scène par Anne Simon au Studio du Grand Théâtre de la Ville de Luxembourg. En septembre 2021, Anouk Schiltz est primée du Theaterpräis Hannert der Bün.

## Caroline Koener

### COSTUME DESIGN

Luxembourgish Costume Designer Caroline Koener graduates in "Costume for Screen & Stage" at the Arts University Bournemouth and obtains her Master's degree in 2008. She designed and created costumes for various theatre productions, such as: *Jockey* (2019) at the Théâtre des Casemates, *Dom Juan* (2015), *Blind Date* (2014) and *The Raven* (2012) at the Grand Théâtre de la Ville de Luxembourg. *Waffensalon* (2011) at the Théâtre d'Esch, *Le Misanthrope* (2012) and *Electre* (2011) at the Théâtre du Centaure and *Pour Une Heure Plus Belle* (2013) at the Théâtre des Capucins. Caroline has also signed costumes for feature films

and short films such as: *Superjhem Retörns* (2017) by Felix Koch, *Mary Shelley* (2016) by Haifaa Al-Mansour, *Rusty Boys* (2016) by Andy Bausch, *Le Tout Nouveau Testament* (2014) by Jaco Van Dormael. In 2018, she develops a keen interest for the recent developments in sustainability in the fashion industry and thus how to consume more sensitively. In 2020, she establishes a small local production project called "Huddelafatz", supported amongst others by the Start-up programme of the Œuvre Nationale Grande-Duchesse Charlotte. The project aims to ethically produce pieces inspired by the Luxembourgish industrial and artisanal heritage's work wear bleu de travail.

## Daliah Kentges

### ASSISTANT DIRECTOR

Daliah Kentges est née en 1985 à Esch-sur-Alzette. En 2012, parallèlement à ses études doctorales, elle commence à travailler avec Anne Simon en tant qu'assistante à la mise en scène. De nombreuses collaborations avec différents metteurs en scènes suivront, notamment avec Max Claessen, Frank Feitler, Jérôme Konen, Stefan Maurer, Charles Muller, Myriam Muller, Reto Nickler, Laura Schroeder et Laurent Delvert. En 2019, elle signe sa première mise en scène au Théâtre des Casemates: *Les Trois Sœurs* de Tchekhov dans une adaptation de Ian De Toffoli. En 2020, elle met en scène *Truckstop* de Lot Vekemans et *Le monologue de la vieille reine* de Ian De Toffoli. En 2021, elle met en scène *Rosenkranz und Gildenstern auf Greta* de Fanny Sörgo et *Fake Facts*, qu'elle écrit ensemble avec Sarah Rock. Elle est responsable de la coordination et conseillère artistique du Fundamental Monodrama Festival.

## Joël Seiller

### MAKE-UP

Joël Seiller a grandi au Luxembourg. Après 13 ans en coiffure, il se reforme comme artiste de maquillage et prend égale-



ment des cours d'art dramatique et de diction. Il travaille principalement comme maquilleur freelance pour le cinéma, le théâtre et la publicité. Depuis 2000, il a participé dans de très nombreuses productions de théâtre, e.a.: *West Side Story* (Festival de Wiltz, 2000), *Alice under Ground* (2002), *Elephant Man* (2004), *Die Dreigroschenoper* (2007), *Angels in America* (2009), *Der Messias* (2012–2016), *Blind Date* (2014), *Das Scheissleben meines Vaters, das Scheissleben meiner Mutter und meine eigene Scheissjugend* (2015), *Dom Juan* (2015), *All New People* (2016), *≈[ungefähr gleich]* (2016), *Love and Understanding* (2017), *Tom auf dem Lande* (2017), *Rumpelstilzchen* (2017 & 2018), *Déi bescht Manéier, aus der Landschaft ze verschwannen* (2018), *Versetzung* (2018), *Stupid Fucking Bird* (2019), *Dealing with Clair* (2019), *On ne badine pas avec l'amour* (2021), *The Hothouse* (2021), *Liliom* (2021) et *All d'Déieren aus dem Bësch* (2021).

