


28 – 30 November 2024 • Final Event



FUTURE
LABORATORY



Co-funded by
the European Union

Welcome to the Future Laboratory Final Event

We are delighted that you are joining us for the Final Event, a three-day gathering from 28 to 30 November at the Grand Théâtre, Luxembourg. This event marks the culmination of a unique European experiment in creative collaboration—an exploration of the narratives and voices that will shape tomorrow's Europe. Over the past two and a half years, our consortium of cultural institutions and emerging artists from all over Europe have worked across borders, navigating complex social and artistic landscapes to craft stories that resonate with the diverse communities we serve. Together, we have strived to cultivate a new language in creative disciplines, addressing themes of inclusion and shared European identity.

Future Laboratory represents an innovative effort to unite artists and audiences in search of new and necessary stories. By collaborating closely with local communities and addressing issues like social exclusion, we aim to explore artistic concepts that not only enhance accessibility and representation on our stages but that also resonate deeply with our audiences. This event will offer an opportunity to experience the challenges, insights, and creative leaps that have defined our journey.

Throughout the event, you will have the chance to explore the research methodologies, engage with the artistic concepts, and witness the work emerging from this initiative. We invite you to connect with the artists and cultural institutions from across Europe, fostering networks that will carry this project's ideals forward.

Join us as we celebrate the experience, the journey and the possibilities – current and future – of the Future Laboratory!

The Future Laboratory Board



Presentation of the project

Future Laboratory: a performing arts network connecting artists and audiences to find the European narratives of tomorrow.




 **30**
months

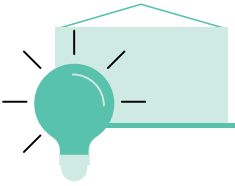
 **3**
masterclasses

3  research
residencies each lasting **10**  days

in **3**  cities

Each artist was supported in their mission by **1**  **local mentor**
in each city where they stayed during 10 days

& 1  **project coach**
throughout the whole research

 **November 2024**
Presentation of a concept idea at the Final Event

 **February 2025**
Presentation of the Legacy report



Summary

The artists presenting their projects 11

Vera BOITCOVA	12
Nico JONGEN	14
Anne Sophie KAPSNER	16
Sára MÄRC	18
Carlota MATOS	20
Ewa MIKUŁA	22
Odete	24
Maurin OLLÈS	26
Elena RABKINA	28
Simon RESTINO	30
Teja ROT	32
Lucile Saada CHOQUET	34
Giulia SANGIORGIO	36
Ruxandra SIMION	38

The partner institutions 41

Les Théâtres de la Ville de Luxembourg	43
Comédie, CDN de Reims	45
Condeduque Centre for Contemporary Culture	47
Nowy Teatr	49
Piccolo Teatro di Milano	51
Queen's Theatre Hornchurch	53
Staatstheater Mainz	55
Teatro Municipal do Porto	57
Teatrul Tineretului	59
Théâtre de Liège	61
Théâtre National de Strasbourg	63
Cyclorama	64

Programme 65

Maps 69

The image features a solid teal background. A network of white lines connects several circular nodes. One node, located in the upper right quadrant, is a thick white ring. Inside this ring, the text "The artists presenting their projects" is written in a white, sans-serif font, following the curve of the inner circle. Other nodes are partially visible at the top and bottom edges, also represented by white rings. The lines connecting the nodes are straight and white, creating a clean, modern aesthetic.

The artists presenting their projects



About the artist

Vera Boitcova is a theatre director, dramaturg, artistic researcher, curator, queer performance artist, and political activist. Currently pursuing her doctoral degree at the University of the Arts Helsinki, Boitcova focuses her research on “otherness,” “belonging,” and “home searching” in performance dramaturgy, particularly through the experiences of queer immigrants and refugees. She holds an MA in Comparative Dramaturgy (Goethe University Frankfurt) and an MA in Theatre and Performance (Queen Mary University of London).

A long-time nomad, Boitcova has lived, worked, and performed in the UK, China, Germany, Spain, and Finland over the past 12 years. Her work has been featured at such venues and festivals as: Caisa Art Centre, Svenska Teatern (Finland), Frankfurt LAB, Stadttheater Gießen, Wiesbaden Biennale, Favoriten Festival (Germany), Meyerhold Centre, Sovremennik Theatre, Aleksandrinski Theatre (Russia), Camden People’s Theatre, Battersea Arts Centre, Birmingham MAC, People’s Palace (the UK). In recent years, she has also curated and organized the annual Eve’s Ribs Festival of Feminist Art and QueerFest in Russia.

Boitcova has been recognized with the DAAD Prize for outstanding achievements in performance research (2022) and has received accolades for her plays *Today My Cat Died* and *Neptune* at the Lubimovka Festival of New Dramaturgy (2021-2023). She has participated in artistic residencies across Europe, including PACT Zollverein in Germany, Saari in Finland, and Faberlull in Catalonia.

Boitcova’s work often delves into queer narratives and political themes, examining identity and activism through multimedia, site-specific, and immersive formats. In her projects, she aims to bridge art and activism, focusing on creating spaces for underrepresented voices within the queer and immigrant communities.

About the research

The research project investigates the notions of “home” and “belonging” in performance dramaturgy through the lens of queer immigrant and refugee experiences. Rooted in Boitcova’s personal and professional journey, the project stems from her experience as a queer artist in Russia, where she faced systematic erasure of queer narratives in the arts. After Russia’s full-scale invasion of Ukraine in 2022, Boitcova had to move across Europe, and on this journey, she met many people with similar experiences, in search of home and a sense of belonging, which inspired her to pursue this project.

As part of the Future Laboratory programme, Boitcova interviewed queer artists and refugees, establishing connections with various human rights and arts organizations, from local LGBTQ+ community centers (e.g., Cigale in Luxembourg and La Station in Strasbourg) to the Council of Europe. These interviews and findings formed the foundation for further artistic works and theoretical analysis. The research conducted during the programme supports Boitcova’s project goals of developing a new dramaturgical language for queer immigrant narratives, enhancing visibility for queer immigrant communities in the arts, collaborating with theatres to highlight the need for representation and safe spaces, and exploring the “performativity” of queer refugee experiences, particularly in relation to legal procedures and social integration, as well as artistically engaging with the concept of the “right kind of queer” as perceived by the EU legal and social system.

About the presentation

The presentation will take the form of a talk show featuring drag artists from Luxembourg and Finland as special guests. These artists will bring live performances to the stage and participate in interviews and discussions, providing insights into their creative journeys and unique perspectives. The event will also open up a broader conversation involving both guests and the audience, exploring the current landscape of queer arts within the EU and the particular challenges faced by queer immigrants and refugees.



- Queen’s Theatre Hornchurch: 24th October – 5th November 2022
- Théâtres de la Ville de Luxembourg: 27th November – 8th December 2023
- Théâtre National de Strasbourg: 13th – 27th March 2024



Nico JONGEN

About the artist

Nico Jongen is a theatre director and founder of the Barcelona-based performing arts company Ça marche. His artistic vision merges theatre, performance, movement, and visual arts, exploring the complexities and contradictions of contemporary life. Nico's work often focuses on the intersection between craftsmanship and technique, seeking to disrupt conventional boundaries between professional and non-professional performance.

A key aspect of his practice is the involvement of non-professional performers, such as children, elderly people, and members of marginalized communities. This approach allows him to develop pieces that not only challenge the traditional norms of stagecraft but also create a deeper connection with the local community. By centering on the experiences and embodied knowledge of these diverse groups, Nico's work fosters inclusion and innovation, ensuring that his projects resonate on both a personal and societal level.

With Ça marche, Nico has led numerous projects that have been showcased at international festivals and venues, reflecting his commitment to creating work that is both locally grounded and globally relevant. Some venues and festivals with whom they have collaborated are Kunstenfestivaldesarts Brussels, Condeduque Centre for Contemporary Culture Madrid, Teatre Lliure Barcelona, Festival Grec Barcelona, CAMPO Gent, Graner creation centre for dance and live art Barcelona & TNT Festival Terrassa.

About the research

For the past two years, as part of the European project Future Laboratory, Nico Jongen's research was focused on exploring the relationship between language, silence, and the body, particularly within deaf communities in Reims, Liège, and Porto. His investigation delves into the tension between chosen silence and imposed silence, questioning the dominance of spoken language in Western civilization. Drawing from historical figures who embraced silence – like Kafka and Beckett – he examines how deaf individuals experience and navigate the societal imposition of oral language.

The research prioritizes the involvement of non-professional actors from these communities, who actively shape the artistic process. This approach emphasizes a non-conventional understanding of language, where the body takes precedence over spoken word. Workshops and collaborations with deaf adolescents also form a crucial part of the project, providing a space to reflect on accessibility and alternative modes of communication. The research aims to deepen our understanding of language's physicality, challenging traditional frameworks and creating more inclusive artistic spaces.

About the presentation

In his presentation, he will share the outcomes of his research and conduct workshops with deaf individuals from Luxembourg's sociocultural sector. These workshops are designed to engage deaf participants in exploring the themes of his research through a collaborative, creative process. This approach highlights the body as a central medium of expression, over and above spoken language.

A key objective of his project is not only to create a theatrical piece with the deaf community but to establish lasting, accessible spaces within cultural institutions—spaces that can be inhabited by the deaf community over time, extending beyond any individual performance. This approach is aimed at fostering inclusive environments that prioritize and support the active presence of the deaf community in the cultural landscape, emphasizing the importance of creating inclusive environments that prioritize accessibility and alternative modes of communication.

Residencies during the project

- Comédie, CDN de Reims : 20th October – 3rd November 2022
- Teatro Municipal do Porto: 15th – 28th January 2024
- Théâtre de Liège: 14th – 24th March 2024



**Anne Sophie
KAPSNER**

About the artist

Anne Sophie Kapsner (she/they) is a theatre director, writer and researcher based in Munich, Germany. Their interdisciplinary work is located in the border area of documentation, drama and pop aesthetics. The starting point is usually biographical events.

Anne studied Theatre Studies and Swedish in Munich and Stockholm (2010-2014) as well as directing at Frankfurt University of Music and Performing Arts (2014-2020). Afterwards Anne worked as a director's assistant at Münchner Kammerspiele, where they also performed (*Heldenplatz*; Dir: Falk Richter, 2021) and directed (*ALLES GOLD, nichts glänzt*; text based on *Platonov* by Chekhov). Since 2022 Anne works as a freelance artist nationally and internationally, most recently from May till September 2024 with Falk Richter at Dramaten Stockholm.

Anne's works were shown among others at studio NAXOS Frankfurt, Mousonturm Frankfurt, PATHOS Theater München, Dschungel Wien and Staatstheater Mainz. Anne is also interested in teaching: In 2023 they supervised a monologue work at the Mozarteum Salzburg. Anne also works with young people. Anne's art deals with identity and gender (*LUST*; 2020 & 2022), social structures and big feelings (*Nur die Liebe zählt, haben sie gesagt*; 2020-2023) – always with a queer feminist perspective. Humour and absurdity are particularly important in stage aesthetics.

Anne is currently preparing an audio walk about the Jewish, activist, queer actress Therese Giehse for Münchner Kammerspiele and a novel adaption of *Outlawed* by Anna North with premiere at Theaterhaus Jena in May 2025.

About the research

In their research, Anne Sophie Kapsner is dealing with death, grief and mourning. They travelled to Warsaw (POL), Madrid (ESP) and Piatra Neamț (RO) as well as to the Romanian countryside to find out about personal stories of loss, mental health care, burial rituals, suicide prevention, the reactions of those around them to mourners and about the integration of death into life. The big question on Anne's mind is: How can we go on living after the death of a loved one and integrate the loss into life?

Anne's research is more about finding than seeking a specific answer, it's more about listening than talking. It's mostly about sharing a space and time and small personal details.

Anne originally began researching queer bodies in repressive systems in Warsaw. Caused by the sudden death of their younger brother in November 2023 – in the middle of the Future Laboratory – Anne felt the need to change their topic. Due to various (negative) experiences they have had, Anne wants to process their own grieving process artistically on the one hand and find ways to deal with death and grief differently in society on the other. So Anne began to speak openly about it, to share their story, and people responded relieved and shared their stories.

About the presentation

Without Title is a theatre play that wants to make the experience of grief and mourning tangible for people who are not grieving. But it should also comfort mourners and make them feel less alone.

The presentation, integrated into a spatial installation, provides insights into various elements of the play: how the stage will look like, which characters will appear and what some scenes will look like. For example the performing of a farewell letter by the dancer Laura Ramirez Ashbaugh, which Anne created in Madrid. And the singing of the traditional Romanian bocitoare Anica, „a woman who cries at someone's funeral“, who sang for Anne's brother. The room invites you to linger, to slow down, to reflect and to be. And to ask questions and immerse yourself in Anne's research and travels.

Anne will perform a project presentation together with Kathrin Liess and then invites you to experience the space for yourself. As well as to enter into conversation with Anne, if desired.

Residencies during the project

- Nowy Teatr: 19th March – 2nd April 2023
- Condeduque Centre for Contemporary Culture: 16th – 30th April 2024
- Teatrul Tineretului Piatra-Neamț: 21st September – 2nd October 2024



Sára MÄRC

About the artist

Sára Märc (they/them) is an art researcher and curator based in Prague, Czech Republic. They studied (alternative and puppet) acting at the Theatre Academy of Performing Arts, DAMU. Sára works at the intersection of curatorial care, research, and multidisciplinary art practice. They combine text, (moving) images, and performative moments. Focusing on more-than-human perspectives, their subjects dwell between speculative storytelling, alternative histories and presence exploration. Sára has been involved in several collaborative art projects. For example, they were part of the collective preparing the Polish pavilion for the Prague Quadrennial 2023 and worked as a personal assistant to artist Eva Koťátková and curator Hana Janečková for their exhibition for the Venice Biennale Arte 2024, Italy. Sára works as a curator and manager in etc. gallery, Prague. Currently, they are rehearsing a new theatre production for Studio Hrdinů (directed by Apolena Vanišová). They are also preparing a new work focusing on the history of animal trials and animal rights and protection for an exhibition at the National Gallery in Prague.

About the research

More-than-Carbon Imaginaries is an artistic research focusing on non-human perspectives on coal mining history. By “non-humans”, they mean animals, plants and entities beyond human experience, such as minerals or ecosystems. Sára Märc believes that attention and sensitivity towards other than human actors can help us navigate ourselves through ongoing ecological crises. Especially since coal is a vital material for the Industrial Revolution and, subsequently, the planet’s warming, it is essential to recognise it as an active figure. As mentioned above, this is a rather broad, complex and multi-layered topic, the project required establishing several research strategies: Sára Märc walked through former mines and the restored landscape, collected materials and stories from local communities and materials themselves, explored museums and archives, guided speculative workshops, and studied the history and concepts of posthumanist and new materialist philosophical approaches. In the process, the artist set up six specific figures – characters, each representing a particular more-than-human story and perspective. In their research, Canaries, Energy, Emissions, Fossils, Ghost Acres and Pit ponies are representative agents of non-human participation in the history and present of coal mining and the industry built around it.

About the presentation

For the Future Laboratory Final Event, Sára Märc prepared a multi-format work-in-progress installation called *The Future Coal Archive*. The processuality of the installation goes hand in hand with the unfinished process of *More-than-Carbon Imaginaries* research which started by the end of 2022. The installation works as a spatial mind map network. It connects a variety of findings from their two-year research of non-human perspectives on the coal mining industry. The public is invited to walk freely through the exhibition and find stories and connections according to their positions and perspectives. Archives usually embody political power and sustain social and cultural hegemony. *The Future Coal Archive* focuses on the historical and speculative non-human figures that have significantly impacted human society and the planet’s ecology. Canaries, Energy, Emissions, Fossils, Ghost Acres and Pit ponies are all part of the records that have been overlooked or forgotten. Besides the artistic process itself, the installation documents each one of the non-human figures in video, text and image formats.

Residencies during the Project

- Nowy Teatr: 19th – 30th June 2023
- Queen’s Theatre Hornchurch: 9th – 20th October 2023
- Comédie, CDN de Reims: 27th May – 7th June 2024



Carlota MATOS

About the artist

Carlota Matos (she/her) is a Portuguese theatre and performance artist working internationally with a focus on social change. Her practice addresses questions of identity, migration, and mental ill-health, in the form of documentary/experimental/participatory performances. She frequently collaborates with charities, artists from different disciplines, communities and people who are not necessarily trained or experienced performers. Carlota is the Facilitator for Firebird Theatre, a company of learning-disabled actors. She is also a member of Migrants in Theatre, a movement to increase and improve migrant representation in UK theatre. Previous commissions include Projekt Europa and Counterpoints. In 2022, Carlota was awarded a DYCP grant from Arts Council England to scale up her work, explore creative access and research ethics in participatory arts. She developed and currently leads a project with migrant women in Bristol (UK) in partnership with the refugee charity Borderlands, which addresses language barriers and includes workshops, cultural trips, facilitation training, and the creation of *A Taste of Belonging*—a performative encounter that explores identity, gender roles, and food rituals across different cultures. Carlota's project *POUR UNE VIE MEILLEURE*, about Portuguese migration during the Salazar dictatorship, was selected for TalentLAB 2024 (Les Théâtres de la Ville de Luxembourg). She was recently in residency at O Rumor do Fumo in Lisbon developing a performance piece with her mother and Moyah, a hip-hop and afrofusion artist, delving into the personal, political and social impact of Portuguese colonialism in Mozambique.

About the research

Carlota Matos' research during Future Laboratory focused on identifying and removing barriers in the access to theatre and culture, understanding how mental ill-health and disability are perceived in different places, and investigating the democratisation of art.

Throughout the 2-week residencies, as well as having many one-on-one conversations, she explored how research methods themselves can be artistic. At Staatstheater Mainz (Germany), she led open workshops on the theme of belonging and how we can make theatre spaces more inclusive. At Teatrul Tineretului (Piatra Neamt, Romania), where her research topics also included deinstitutionalisation and suicide awareness/prevention, Carlota invited the public to join her in the creative process and engage with the question "What are we not talking about that we should be talking about?". In Reims (France), she was inspired by the work of the cultural centre La Boussole, where she ran a workshop with young people and another at a psychiatric hospital. She also experimented with performative approaches to presenting her findings in the Open Labs, using access as a creative tool.

Ultimately, her work highlighted the importance of working with those with lived experience and building systems of care for audiences, artists, and communities. Carlota grappled with the power dynamics between artists and institutions and the need to address the structural inequalities within these systems. Moving forward, she is interested in continuing to explore radical wellbeing in her practice and future projects.

About the presentation

A presentation of research through creative forms and group participation, and a sharing of the seed of a new idea:
Honeybee medicine contains a substance that is also found in antidepressants.



How beekeeping contributes to people's peace of mind.

Residencies during the Project

- Staatstheater Mainz: 17th – 29th April 2023
- Teatrul Tineretului Piatra-Neamt: 16th – 27th October 2023
- Comédie, CDN de Reims: 4th – 15th March 2024



Ewa MIKUŁA

About the artist

Ewa Mikuła is a Polish dramaturg and theatre director. She is a graduate of Theatre Directing with a specialization in Theatre Dramaturgy from the AST National Academy of Theatre Arts in Kraków and Theatre Studies from the Jagiellonian University. Within the framework of documentary theatre, she explores everyday narratives, using them to reflect larger societal processes.

Mikuła made her debut alongside Piotr Froń with an autobiographical piece about her working-class heritage, titled *Work, Work*, published in the monthly magazine *Dialog*. She has worked as a dramaturg and playwright on multiple productions, including *Swans*, directed by S.T. Berg at the Korea International Accessible Dance Festival (KIADA) in Seoul in 2024. In Bratislava, Mikuła created the performance *Adulthood*, which focuses on alternative education methods, based on a three-year documentary process with Polish and Slovak youth (*Divadlo Ludus*, 2023). For the past two years, she has conducted artistic research on ethnic minorities and language as part of the European programme Future Laboratory, during residencies in Luxembourg, Romania, and France. Her latest project, the play *TOĆ*, explores the boundaries of speech in her native Silesian ethnic minority language, seen through the eyes of young female speakers.