## Brigitte Urhausen

MEDEA

Brigitte Urhausen, geboren 1980 in Luxemburg, hatte nach dem Studium an der staatlichen Hochschule für Musik und darstellende Kunst in Stuttgart zunächst Gastengagements u.a. am Staatstheater Stuttgart, an den freien Kammerspielen Magdeburg und am Théâtre National du Luxembourg, bevor sie 2004 fest am Pfalztheater Kaiserslautern engagiert wurde. Seit 2009 arbeitet sie freiberuflich in Deutschland und in Luxemburg. Am Grand Théâtre war sie zuletzt in *Breaking the Waves* (Regie: Myriam Muller) sowie in Dea Lohers Stück *Das letzte Feuer* (Regie: Anna Frick) zu sehen. Außerdem steht sie zurzeit in Andreas Kriegenburgs Inszenierung von *Michael Kohlhaas* auf der Bühne, einer Koproduktion zwischen dem Deutschen Theater Berlin, den Bregenzer Festspielen und dem Grand Théâtre. Im Filmbereich gab sie 2011 ihr Debüt in dem luxemburgischen Kinofilm *Doudege Wénkel* von Christophe Wagner, unter dessen Regie sie auch in der luxemburgischen (Netflix)–Serie *Capitani* zu sehen ist. Außerdem hat sie in der Serie *Cellule de crise* von Jacob Berger mitgewirkt und gehört seit 2019 zum neuen SR–Tatort–Team

als Hauptkommissarin Esther Baumann. Neben ihrer Tätigkeit als Theater-, Film- und Fernsehschauspielerin wirkt sie auch regelmäßig in Hörspielproduktionen mit und spricht seit 2013 die Kommissarin Amélie Gentner im SR Radio–Tatort.

## Nicholas Monu

JASON

Nicholas Monu wurde in Lagos / Nigeria geboren, absolvierte seine Schulzeit in England und studierte Dramatic Arts an der American University in Washington D.C. und Schauspiel an der renommierten Schauspielschule Webber Douglas Academy of Dramatic Art in London. Nach vielen Bühnen- und Filmengagements in England, Deutschland und Frankreich war er von 2003 bis 2008 Mitglied des Burgtheater Ensembles in Wien. Als Freischaffender Regisseur und Schauspieler hat er seither in vielen Produktionen mitgewirkt und eigene Theaterstücke produziert. Mit der aktuellen Inszenierung von *Othello* am Landestheater NÖ hat er es auf die Titelseite der New York Times geschafft, ist demnächst im ersten österreichischen Sci-Fi Kinofilm *Rubikon* zu sehen und probt derzeit am Grand Théâtre Luxembourg für die Premiere von *Medea* in der Rolle des Jason.

## Philipp Alfons Heitmann

KREON

Philipp Alfons Heitmann wurde 1976 in Bergisch Gladbach geboren, und wuchs in Johannesburg (Südafrika) und in Stuttgart auf. Er studierte Schauspiel an der Hochschule für Musik und Theater Leipzig und nahm an Workshops an der École Jacques Lecoq in Paris teil. Es folgten Festengagements an den Landestheatern in Esslingen und Neuss. Als freischaffender Schauspieler gastierte er unter anderem am Düsseldorfer Schauspielhaus, dem Grillo Theater Essen, den Wuppertaler Bühnen, Renaissancetheater Berlin und dem Hans–Otto–Theater Potsdam sowie diversen Theatern in Stuttgart. Er absolvierte Gastspiele in Polen und Österreich