About the research

Ewa Mikuła's research within the Future Laboratory project focuses on the identity of ethnic minorities in contemporary Europe. As a member of the Silesian minority – Poland's largest ethnic group not officially recognized by law – she sets out to explore how ethnic minorities and local groups shape their identities through art and language. This journey allowed her to gain a new perspective on her own minority and deepen her understanding of other ethnic minorities and local communities in a global context.

During three artistic residencies – at Teatrul Tineretului in Piatra Neamț (Romania), Théâtres de la Ville in Luxembourg, and Théâtre National de Strasbourg (Alsace, France) – she engaged with local minority communities through workshops, interviews, and creative collaborations. Each residency had a specific focus:

In Romania, she asked Roma musicians how their music reflects cultural identity in today's economic and globalized reality.

In Luxembourg, she investigated language dynamics in the multicultural arts scene, concentrating on the role of Luxembourgish.

In Alsace, she studied the use and preservation of the Alsatian language in local institutions and non-institutional theatre.

The project revealed tensions between the self-perception of local communities and external perceptions influenced by historical and social contexts. It also highlighted how these communities preserve their cultural heritage while navigating challenges such as assimilation and marginalization.

About the presentation

Ewa Mikuła's presentation offers a bird's-eye view of her research journey. Inspired by the contrasts she encounters—questioning her role, the research itself, and the “right” way to approach artist residencies—she has developed a unique method as an artist-researcher. In her personal lecture, Mikuła shares her approach, reflecting on the lessons learned from people she met along the way, the commonalities she observes regarding ethnic minorities, and her own experiences as a member of an ethnic minority. The lecture raises questions about the ethics of creating art based on studied communities and explores methods of constructing contemporary artistic narratives.

Residencies during the project

- Teatrul Tineretului Piatra-Neamț: 18th – 29th October 2022
- Théâtres de la Ville de Luxembourg: 2nd – 13th May 2023
- Théâtre National de Strasbourg: 2nd – 14th October 2023



Odete

About the artist

Odete works between performance, text, visual arts and music. She has presented her pieces in different formats and places, from exhibitions at galleries like Galeria Municipal de Lisboa (PT) to performances at Berghain-Saule (DE), the National Theatre of Lisbon (PT) or even in public parks. Her work is obsessed with historiographical writing, using erotics and paranoia as two somatic ways of relating to the archival materials. She writes through her body, speculating biographies of historical characters through epidermic pleasures: fashion, personality, presence, fragrance, grace, sensibility. Her methodology is called “Paranoid Archaeology” and she has given talks about it in places like Brown University (USA), ESAD (PT), FBAUL (PT) and other institutions of education. She claims to be a bastard daughter of Lucifer, descending from the medieval practice of satanic pacts to alter one’s gendered body. For the past years she has been researching and working around building connection points between “effeminate” histories, from the baroque Castrati to the 19th century dandies to the eunuchs of antiquity. She is part of The Cursed Assembly, a community investigating the intersections of magic, transsexuality, and historiography. As of now, she has been translating 19th century memoirs and exploring reading groups and potential gatherings at gardens and lakes to discuss the future of our political sphere.

About the research

The research started as a *transvestigation* of theatre texts, mainly from Antiquity. The aim was to write a possible history of theatre as an effeminate device, in the context of religious worship. That led to a study of the modus operandi of theatre making in the ancient world, mainly with the architecture of the assembly mode. Transness was a characteristic of that socio-performative display – effeminacy a space of defiance of moral rigor. Theatre then could be understood as an assembly of transitions. A space where one came with the purpose of leaving differently from our previous self. So, theatre was a sort of creative institution where people could experiment socially with other possibilities of life. How then to expand that notion unto a contemporary world where everything feels so fixed?

It made sense to form a “community” – alongside collaborator Cru Encarnação, they started The Cursed Assembly. They started by exploring reading groups. Text analysis, herbalist gatherings, political discussions, translations and everything else that gave them a sense of the future. What was being created were “third spaces” that opened up the social fabric, shaping it. Maybe art as commodity was no more – maybe now “art” was a network, the said “third space”. A place where creativity is not expression, but the re-imagining of social order.

About the presentation

The presentation will be an explanation of what is The Cursed Assembly, what did we do this past year and what exactly do we want to propose for coming times. We will read manifestos, we will show pictures but essentially, we will be guiding everyone through a proposal that sees “art” as no longer a form of object production, but instead of network creation. Art produces knowledge, of course, it is rhizomatic and also indexical. But it can also be something else. Could it be going to the forest to learn which herbs to catch? Could it be learning how to write a sermon? Could it be debating politics on a metro station? Could it be learning Arabic? Could it be collectively reading apocalyptic prophecies? Could it be learning how to predict through astrology the next revolution? So, if art could be some sort of conspiratorial practice, then we have something to share.

Residencies during the Project

- Piccolo Teatro di Milano: 6th – 17th February 2023
- Nowy Teatr: 25th August – 5th September 2023
- Condeduque Centre for Contemporary Culture: 24th June – 3rd July 2024



Maurin OLLÈS

About the artist

In 2009, Maurin Ollès joined the Conservatoire de Marseille. On graduating from the École Supérieure de la Comédie de Saint-Étienne in 2016, he played in Julien Gracq's *Un beau ténébreux* directed by Matthieu Cruciani; *Letzlove portrait(s) Foucault* directed by Pierre Maillet; Marion Aubert's *Tumultes* directed by Marion Guerrero; *Truckstop* by Lot Vekemans directed by Arnaud Meunier. He created *Jusqu'ici tout va bien*, a play about juvenile justice. He then reunited with Arnaud Meunier in *J'ai pris mon père sur mes épaules* by Fabrice Melquiot; Paul Pascot for *L'Amérique* by Serge Kribus. In 2019, he returns to tour *Saïgon* by Caroline Guiela Nguyen.

In 2023, he plays in *Phèdre* directed by Matthieu Cruciani and in *L'histoire du Soldat* directed by Benjamin Lazar. He also assists the Marthe collective (*Le Monde renversé*, *Tiens ta garde*). With his company La Crapule, he conducts a multidisciplinary work on social issues related to public institutions and marginalization. *Vers le Spectre* will see the light of day in autumn 2021. In 2024, he will create *Et j'en suis là de mes rêveries* adapted from a novel by Alain Guiraudie, and *Hautes perchées*, in 2026 about public policies on drugs and addiction. In recent years, he has also been called upon to lead courses at the École Nationale Supérieure (ENSATT, ESAD, TNS).

About the research

This new project is an extension of Maurin Ollès' research into the treatment of marginalized people and public institutions. *Hautes perchées* will address the issue of public policy on drugs and addiction. To do this, he's looking at 3 institutions (health, judicial and academic).

Thanks to the Future Laboratory, he's been able to immerse himself in care facilities, prisons and low-risk consumption rooms, and to meet people directly or indirectly concerned by drug issues (users, lawyers, doctors, social workers, etc.) in Milan (IT), Piatra-Neamț (RO) and Porto (PO).

When we think of a drug user, we often think of a man: dirty, dangerous, ready for anything, a criminal... If we think of an alcoholic or a weed smoker, it's mostly men we imagine. So Maurin Ollès wondered where the female drug users were. Because obviously he sees a lot of female nurses, educators, researchers... But who are the female drug users?

About the presentation

Hautes perchées will portray four female characters: one who works in health care; one who works in the justice system; one who is a university researcher; and a precarious drug user who works in a night bar. Ollès wants these stories to intersect and combine.

With *Hautes perchées*, he'd like to exclude morality, to get away from the discourse of fear and insecurity already too present in journalistic and cultural representations. Many of the professionals he's met, when he asked them what stories they'd like to hear on the subject, often advise him not to "over-dramatize". So how do you propose alternatives, imagine new stories and other ways of doing things?

Maurin Ollès wants his characters to act on their environment, to change the rules of their institutions. He wants to tell intimate stories, love stories, stories prevented by life and society, and that drugs are a pleasure for many people and not necessarily a problem. Talk about repression, which doesn't work, and the war on drugs, which is an illusion. Continue to question the gaps and needs that drugs fill, and our society's demand to produce and consume more and more. Last but not least, we pay tribute to the care professions and try to look at consumers in a different light.

For this presentation, Maurin will be accompanied by Marvin Kanas videographer and together they will present the research stages and the dramaturgical reflections of this future project.



- Piccolo Teatro di Milano: 20th March – 1st April 2023
- Teatrul Tineretului Piatra-Neamț: 21st June – 2nd July 2023
- Teatro Municipal do Porto: 25th September – 6th October 2023



Elena RABKINA

About the artist

Elena Rabkina is a Belarusian artist, curator, and researcher working primarily with documentary photography and interactive art. She combines her artistic, journalistic, and psychological background to create interactive pieces in social illustration and public art.

Her journey as an artist has been shaped by her experience as a refugee, having left Belarus due to political protests and the war in Ukraine. This displacement led her to explore public spaces as places of belonging, inspiring her work on theatres as semi-public spaces in transition.

Elena's practice operates on two levels: one driven by curiosity and sensitivity, the other by a desire to challenge the status quo. She describes herself as a curious mind with a camera, investigating every corner of a space, particularly by spending days and weeks within the same environment, she becomes attuned to the subtleties of her subjects, creating safe spaces for genuine expression and discovery. Simultaneously, she pushes boundaries by questioning existing structures and embracing transformation as a method of social innovation and engagement through her art.

Her works have been exhibited at National Center for Contemporary Arts (Belarus), SÜDBAHNHOF fotografische Werke (Germany), Mark Rothko Art Center (Latvia), Dnipro Center for Contemporary Culture (Ukraine), Toruń Centre of Contemporary Art (Poland), Brunnenpassage, Ars Electronica (Austria), Pakhuis de Zwijger (Netherlands).

About the research

Elena Rabkina's research highlighted the dynamics of labor rights, inclusion, and how semi-public spaces can transition to be more inclusive and relevant to both audience and workers.

The research focuses on theatre across Europe, specifically in Poland, France, and Portugal, representing Eastern, Central and South Europe and fosters a dialogue between two often-separated groups in the theatre ecosystem: workers and visitors.

- In each theatre, when allowed, Elena installed a "manifesto" in an open space, encouraging both workers and visitors to contribute their thoughts over a period of two weeks. This manifest served as a place for discussion and brought together over 650 submissions that reflect personal perspectives on what theatre can and should be.
- Elena used documentary photography to further deepen her exploration. She shadowed two workers in each theatre, using photography as a way to push forward the research and facilitate non-formal conversations. These interactions revealed what might not have emerged in more structured interviews and allowed her to capture not only the physical space but also the unseen, private aspects of the workers' experiences in these semi-public environments, as well as to bring closer visitors and workers through visual art.
- In addition, Elena engaged with local communities and student groups, encouraging conversations around the challenges they face. Together, they filled out cards and fostered discussions on the issues within the theatre industry.

The culmination of this research is Elena's book, *Between Public and Private*, which documents her findings and shares practical ideas of care and inclusion in the theatre space.

About the presentation

Elena Rabkina will present her book *Between Private and Public. A Journey into the Theatre Transformation through Photography and Artistic Research*, along with a series of documentary photography created during her residencies. She will also display the Manifesto of Workers and Visitors of the Theatre, which includes 650+ submissions from participants in Poland, France, and Portugal. This will be the first time the manifesto is presented as a complete collection.

Residencies during the Project

- Nowy Teatr: 29th May – 9th June 2023
- Comédie, CDN de Reims: 29th March – 12th April 2024
- Teatro Municipal do Porto: 13th – 26th May 2024



Simon RESTINO

About the artist

Simon Restino, born in 1991 in France, lives in Paris and Strasbourg. He studied at Central Saint Martin's College of Art and Design in London (2010-2013, 1st Degree Honor). There, his research focused closely on the performances of early humans in Upper Paleolithic caves. His painting extended into space, transforming into installations, writing, and performances.

At the Beaux-Arts in Paris-Cergy (2014-2016), he undertook a project titled *Life and Death of Kaspar Hauser*, centered on the enigmatic figure of Kaspar Hauser. He trained at the Théâtre National de Strasbourg (TNS) in the scenography section (Group 45, 2017-2020), which led him to design spaces, costumes, and objects for the productions of Simon-Élie Galibert. He contributed to the French School Pavilion at the Prague Quadrennial of Performance Design and Space in 2019, under the artistic direction of Philippe Quesne.

In September 2019, he pursued his personal project and directed *Kaspar Hauser 1828-1833* at the TNS, based on autobiographical texts by Kaspar Hauser, Pierre Michon, and Robert Walser. He collaborated on the scenography for the play *Dekalog*, directed by Julien Gosselin (2020-2021). Subsequently, he designed the scenography and costumes for *Nous entrerons dans la carrière* and *Un pas de chat sauvage*, directed by Blandine Savetier (2021 and 2023), as well as the scenography for *Je n'ai pas le don de parler*, based on Robert Walser texts, directed by Agathe Paysant (2023).

Currently, he is working on several projects as director, including (*Kaspar Hauser*), inspired by a sequence from François Truffaut's film *Fahrenheit 451*, and *ROBS*, a performance inspired by his experience as a police extra in another artist's production.

About the research

Simon Restino's research began with a document from 1853 issued by the fire service of the municipality of Strasbourg. This regulation states that "firefighters will only receive orders from chiefs appointed to the fire service" and that "they shall not, under any circumstances, be distracted from their service to assist with the theater" – a statement he aimed to contradict. Simon Restino thus explored the idea of a shared commonality between human and non-human actors during a theatrical performance. He was interested in how props and participants (ushers, fire safety agents, actors, creators, stagehands, and spectators) interact to co-create the work, whether they are actively working on stage or at its periphery. He seeks to understand how these interactions influence the shape of the performance.

As part of his residencies, Simon Restino paid particular attention to fire safety agents (SSIAP), exploring their role in the dynamics of representation. He also relied on Ray Bradbury's novel *Fahrenheit 451*, where firefighters burn books and the last readers become "book men." In doing so, Restino aimed to represent the non-human perspective of these books within the community of firefighters. In the context of a theatrical performance, firefighters would evoke representatives of safety standards, while books would evoke performances threatened or compromised by those same standards. The artist's approach was accompanied by the figure of Don Quixote, a compulsive reader who engages in his battle in reality, taking the chivalric tales he reads as substitutes for reality.

About the presentation

For this Final Event, Simon Restino proposes a format that lies between methodological sharing and performance. Accompanied by three artists guided in real time via earpiece, they will perform fragments of his research conducted at the Staatstheater Mainz, the Théâtre de Liège, and the Nowy Teatr in Warsaw. He integrates here parameters for an "random" staging, through protocols and tools such as earpieces and cameras, which promote the writing of an unstable direct. The dramaturgy will thus explore reality and fiction, generating unprecedented and fortuitous interactions between the people and the objects that inhabit and surround the performance.

Residencies during the Project

- Staatstheater Mainz: 16th – 28th January 2023
- Théâtre de Liège: 14th – 28th April 2024
- Nowy Teatr: 23rd August – 4th September 2024



About the artist

Urban innovator, architect of peace and interdisciplinary artist Teja Rot works at the intersection of community activism, urban design, sustainable architecture, environmental arts and technology and advocates user related solutions that enable environmentally friendly living. Teja's research interests lie in the field of aesthetics and embodied perception in relation to games and play in nature. One of her core research topics is sustainable development of communities and places within current technological reality.

She is Evolutionary of Design Science Studio, run by Buckminster Fuller Institute. She is CEC ArtsLink International Fellow 2023 and Visiting Scholar at UCSD Design Lab within the scope of World Design Capital San Diego/Tijuana 2024. She is Emerging Urban Leaders Fellow (run by the Salzburg Global Seminar and World Urban Parks) where she started to conduct research on urban green zones. She is Rotary Peace Fellow, and she completed the training at Rotary Peace Centre at Chulalongkorn University in Bangkok.

Mateja's recent urban games include *PLAY:CES*, featured at Fusion: Urban Games Festival Matera, *Sprites of Meadowlands*, a game exploration of green spaces in the city and *Flækingar*, a game set in Ísafjörður, Iceland. Additionally, her work has been featured at Renaissance Salon: Art Inspiring Regenerative Future at Art Basel in Miami (collaboration with Future Cities/Buckminster Fuller Institute), exhibition and salon Making the Invisible Visible: virtual, immersive artist showcase to inspire planetary cooperation.

About the research

Within the Future Laboratory project, Teja Rot conducted research on urban green zones, and looking at potentials in three respective cities of Madrid, Milan and Liège for regenerative design. She started applying regenerative design methodology in close contact with local community members as well as temporary visitors of the cities.

Throughout her three residencies at Théâtre de Liège, Condeduque Centre for Contemporary Culture Madrid and Piccolo Teatro di Milano she documented her research process in the form of a diary, combining random notes, personal reflections, impressions from her meetings with experts, professors, journalists, members of street art collectives, curators, architects and other stakeholders in the territory, all with the intention to create a legacy project that can potentially expand and evolve further after the completion of the Future Laboratory. Her project addresses green potentials that she has identified in three cities, built on the regenerative principles, which advocate for safe, accessible, comfortable, distinctive and welcoming environment.

About the presentation

Her presentation in Luxembourg consists of a prototype to be experienced in green area and an installation, featuring parts of her research and impressions which have now integrated into her practice and into how she approaches the topic of wellbeing in the city.

Residencies during the project

- Théâtre de Liège: 16th – 23rd April 2023
- Condeduque Centre for Contemporary Culture: 7th – 21st April 2024
- Piccolo Teatro di Milano: 6th – 20th June 2024



Lucile Saada CHOQUET

About the artist

Lucile Saada Choquet (she/adopted – FR) is a Brussels-based artist-researcher who develops her own artistic language from a feminist and decolonial perspective situated in the Global North. Trained as an actress at Arts2 (Belgium), she experiments with performance, dramaturgy and directing, questioning the porosity between the performing arts and the visual arts. Defining herself as an activist, Lucile Saada is concerned with social movements, their narratives and their various impacts on the bodies of minority groups. She creates forms that engage with political bodies and rethink collective imaginaries. Central to her work are the relationships between the intimate and the political, literature and archiving. With *Jusque dans nos lits* (Prix Maeterlinck for “best discovery” in the 2022-2023 season (Belgium)), she situates her work in the context of collective healing for colonial traumas. She is currently conducting artistic research into international adoption: *Who Adopts Whom? A (Re)search for Love and Justice* from the experience of a transracial and transnational adoptee. With the SAADA STATION, a research space created within the Future Laboratory programme, she develops documentary and scenic processes to subvert the romanticized narrative of international adoption. She will continue her investigation by shifting her gaze and her practice with a series of return visits between Ethiopia and Belgium. This research is supported by the Fonds de la Recherche en Art/PDR-FRArt (2024-2026).

About the research

Who Adopts Whom? A Quest for Love and Justice

From the perspective of a transracial and transnational adoptee

Who Adopts Whom? is an artistic research project focused on international adoption that presents itself as a quest for love and justice, based on the experience of a transracial and transnational adoptee in the Global North. Lucile Saada Choquet was born in Djibouti to Ethiopian parents, and she lives and works in Europe. In October 2022, she came out of an invisible condition, turning the shame of being black and adopted into a research subject. Lucile Saada Choquet decided to listen to her inner howl and investigate her anger at the dominant, romanticised narrative of international adoption.

During two years of research, she wrote about and documented the coloniality, illicit practices and abuses that underpin the international adoption system, in order to symbolically do justice to the experiences of adopted people. Who benefits from the international adoption system? In the service of what political project? She never stops questioning and analysing what makes it possible to reproduce capitalist violence. Lucile Saada Choquet’s aim is to use the memory of the body as archive(s) to represent what international adoption does to the bodies of racialised adoptees. How can we use the performative arts to create non-hegemonic imaginaries? By writing about reality and the memory of a body that has been dispossessed, displaced and appropriated, how can we unfold a theatricality of chaos? She develops a dramaturgy that combines literary, scientific, activist, historical and personal approaches. By organising non-mixed encounters with adoptees, she contributes to the collective transmission of empirical knowledge and she feeds her questions linked to making family and to the search for a diaspora made up of adoptees.