und war als Schauspieler an mehreren Opernprojekten an den Staatsopern Berlin und Stuttgart beteiligt. Im Jahr 2019 wurde er Schauspieler des Jahres am Rheinischen Landestheater in Neuss. Zu seinen wichtigsten Rollen gehörten *Richard III*, *Macbeth*, Beckmann in *Draußen vor der Tür* und Möbius in *Die Physiker*. Daneben arbeitet er als Übersetzer und entwickelt eigene Theaterprojekte mit seiner Gruppe „dla dla“ und dem von ihm gegründeten englischen „smash’n’grab theatre“. Er war an diversen Hörspiel- und Featureproduktionen von SWR, WDR und Deutschlandfunk beteiligt und hat in Fernsehproduktionen der ARD und des ZDFs mitgewirkt. *Medea* ist nach *Mendy – Das Musical* 2021 seine zweite Produktion am Grand Théâtre. Für weitere Informationen: [www.philippalfonsheitmann.de](http://www.philippalfonsheitmann.de)

## Charlotte Woolfe

CHORUSLEADER / MESSENGER

Charlotte Woolfe is an Austrian-Czech actress with British roots, residing in Luxembourg. She trained for theatre and film at the Royal Central School of Speech and Drama (UK) and at the Drama Studio (UK). In film, she recently played the lead role in the popular German ZDF romantic-drama series *Rosamunde Pilcher* (Marco Serafini), worked on the Luxembourgish web-series *What we talk about when we talk about sex* (Catherine Dauphin), and played alongside Maria Dragus and Jannick Schumann in the award-winning short-film *Superhero* (Emil V. Schlessner). In the spring of 2022, she can be seen in the Netflix series *Capitani 2*. Charlotte has worked on numerous international theatre productions including classical plays such as *Henry VI* (Shakespeare), and modern texts such as *Bound* (Emma Faulkner), *The last Unicorn* (Antonio Ferrera) and *Let the right one in* (Jack Bowman) at popular venues such as the Old Vic (London) and the Tristan Bates Theatre (London). *Medea* is her Luxembourgish theatre debut. She holds a stage and screen fighting license (BASSC) and regularly voices parts in hit series such as *Killing Eve* (Netflix), *Hanna* (Amazon Prime), *The Nightmanager* (BBC) or films such as

*Spectre 007*. Charlotte is making her directorial debut in 2022 with *Golden Hour* thanks to support from the Œuvre Grande Duchesse Charlotte.

## Julie Kieffer

KREUSA

Julie Kieffer wuchs in Luxemburg auf wo sie seit ihrer frühen Schulzeit Tanz-, Musik- und Schauspielunterricht nahm, bevor sie für ihre Studien nach Deutschland zog. 2019 absolvierte sie ihren Master in der Theaterpädagogik an der Universität der Künste Berlin und arbeitet seitdem als freiberufliche Theaterpädagogin und Schauspielerin. Als Schauspielerin steht sie in Luxemburg und im Ausland vor der Kamera und auf der Bühne. Sie drehte in Berlin für die TNT Serie *4 Blocks* und spielte in Luxemburg u.a. im Kinofilm *Superjhem* *Retörns* von Félix Koch an der Seite von Désirée Nosbusch. Zurzeit ist sie auf Netflix zu sehen in der luxemburgischen Krimiserie *Capitani* von Thierry Faber und Christophe Wagner. Zuletzt stand sie in Anne Simons Inszenierung *All d'Déieren aus dem Bësch* im Grand Théâtre auf der Bühne. Weitere Zusammenarbeiten für Theaterprojekte mit oder für Kinder, Jugendliche und Erwachsene mit Institutionen wie: Philharmonie Luxembourg, Escher Theater, Theater Strahl Berlin, Schlachthaus Theater Bern, Rotondes, Capé, Grand Théâtre de la Ville de Luxembourg, Theater Melone Innsbruck.

## Konstantin Rommelfangen

ATTENDANT

\*1991 in Trier, grew up in Luxembourg. After studying history in Vienna, he completed his acting training at the Bern University of the Arts. His work then took him to the Ruhrfestspiele Recklinghausen, the Staatsschauspiel Saarbrücken and the Landestheater Coburg. Since the 2020/2021 season, he has been increasingly active in Luxembourg again. He has appeared in productions such as *Das letzte Feuer* (director: A. Frick), *Was heißt hier Liebe?* (directed by N.