About the presentation

The SAADA STATION, travelling art space directed by Lucile Saada Choquet, invites you to celebrate the anniversary of her arrival in France. The festivities will take place at the Grand Théâtre de la Ville de Luxembourg, 29th November 2024.

You’re in luck! With this event, we are joining the global movement of the Adoptees Month/Mois des Adopté.e.s. This event has been eagerly awaited for many years by a large number of internationally adopted people. We look forward to seeing many of you there! Warmly, The SAADA STATION.

#smashinternationaladoption

Residencies during the project

- Théâtre National de Strasbourg: 30th January – 10th February 2023
- Queen’s Theatre Hornchurch: 8th – 20th April 2024
- Théâtres de la Ville de Luxembourg: 17th – 28th June 2024



Giulia SANGIORGIO

About the artist

Giulia Sangiorgio is a director from Bari, currently based in Milan. She studied Literature and Linguistics with a special focus on Theatre and later earned a master's degree in Performing Arts and Multimedia Production from the University of Bari. Until 2018, she worked for four years in Puglia with the Diaghilev Theatre Company. Before leaving Puglia, she made a documentary on the concept of "home", centered on experiences of immigration and emigration. She then moved to Milan to study Directing at the Civica Scuola di Teatro Paolo Grassi, where she graduated with honours in November 2021. In 2022, she co-founded the theatre company CORPORA, with whom she created three performances: *Corpora*, *88 frequenze*, and *Zeta 4*. *Corpora*, which inspired the company's name, explores the difficulty of processing grief in a society that has lost its rituals. *88 frequenze* uses the story of Hedy Lamarr as a starting point to explore the theme of identity. In *Zeta 4*, young rappers wrote songs inspired by interviews with elderly residents of a non-central neighborhood in Milan, addressing issues of gentrification and social equality. She created two musical operettas for children with the Milan Symphony Orchestra. For BookCity, in collaboration with Gallimard and Salani Editore, she directed *L'uomo che piantava gli alberi*, inspired by Jean Giono's book. For Milan Fashion Week, she directed the fashion show *Lights, Camera, Action!* by Antonio Marras. She also directed the Olivetti exhibition *Podium 16* at the ADI Museum in Milan. She collaborates with Piccolo Teatro di Milano on audience development projects and as an assistant director with renowned directors such as Massimo Popolizio (*M il figlio del secolo*), Mario Martone (*Romeo e Giulietta*), and Claudio Longhi (*Ho paura torero*).

About the research

What role does theatre play today? From this main question, many more arose. Is theatre addressed to an elite, or does it serve as a public service for the entire community? Can it still be considered a ritual? Can it be a gathering place for people from very different backgrounds? Can it create a community, even if only a temporary one? During her first residency in Hornchurch, two places particularly stood out to Giulia: the football stadium, and a bingo hall. There, she primarily interviewed football players, football supporters, and regular bingo-goers to understand what theatre can learn from such diverse forms of social gathering. She also interviewed people, mainly young, who do not attend theatre, asking them what could encourage them to go. One of the recurring words was "participation". "Participation", thus, drove her second residency in Luxembourg, where she decided to meet with participants and creators of participatory theatre projects. With them, she reflected on concepts such as ritual, community, and catharsis. From many interviews emerged a sense that we are increasingly isolated in bubbles and that theatre is becoming more elitist. During her third residency in Mainz, she therefore sought to explore the concept of isolation bubbles in greater depth, interviewing computer scientists working in The Algorithmics group at the University of Mainz. Back home, she realized that all the stages of this research shared a common desire to synthesize localism and globalism, individualism and community, capitalism and ritual.

About the presentation

How does a place - and those who inhabit it - change depending on an external gaze? What happens if this external gaze, often belonging to transient figures like tourists, is tied to economic power? How does a ritual transform when performed in exchange for money and under the gaze of a curious tourist? What does "home" mean and what are the rites that make us feel at home? How can we deal with overtourism? Giulia explores these questions alongside a Puglian actress, Viviana Dorsi, who recently moved to Liège. She also involves playwright Eliana Rotella and multimedia designer Andrea Centonza, both members of her company, CORPORA.

Residencies during the Project

- Queen's Theatre Hornchurch: 24th April – 6th May 2023
- Théâtres de la Ville de Luxembourg: 16th – 27th October 2023
- Staatstheater Mainz: 1st – 11th March 2024



Ruxandra SIMION

About the artist

Ruxandra Simion is a playwright and cultural manager based in Bucharest, Romania.

Ruxandra uses satire, musical theatre, and community-engaged art to explore subjects such as climate change, labour, migration, housing issues, and the intersectionality between class and gender.

Her work is multifaceted, encompassing writing and staging theatre plays, creating opera librettos and performative texts, developing dramaturgical and digital game scripts, and facilitating numerous workshops using Theatre of the Oppressed techniques.

Her latest work is in collaboration with Replika Theatre in Bucharest. She worked closely with a group of juvenile inmates at a Romanian Detention Center, using participatory theatre methods to explore the experiences of the inmates. Drawing on interviews conducted with them, Ruxandra is co-writing a play that sheds light on the detention system and its paradoxes for a show that will have the premiere in the winter of 2025.

She also has curatorial and production experience, and, as the co-founder of Rhea, a platform for interdisciplinary artistic explorations, focused on the performing arts and cinematography production and innovation, she is engaged in the independent Romanian cultural sector as a cultural manager and producer.

About the research

Ruxandra Simion's research started with the aim of getting to know our aunts and mothers and neighbours – the women who left to work abroad, their relationship with migration, work conditions, and love relationships.

She started her research with the first residency in Madrid, where she was hosted by Condeduque Centre for Contemporary Culture. In this research she focused on meeting and interviewing women that have migrated to Spain and the span of different experiences. Ruxandra Simion tried to find patterns and understand the political and economical roots and contexts in which these stories occurred. She was also interested in exploring how solidarity and coping mechanisms had developed within their communities through art and culture, and the results were quite surprising.

Her time at Staatstheater Mainz was truly inspiring, as she uncovered migration stories from the theatre's staff and helped facilitate their sharing among the colleagues. During this period, she also had the opportunity to interview key figures for her research, such as a representative from the Advisory Council for Migration of the city of Mainz, and a member of Faire Mobilität, an initiative dedicated to ensuring fair wages and working conditions for migrant workers from Central and Eastern Europe in the German labour market.

Lastly, her research in Milan, where she received invaluable guidance from the Piccolo Teatro team, focused on the specificities of migrant labour in the care work sector. During her time there, Ruxandra Simion had the privilege of interviewing experts and activists who provided deep insights into the systemic functioning of the care industry in Italy, as well as the intricate connections between family structures, gender norms, and these labour dynamics.

About the presentation

In a dialogue with performer Alexandra Vieru, who will share her own story on stage, the presentation for the Final Event interweaves elements of research – stories, snapshots, and fragments from the broader narrative shaped by migrant women's voices – with theoretical insights and potential artistic directions for the future.

Residencies during the Project

- Condeduque Centre for Contemporary Culture: 18th – 30th November 2022
- Staatstheater Mainz: 19th – 30 June 2023
- Piccolo Teatro di Milano: 18th – 29th March 2024

The image features a solid teal background. A network of white lines connects several circular nodes. One central node is a large circle with a thick white border, containing the text 'The partner institutions' in white. Other nodes are partially visible at the top and bottom edges, also with thick white borders. The lines connecting the nodes are white and vary in thickness.

The partner institutions



Les Théâtres de la Ville de Luxembourg

The Théâtres de la Ville de Luxembourg, namely the Grand Théâtre and the Théâtre des Capucins, present an eclectic programme of dance, opera and theatre each season, showcasing a multiplicity of aesthetics, voices and stories, and motivated by the desire to meet the expectations and demands of a dynamic cultural scene and a cosmopolitan audience. At the crossroads of cultures and languages, the Théâtres de la Ville de Luxembourg aim to be a place of encounter and discovery open to all, a place dedicated to the performing arts and a place of artistic innovation.

Longstanding partnerships with international companies and artists, a presence in European networks and a model of collaborative co-productions enable them to support national and international creation and create opportunities for local creators beyond Luxembourg's borders. In this way, they strive to honour their mission as a creative house located at the very heart of Europe and to contribute to the development of the cultural scene in Luxembourg.

TalentLAB, launched in 2016, is an interdisciplinary festival and project laboratory designed to support artists at various career stages, encouraging dialogue, experimentation, and new forms. Organised every year at the end of the season over a ten-day period, it offers a creative space for research, transmission, and exchange. The Capucins Libre residency, launched in 2018, and participation in the *Bourse Project Chorégraphique: Expédition* further support artists by providing time, space, and resources to develop their projects.

On a European level, the Théâtres de la Ville are members of networks like the European Theatre Convention (ETC), *enoa* (European Network of Opera Academies) and Opera Europa.

Comédie, centre dramatique national de Reims

La Comédie, CDN de Reims belongs to the French national network of National Dramatic Centres (CDN). Run by artists – Chloé Dabert in Reims –, CDNs must participate in creation, production and dissemination of quality theatre, and contribute to broadening and diversifying the audiences who attend the theatre.

A home for artists: La Comédie, CDN de Reims is a place dedicated to creation and experimentation. It supports artists in creative residency, production and co-production: permanent artists including a young troupe, 4-year associate artists, season-long resident artists. La Comédie also supports artists in transmission and training programs: the professional research laboratory, the École des Maîtres and the Classe de la Comédie (preparatory training for national drama school competitions). These artists are present throughout the seasons, enabling us to forge strong links with the public while still having the freedom to circulate.

A shared home: La Comédie, CDN de Reims produces the work of Chloé Dabert, its director, who defends a text-based theatre with an attachment to language, languages and contemporary aesthetics. It also supports the creations of associate artists, as well as national and international projects by artists from the Grand Est region, notably as part of the FARaway international festival.

An open house: to ensure that culture and the arts are in touch with society as a whole, La Comédie, CDN de Reims is developing a strong commitment to audience development and diversification, notably through local touring, creative processes linked to the region, strong transmission and programming for all based on excellence, with highlights such as FARaway and INTERCAL, a series of themed events and proposals that explore existing links and those yet to be invented between theatre and multimedia.



Condeduque Centre for Contemporary Culture

The Condeduque Centre for Contemporary Culture, which is attached to the Municipality, is intended as a space where contemporary culture can be experienced through a varied and innovative programme. A place full of vitality, a public centre for the dissemination and exchange of artistic and cultural practices, open to all the citizens of Madrid.

Conceived as a centre for contemporary culture, Condeduque is designed to promote the creation and dissemination of and research into the most cutting-edge artistic and cultural languages, through an accessible, high-quality programme with a forward-looking and constant vision and a firm commitment to serving the public and the city of Madrid. With its courtyards, auditorium, theatre, conference room, screening rooms, residency spaces and exhibition hall, it is a place that is simply teeming with life.

A centre that also hosts events that involve the neighbourhood and the city. It's all about coming together to reflect on the world we live in through theatre, dance, the spoken word, performance art, musical, audiovisual, and plastic languages, with the aim of creating a context for thought and reflection through thematic lines that each season give coherence and meaning to the entire programme, both on the challenges facing contemporary society and on the artistic disciplines themselves. In short, culture in a public space to share with the community and help each other understand a complex world in constant flux.





Nowy Teatr

Nowy Teatr International Cultural Centre in Warsaw is a municipal institution that produces theatre performances and performative, musical, literary, and educational-social events. Nowy Teatr was born out of the work of Krzysztof Warlikowski, who radically opened up the art of theatre to important and often controversial issues, as well as to bold formal experiments.

We produce and present experimental theatre from Poland and abroad. We inspire our audiences by raising difficult issues, questioning the status quo, and encouraging critical thinking. Our performances are intended for various age groups.

We promote Polish theatre all over the world. We create a place for dialogue and cooperation, a new artistic situation, and a free field of activity for invited artists. We want to be a stronghold for the struggle for artistic freedom, posing bold questions about human nature, the human condition, and the shape of our community.

Nowy Teatr is also the organiser of the New Europe International Festival (since 2020) and the annual Generation After showcase (the first edition took place in 2017). They both carry out the mission of Nowy Teatr as an ambassador of Polish performative art in the international arena. Moreover, the New Europe Festival tries to fill in the gap in the representation of the world theatre in Warsaw. We present shows that pave new paths in art and shape the language of contemporary performing arts.

Piccolo Teatro di Milano – Teatro d'Europa

Founded on 14 May 1947 by Giorgio Strehler and Paolo Grassi, together with Nina Vinchi, it was the first public theatre in Italy. “An Art Theatre for All” is the motto that has accompanied the theatre since the very beginning, expressing its mission of quality productions for as wide an audience as possible.

With support from the State and local administration, it has three auditoriums: the Teatro Grassi, together with the adjacent cloister named in honour of Nina Vinchi, the Teatro Strehler, inaugurated in 1998, and the Teatro Studio – also home to the School of Theatre – dedicated to Mariangela Melato. The Piccolo has produced more than 400 shows over its seventy-seven years of activity. In 1991 it also became a “Theatre of Europe”, underscoring its international outlook.

Following the death of Strehler (December 1997), from 1998 to July 2020 it was directed by Sergio Escobar, with Luca Ronconi as artistic consultant until February 2015, followed by Stefano Massini from 2015 to 2020.

As of December 2020, Claudio Longhi has served as the director general of the Piccolo. Under his guidance, the cultural policy of the theatre has focused on supporting contemporary playwriting, the promotion of young artists, internationalisation and the development of European networks and programming.

The theatre now collaborates with fifteen Associated Artists, both Italian and international, with the conviction that the theatre's activities are not confined to producing shows, but must also serve to favour processes of exchange, creation and cooperation.

The first theatre in Europe to have joined *New European Bauhaus* – the cultural and interdisciplinary network promoted by the European Union with the aim of fostering the dissemination of a new European Green Deal – the Piccolo not only participates in *Future Laboratory*, but is also involved in other international programmes with the support of Creative Europe; it heads *UNLOCK THE CITY!*, participates in *STAGES - Sustainable Theatre Alliance for a Green Environmental Shift*, is an associate partner of *Performing Landscape* and of *Fabulamundi Playwriting Europe - New Voices*.





Queen's Theatre Hornchurch

Queen's Theatre Hornchurch (QTH) is a vibrant producing theatre, working in Outer East London, Essex and beyond. As a cultural hub, over 210,000 people enjoy the programme each year. Audiences are guaranteed a warm welcome from a three-year winner of UK Theatre's Most Welcoming Theatre (2016-2018) and London Theatre of the Year 2020 (The Stage Awards), the first Outer London theatre to receive this prestigious award.



Staatstheater Mainz

The Staatstheater Mainz is located in the centre of the city – a location that the theatre sees as its most important task, not only geographically but also in terms of content: to be in the middle of society, part of the city, a central place for exchange and encounter – close to the people and the issues that move them.

With five venues, the theatre offers stages of various sizes for the most diverse formats.

Music theatre, drama, tanzmainz, concerts and the Young State Theatre justmainz offer a varied programme for all age groups. Markus Müller has been the theatre's artistic director since 2014/15. Invitations to the Theater-treffen, the Autorentheatertage, the Tanztreffen, three FAUST awards in the field of choreography as well as invitations to guest performances document the successful work of the ensembles, as do regular mentions in the annual surveys of professional journals for the best overall performance, best production, set design etc.

Constant curiosity and a great interest in exchange strongly characterise the work of the Staatstheater Mainz and can be seen, among other things, in close contacts with the independent theatre scene as well as in the organisation of the inclusive festival Grenzenlos Kultur and the tanzmainz festival, to which national and international independent and institutional groups and ensembles are invited. The Plug&Play – Theatre Festival for Young Directors has been established in Mainz since the 2023/24 season.

International networking and cooperation are currently being strengthened through participation in two Creative Europe projects for the promotion of young theatre professionals, in which the Staatstheater Mainz is happy to participate as a partner institution.

Teatro Municipal do Porto

Teatro Municipal do Porto (TMP), through its two hubs – Rivoli and Campo Alegre –, presents a multidisciplinary programme, open to a wide range of latitudes and audiences, implementing the strategy defined by the Department of Culture of the Municipality of Porto, since its reopening in September 2014.

With a clear mission to co-produce, present and support the local, national, and international artistic communities, TMP intends, above all, to consolidate itself as a platform for the development of effective relationships and sustained creative practices, in a constant triangulation between artists, audiences and the place of the institution.

Moved by the idea of how theatres can present realities, intends to affirm its hubs and spaces as places of possibility for dialogues that cross walls, bringing Porto and the world into animated exchange, with a sense of time and intersection.

Shaped by reality and the ways on how political, social and identity contexts motivate new narratives and offer different perspectives, its programme presents works with a varied amplitude in their scale and disciplines within the contemporary field, with a sense of courage in their content or form. Using keywords rather than disciplines, in TMP, we believe in a fluid experience that moves through bodies in an individual and collective existence, in theatre as a tool for creating new languages for large, small and unconventional stages – it is poetic but challenging, it is hybrid but relatable.

Together with DDD – Festival Dias da Dança and the artistic residency centre and workspace for the performing arts, CAMPUS Paulo Cunha e Silva, TMP is part of the Direction of Performing Arts of Ágora – Cultura e Desporto do Porto E.M.





Teatrul Tineretului

The Theatre of Youth is a Romanian cultural public institution with a permanent ensemble of actors collaborating with artistic guests of all generations. The mission of supporting artists at the beginning of their career has been imprinted in the DNA of the Theatre since 1958. In recent years, the core coordinates of the Theatre of Youth were: collaboration, community, contemporary, regional, national and international co-production and the repertoire has focused on productions based on contemporary drama and interdisciplinary artistic activities addressing to various audiences and reflecting the conflicts and the challenges of the society today.

The archive documents attest to the professional theatre activity in Piatra Neamț back in October 1958. Official administrative documents certify the establishment of the institution as an independent legal entity on July 1st 1961, under the initial name of “Piatra Neamț State Theatre”. “The Theatre of Youth”, its current name, is officially stated since 27th of May 1967. The Theatre of Youth has been a perfect host for young graduates and novices to become some of the most important actors on Romanian stages or directors that influenced (including as pedagogues) the European and American theatre (David Esrig, Radu Penciulescu, Andrei Șerban started in Piatra Neamț), but also produces well-known Romanian artists and foreign artists.

Also, ever since 1969, the Theatre of Youth organises Piatra Neamț Theatre Festival, as the first theatre festival in Romania targeting and dedicated to a young audience. It is also a landmark in terms of longevity – 2024 will be the year of edition no.35. Recently, Piatra Neamț Theatre Festival regained its international dimension and re-emerged as focused on contemporary theatre, decisively calibrating its position and desiderata such as nonconformism, originality, aesthetic risk, the ethical dimension of art, focus on the community of audience and professionals, establishing this event as a living organism, in dialogue or even in direct confrontation with its times, a meeting point for different generations of artists and spectators, theatre critics, curators, performance professionals in various corners of Europe, for theatre and other arts (movie, music, dance, visual arts).

Through its programmes, the Theatre of Youth offers its public quality productions that are varied, original and nonconformist, engaging audiences of all ages – from the act of reflecting on the theatrical production to co-creation, taking account of the new models of consumption that characterize the beginning of the twenty-first century.



Théâtre de Liège

The Théâtre de Liège is one of the four *Centres for Drama in the Wallonia-Brussels Federation* (Belgium). In addition to this designation comes also the one of European Centre for theatre and choreography, given its role in theatrical and contemporary dance productions and their diffusion for local, regional and international audiences.

Since the arrival of Serge Rangoni at its head in 2004, the Institution has developed significantly, presenting each season around forty shows of which ten or so are new productions. The rich and varied programme brings to the stage productions of major theatre directors, as well as Belgian and foreign choreographers, world famous actors... but also emerging artists, witness to today's culture and ambassadors of tomorrow.

Each two years, alongside the season's programme, the Théâtre de Liège makes the city of Liège live to the rhythm of the *Émulation* festival, dedicated to young French-speaking Belgian companies. Each other year comes the international biennial "*Pays de Danses*", a journey through all forms of international contemporary choreography. The seasons are also marked by two other major rendezvous: the *IMPACT* Festival, which is dedicated to the link between the performing arts and new technologies; the festival *Corps de Textes*, which is dedicated to all kinds of literature.