Bösenberg) and *So Dark Here* (directed by A. Simon). Most recently, he was on stage at the Théâtre National du Luxembourg in *Eichmann Trial*. He is currently rehearsing *Medea* (R. D. Kohn) at the Grand Théâtre de Luxembourg.

## Elena Spautz

### ATTENDANT

Elena Spautz studied acting at University College Cork in Ireland. After graduating, she moved back to Luxembourg and has been working as a freelance actress and drama teacher ever since. She often collaborates with the artist collective MASKÉNADA and has recently been involved in one of their coproductions in Saarbruecken, where she played several characters in a multilingual theatre performance called *Linie21 / La pastèque* directed by Milena Mönch and developed by the theatre company Hinterbühne. She started a master's degree in theatre studies and interculturality at the University of Luxembourg and founded an artist collective called Finestra with a focus on site-specific theatre. In addition to acting, she is also the singer songwriter of the Indie Pop Band Arún.

## Hana Sofia Lopes

### NURSE

Hana Sofia Lopes is a Luxembourgish actress of Portuguese origin, born in the Grand Duchy of Luxembourg. After a bachelor's degree in Theatre obtained at Lisbon's Theatre and Film School, she studied at the Conservatoire national supérieur d'art dramatique de Paris (CNSAD), France's National Academy of Dramatic Arts. In film, she notably appeared alongside Juliette Lewis and Henry Rollins in *Dreamland* (2019) directed by Canadian director Bruce McDonald, in *Escapada* (2018) a Belgian-Spanish roadmovie directed by Sarah Hirtt as well as in *Sexual Healing* (2018) under the direction of English director Julien Temple, where she had Vicky Krieps and Brendon Gleeson as partners. In 2017, she

was chosen by director Marco Serafini to play the female lead role in the feature film *Toy Gun*, alongside John Hannah, Julian Sands and Antony Lapaglia. This role earned her a nomination for best actress at the Luxembourg cinema awards, the Lëtzebuerger Filmpräis 2018. Since 2014, she has appeared in a dozen television series in Portugal, Germany and Luxembourg. Her roles in the Portuguese television series *Mar Salgado* (2015) and *Coração d'Ouro* (2016), seen daily by nearly 1.8 million viewers, made her known to audiences in Portugal. In theatre, she performed in numerous productions in Luxembourg as well as in France. To note, her roles in *Intranquillités* (Fernando Pessoa), *The Crucible* (Arthur Miller) and *Hedda Gabler* (Henrik Ibsen). In 2020, she played one of the leading roles in *Habiter le temps* (Rasmus Lindberg) directed by Michel Didym alongside French actors Irène Jacob and Jérôme Kircher. This production was on tour through France, Belgium and Switzerland until 2022. In 2022, she is part of the second season of the Netflix hit series *Capitani 2*. Hana Sofia is fluent in six languages: French, Portuguese, German, English, Spanish and Luxembourgish.

## Whitney Fortmueller

### NURSE

Whitney hails from California, USA. Past theatre performances include Tinker in *Cleansed* (Volleksbühn), Joyce in *Wie Ein König* (Kinneksbond Cultural Center), Clair in *Dealing with Clair* (Les Théâtres de la Ville de Luxembourg), Nikki / Clover in *Seven Redneck Cheerleaders* (Elephant Stage Co. Los Angeles), Lulu in *Cabaret* (Lewis Family Playhouse), Gladys in *42nd Street* (Moonlight Stage Co.), and Charlotte McNeil in *Angel's Arms* (Lamb's Players Theater). Recent film / tv include Patricia in *Chevalier* (Six Letters), Angie in *Agua* (Wady Films), and Brit in *New Mommies* (Baby Bird Worldwide). Whitney holds a BA in Theatre Arts Performance from San Diego State University.