The Théâtre de Liège, situated at the heart of the Euregio-Meuse-Rhine and the Grande Région, transcends borders through its collaborations with prestigious international institutions but also co-productions with today's great directors and choreographers.

The Théâtre de Liège is involved in the associate production of a wide range of artists' shows from the Wallonia-Brussels Federation or supports them in their development, thanks to their partnering programme for artists; by co-producing the work of foreign artists, access to the international stage, which benefits those Belgian artists supported by the theatre, is also made possible.

With an audience of 65,000 and more than 250 performances per season, the Théâtre de Liège is today the leading stage in Wallonia and has a team of about sixty permanent staff, including skilled workers of the costume and set design workshops.

Théâtre National de Strasbourg

The Théâtre National de Strasbourg or national theatre of Strasbourg has a varied and large programme. As part of the Centre Dramatique de l'Est, founded in 1946, the TNS is since 1968 a unique place for French theatre.

The national theatre of Strasbourg shares the designation of national theatre with the famous Comédie Française, the Odéon-Théâtre de l'Europe, the Théâtre national de la Colline and the Théâtre national de Chaillot, however, it is the only national theatre of its kind in this region. A key distinguishing feature of the TNS is the École supérieure d'Art dramatique, the only national drama school in France apart from the Conservatoire national supérieur d'art dramatique in Paris. The theatre houses two auditoriums (the Bernard Marie Koltès Hall and the Hubert Gignoux Hall), workspaces, rehearsal rooms, administrative offices, scenery workshops, and make-up studios, all under one roof, with approximately 100 employees.

Based in Strasbourg, the TNS functions as a truly European theatre and during each season, about 15 to 19 productions are shown, three to four of them are created within its venues. It also hosts guest performances and productions in various languages.

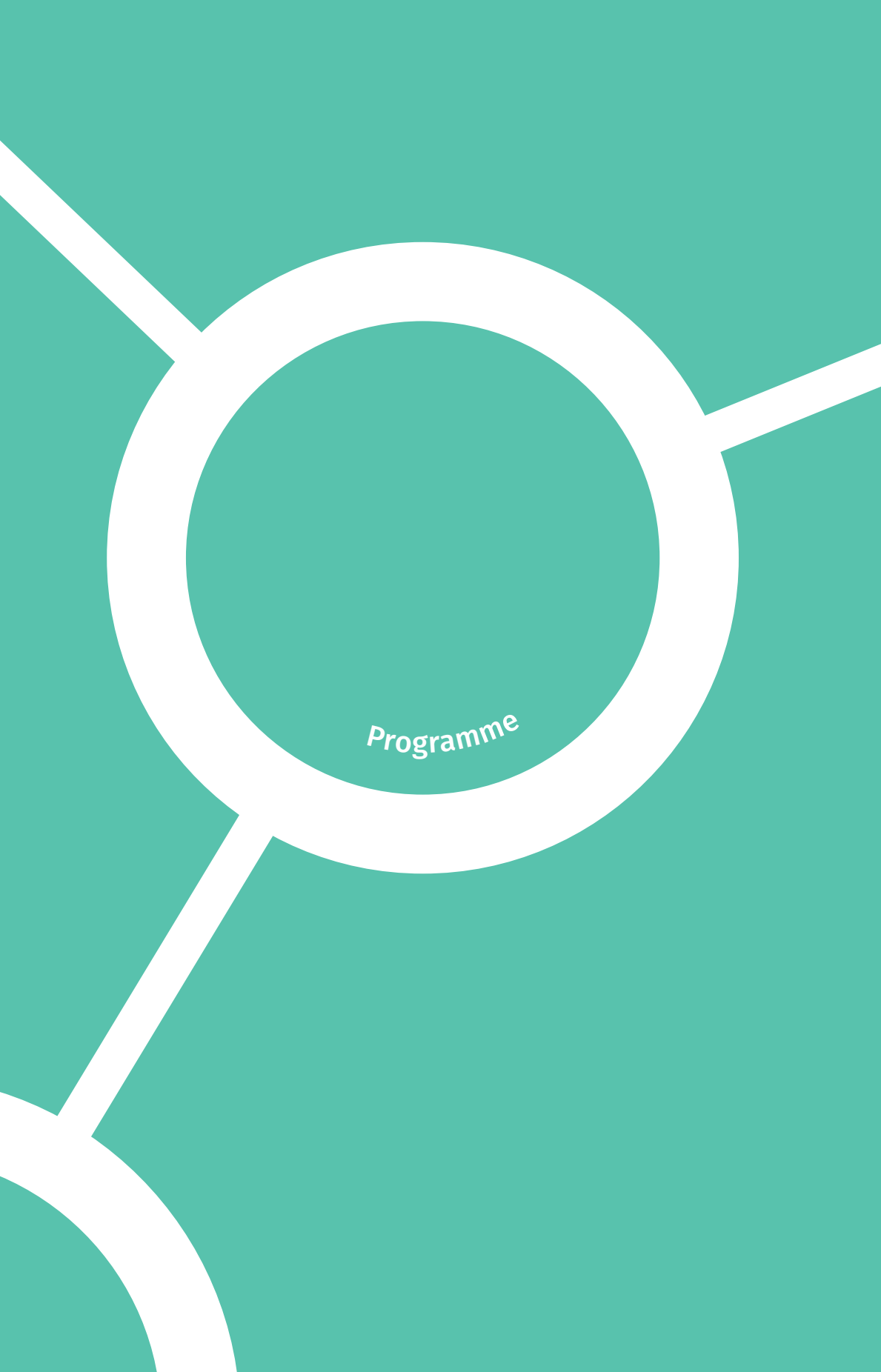
Since 1954, the drama school has been a part of the theatre and shares the rooms and infrastructure with it. Almost every year, a group of 22 to 23 artists begin their studies in various disciplines, including acting, directing, dramaturgy, sound/video/light design, and costume and set design. The training provided is of a highly professional standard.

In September 2023, Caroline Guiela Nguyen officially took over as overall Director of the National Theatre of Strasbourg (TnS) and its drama school. In her artistic and pedagogical vision for the TnS, she envisions it as a space that harmonizes daily life and hospitality while fostering ongoing reflection on the relationship between the local community and the works being presented. This means that alongside developing the international reputation of TnS they must also develop an intimate knowledge of what's going on locally. Her aim is also to open up both the theatre and the drama school to the demands and challenges of the cinematic and audiovisual industry.



Cyclorama

Cyclorama (Rennes, France) is an organisation that has a mission of development, consulting and supporting artistic projects, and developing training actions for professionals, primarily in the performing arts sector, thanks to an extensive experience in the field, and also in European and international projects.



Thursday, 28th November

- 5.30pm – 7.30pm **Studio, Grand Théâtre**
- Official Launch of the Final Event:
 - › Comprehensive introduction to Future Lab
 - › Introductory teaser video about the artists and their presentations
 - › An update on the findings of the Legacy report so far
 - › An explanation of the layout of the event
 - › Panel discussion of the project – part of the Legacy report
- 7.30pm – 9.00pm **Foyer, Grand Théâtre**
- Reception with canapes and drinks

Friday, 29th November

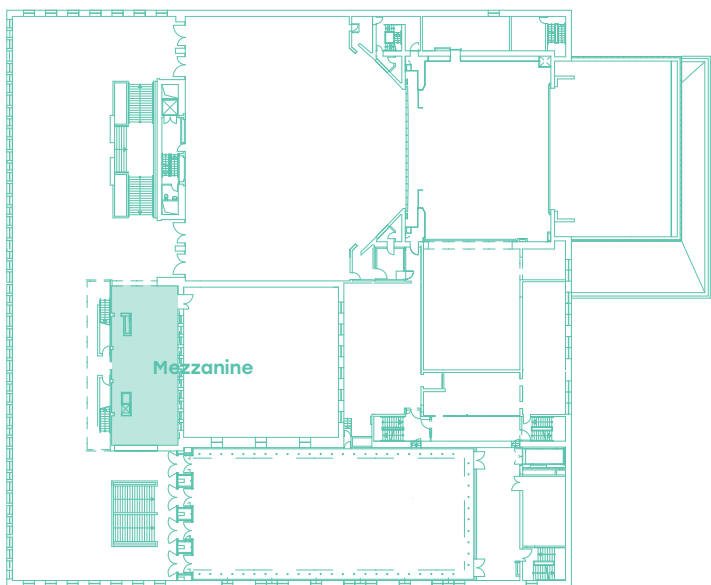
- 9.30am **Foyer, Grand Théâtre**
- On arrival refreshments (Tea, Coffee, Biscuits)
- 10.00am – 12.45pm **Studio, Grand Théâtre**
- Three artist presentations, theme: **Communities**
 - › 10.00am – 10.45am: Ewa MIKUŁA – A journey through the project and its impact, looking at the outcomes, lessons and methods used
 - › 11.00am – 11.45am: Nico JONGEN – A presentation of research
 - › 12.00pm – 12.45pm: Vera BOITCOVA – Sharing with performances platformed from communities considered and contacted during research
- 1.00pm – 2.00pm **Foyer, Grand Théâtre**
- Lunch is served

- 2.00pm – 4.45pm **Studio, Grand Théâtre**
- Three artist presentations, theme: **Participation**
 - › 2.00pm – 2.45pm: Lucile Saada CHOQUET – The SAADA STATION, travelling art space directed by Lucile Saada CHOQUET, invites you to celebrate the anniversary of her arrival in France.
 - › 3.00pm – 3.45pm: Carlota MATOS – A presentation of research through creative forms and group participation, and a sharing of the seed of a new idea
 - › 4.00pm – 4.45pm: Maurin OLLÈS – A performance with humour based on a new text that may include participation that revisits residences
- 5.00pm – 6.00pm **Foyer, Grand Théâtre**
- Break (Tea, Coffee, Cakes)
- 6.00pm – 9.00pm **-1.40, Fire Detector Centre, Foyer, Grand Théâtre**
- Installations and Experiences**
- A session to circulate between the installations, with everyone booked into smaller groups
 - › Anne Sophie KAPSNER – Several concepts in a room installation allowing for conversation and an insight into process (-1.40)
 - › Sára MÄRC – An installation focused on the non human and materiality, involving workshop, display and discussion (Fire Detector Centre)
 - › Teja ROT – Installation, featuring parts of her research and impressions which have now integrated into her practice and into how she approaches the topic of wellbeing in the city (Foyer)