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## Les Théâtres de la Ville de Luxembourg

Les Théâtres de la Ville de Luxembourg, consisting of the Grand Théâtre and the Théâtre des Capucins, are under one single management since 2011 and present an eclectic programme covering opera, dance and theatre. Fully aware of their responsibility to respond to the needs of its ever-growing cultural sector and cosmopolitan audience, the Théâtres de la Ville strive to present a high-quality and diverse programme. Furthermore, both venues constantly develop their role as a major facilitator by increasing their active contribution to the professional development of Luxembourg's cultural scene by involving local talent in international co-productions and placing increased emphasis on producing, touring and talent development. Fully aware of their responsibility to respond to the needs of its ever-growing cultural sector and cosmopolitan audience, the Théâtres de la Ville strive to present a high-quality and diverse programme and to develop the dialogue and exchange with its audiences by offering a season of post-show discussions, open rehearsals and conferences, which focus on current topics and are complimentary to the artistic programme.

The TalentLAB, a project laboratory and multidisciplinary festival, was a first initiative born in 2016 to further expand their support to local artists and promote international exchange. It has since developed into a vibrant platform for upcoming artists where experimenting in a safe environment is given valuable space and time. Through the establishment of the residency Capucins Libre in 2018, the Théâtres de la Ville wanted to assist and to accompany artists and companies during the final weeks of their creation by offering them the necessary time, space and support to premiere their work.

Finally, the Théâtres de la Ville continue to nurture and develop international partnerships with other European venues and engage in discussions about a different co-production model based on exchange and training. This strategy of blending in-house creations with international co-productions and strong support for artists has enabled the Théâtres de la Ville to increase their visibility as a producing venue both in the Greater Region and beyond and creating ever more meaningful relationships with its partners.

## L'équipe

Direction **Tom Leick-Burns** Adjointe à la direction **Anne Legill** Conseils juridiques **Alexandra Lux** Bureau de production **Nora Haeck, Antoine Krieps, Martine Kутten, Hélène Landragin, Melinda Schons, Tim Theisen, Joëlle Trauffler, Charlotte Vallé, Katja Wolf** Bureau technique **Pierre Frei, Laurent Glodt, Gilles Kieffer, Marion Mondloch, Jeff Muller** Relations publiques **Christiane Breisch, Yasmine Kauffmann, Manon Meier, Nadia Recken** Secrétariat administratif **Dominique Neuen, Valérie Pfeffer, Marie-Paule Thill, Taby Thill** Comptabilité **Marc Molitor, Géry Schneider** Audio/Vidéo **Claude Dengler, Patrick Floener, Cay Hecker, Kevin Hinna, Holger Leim, Jeff Lenert, Joël Manger, Marc Morth sr., Marc Morth jr.** Lumière **Anne Beckius, Carlo Cerabino, Steve Demuth, Jonas Fairon, Ralph Ferron, Pol Huberty, Kevin Kass, Sepp Koch, Fränz Meyers, Patrick Muller, Christian Pütz, Guy Scholtes, Claude Weis, Patrick Winandy** Machinerie de scène **Gilberto Da Silva, Christopher Dumlich, René Fohl, Helmuth Forster, Cyril Gros, Lorent Hajredini, Patrick Hermes, Claude Hurt, Jeff Leick, José Mendes, Daniel Mohr, Eric Nickels, Paul Nossem, Joé Peiffer, Andy Rippinger, Roland Schmit, Jörg Seligmüller, Fabien Steinmetz, Frank Thomé, Yann Weirig** Atelier **Marc Bechen, Cristina Marques, Michel Mombach, Kevin Muller, Steve Nockels, Nadine Simon, Jérôme Thill** Département habillage/maquillage/accessoires **Michelle Bevilacqua, Claire Biersohn, Zoé Ewen, Marko Mladjenovic, Anatoli Papadopolou** Département Maintenance infrastructures **Nathalie Ackermann, Dany Ferreira, Luc Greis, Jeannot Jost, Jean Schutz** Accueil **Pierre Demuth, John Glaesener, Pit Clemen, Kurt Semowoniuk**

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