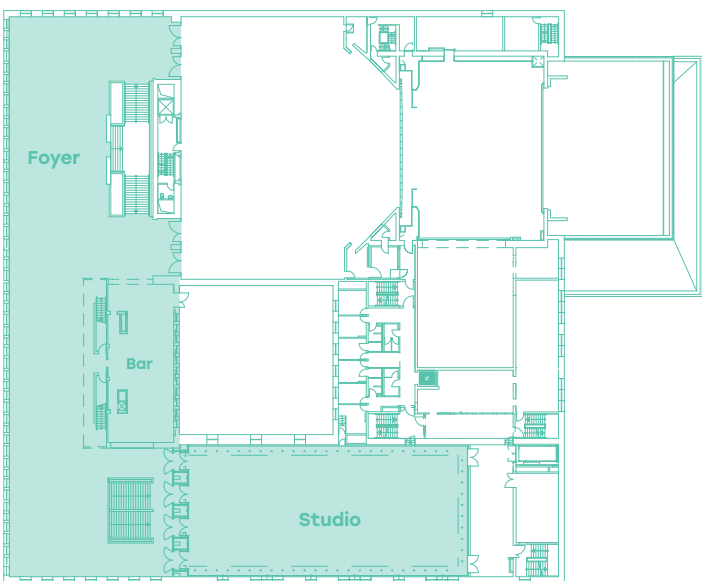
Saturday, 30th November

- 9.30am **Théâtre des Capucins**
- On arrival refreshments
- 10.00am – 12.45pm **Auditorium, Théâtre des Capucins**
- Three artist presentations, theme: **Future Concepts**
 - › 10.00am – 10.45am: Giulia SANGIORGIO – A French-language monologue performed by an actress, integrating video and sound work. The piece explores themes of identity and overtourism.
 - › 11.00am – 11.45am: Ruxandra SIMION – A lecture performance that uses visual and audio content and shares pre production concepts that are reflecting communities met during residences
 - › 12.00pm – 12.45pm: Elena RABKINA – The creation of a book, a talk to discuss and present it
- 1.00pm – 2.00pm **Foyer, Grand Théâtre**
- Lunch is served
- 2.00pm – 3.45pm **Studio, Grand Théâtre**
- Two artist presentations, theme: **Technology**
 - › 2.00pm – 2.45pm: Odete – A presentation utilising technology demonstrating and interacting with an online collective community and storytelling experience
 - › 3.00pm – 3.45pm: Simon RESTINO – A demonstration of a methodology that's been used combining community performers and technology
- 4.00pm – 5.00pm **Studio, Grand Théâtre**
- Closing Event / Reflections
 - › Reflections and conclusion
- 7.00pm **Foyer, Grand Théâtre**
- Closing Party (Food and drinks)

Maps: Grand Théâtre • City Map

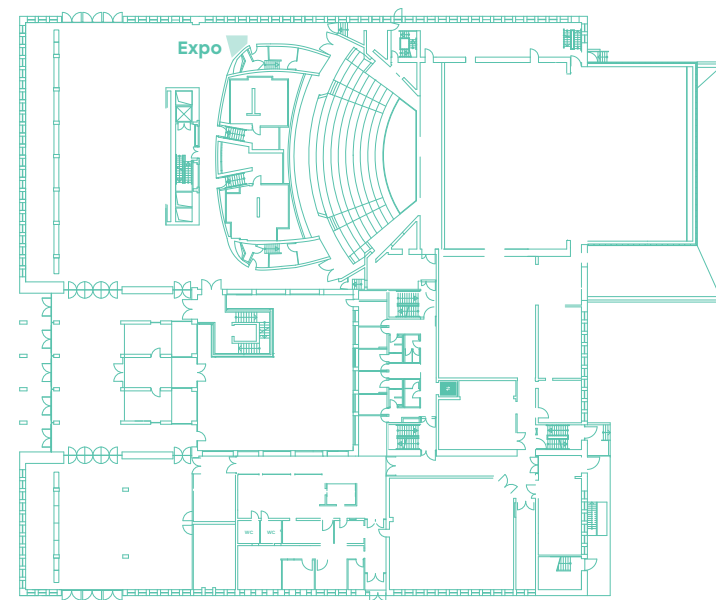


+2

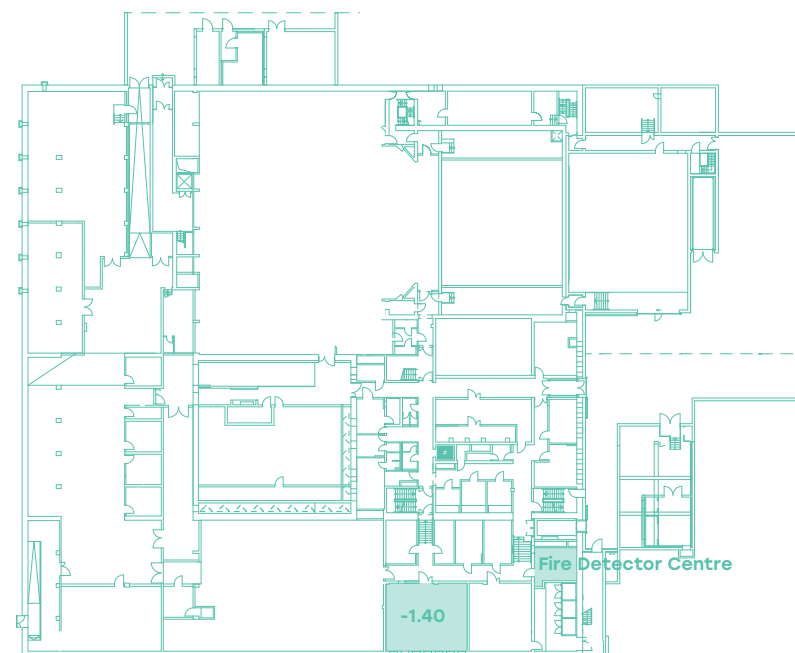


+1

0

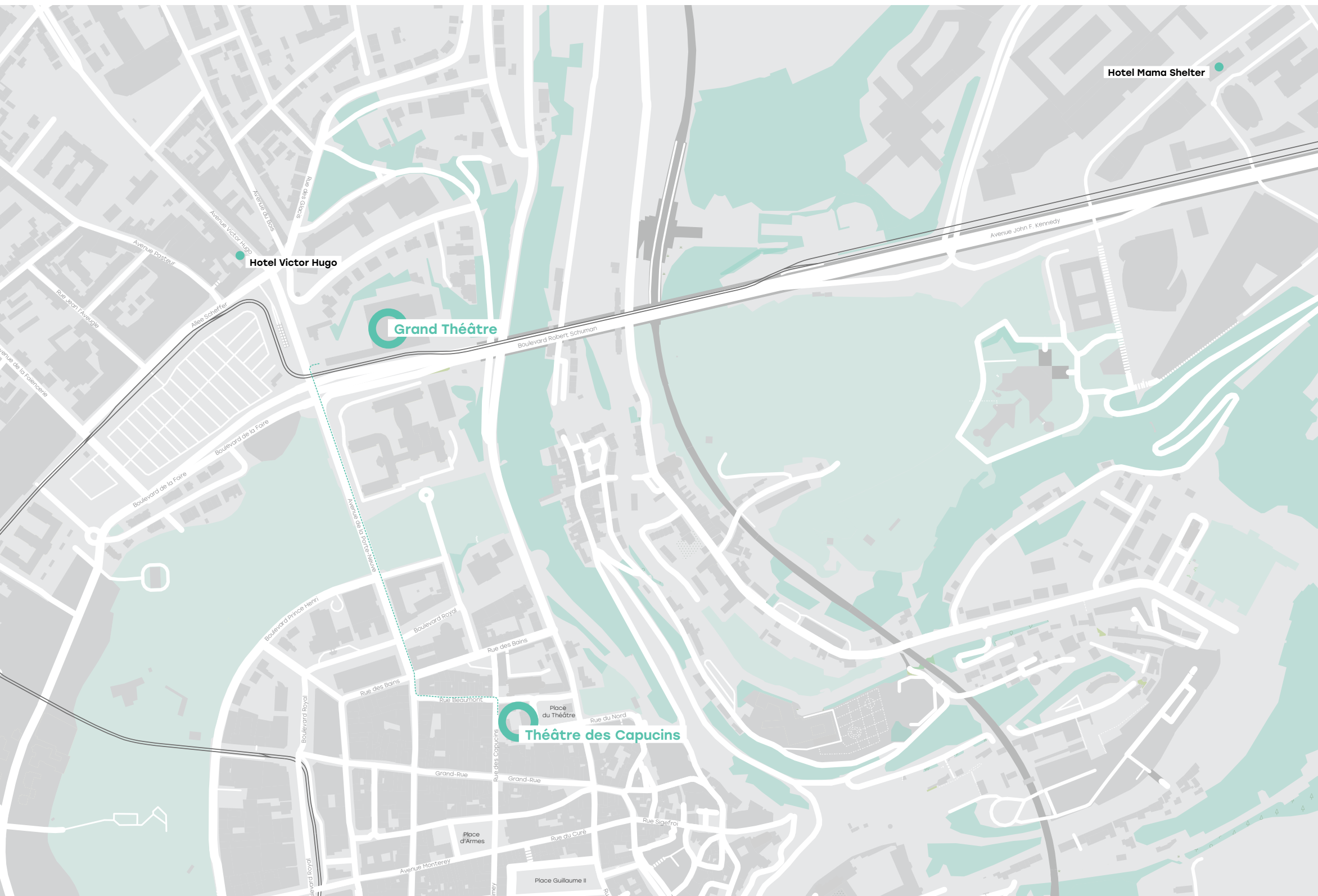


-1



City Map: Ville de Luxembourg

walking distance: 10 min





Further information www.futurelaboratory.eu

Contact info@futurelaboratory.eu

Impression Imprimerie Klopp

