

**LE LABORATOIRE**

29.05 - 07.06.2026

**Talent  
LAB**

**10 JOURS**

**DE SPECTACLES, DE RENCONTRES  
ET D'ÉCHANGES**



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A black ink splatter with a textured, grainy appearance is centered on a bright yellow background. The word "ÉDITO" is written in a white, bold, sans-serif font across the middle of the splatter. The ink appears to be dripping downwards from the bottom of the splatter.

ÉDITO

## **Cher.e.s membres de la communauté TalentLAB, cher.e.s ami.e.s,**

Bienvenue à l'édition 2026 du TalentLAB!

Cette année, nous avons choisi dans notre communication de mettre davantage en lumière les deux parties qui font la singularité du TalentLAB, véritable temps fort de notre programmation : un carnet dédié au volet Laboratoire, qui se concentre sur les artistes, marraines et parrain et leurs projets, et un deuxième carnet, consacré au volet festival du TalentLAB et à sa programmation.

Après avoir fêté les 10 ans du TalentLAB l'année dernière et la naissance d'un réseau de 10 partenaires associés, un nombre record de 102 candidatures nous sont parvenues cette année de 19 pays, preuve que les artistes ont plus que jamais besoin d'espaces et de temps pour rechercher, imaginer, explorer et partager, en dehors des contraintes de production. Durant 10 jours, 6 porteur.e.s de projets et leurs équipes seront une fois de plus accompagné.e.s par des artistes invité.e.s pour vivre pleinement l'expérience TalentLAB et partager les premiers fruits de leur recherche sous forme de maquettes d'une vingtaine de minutes le dimanche 7 juin.

Le TalentLAB est avant tout une plateforme durable et collaborative, un écosystème vivant qui permet de relier recherche artistique, pluridisciplinarité et transmission, tout en nourrissant les réseaux créatifs au-delà des frontières. Cette dynamique de soutien, d'échange et de partage permet à chaque participant.e de bénéficier d'un accompagnement sur mesure, ancré dans une communauté internationale d'artistes et de professionnel.le.s engagé.e.s.

Un immense merci à tou.te.s celles et ceux qui contribuent à faire vivre le TalentLAB – artistes, marraines, parrains, équipes, partenaires et institutions –, et à vous, chers publics, qui suivez la programmation inédite ainsi que les artistes et leurs projets naissants avec curiosité et enthousiasme. Merci au Cercle Cité pour la mise à disposition de salles de répétition.

Que cette édition 2026 soit un moment fertile de création, d'exploration et de rencontres, où naissent les idées et se tissent les récits de demain.

### **Tom Leick-Burns**

Directeur des Théâtres de la Ville de Luxembourg



# LE JURY

## **SARAH BALTZINGER & ISAIAH WILSON**

Chorégraphes et interprètes • marraine et parrain •  
France & Luxembourg

## **BERNARD BAUMGARTEN**

Directeur artistique du TROIS C-L | Maison pour la  
danse • Luxembourg

## **JULIE BERÈS & LISA GUEZ**

Metteuses en scène • marraines • France

## **RIMA DODD**

Chargée de projet à Complicité • Royaume-Uni

## **TOM LEICK-BURNS**

Directeur des Théâtres de la Ville de Luxembourg •  
Luxembourg

## **FLORENCE MARTIN**

Directrice artistique de la Cité musicale – Metz •  
France

## **ATHENA MAZARAKIS**

Momenteur of SO | The Academy for the Less Good  
Idea à The Centre for the Less Good Idea •  
Afrique du Sud



**LES  
MARRAINES  
& LE PARRAIN**

# SARAH BALTZINGER & ISAIAH WILSON

Choreographers & performers

Sarah Baltzinger, project leader in the TalentLAB 2018, began contemporary dance at 18 and developed her artistic practice largely in a self-taught manner. In 2016, she started her own choreographic work and founded her company. She has created several works, including *FURY* (2017), *WHAT DOES NOT BELONG TO US* (2018), *DON'T YOU SEE IT COMING* (2020, selected for PSO – Petites Scènes Ouvertes) and *ROUGE EST UNE COULEUR FROIDE* (2021). In 2023, she created *VÉNUS ANATOMIQUE*, which has been successful in France and internationally and continues touring.

Isaiah Wilson began dancing at the age of 11. At 18, he joined the prestigious CODARTS professional contemporary dance school in Rotterdam. After this, he interned with the renowned ICK Amsterdam dance company. In 2020, he returned to Luxembourg and collaborated with choreographer Jill Crovisier. He also worked with FOQUS, a leading audiovisual company. In 2023, he created *score*, which toured to the Fringe Festival in Edinburgh in 2025 and continues touring.



In 2022, Sarah Baltzinger and Isaiah Wilson began collaborating in artistic co-direction, creating several joint projects, including the duet *MEGASTRUCTURE*, which gained strong international recognition. In June 2023, they won multiple awards at the RIDCC (Rotterdam International Duet Choreographic Competition). The duo was selected for Aerowaves 2024 and is currently touring internationally.



In 2025, they created *GOATS* for Scapino Ballet Rotterdam's *ORIGIN* programme, which achieved international success and has been restaged. They also choreographed rapper Damso's 2025–2026 tour and led a research lab at NDT 2. Upcoming projects include *WAXES* (January 2026), a creation for GöteborgsOperans Danskompani (October–November 2026), and their independent work *WALKIE-TALKIE SYMPHONY IN D-MINOR* (February 2027). Their repertoire continues to be presented at festivals and theatres across France and Europe.

## JULIE BERÈS &

Metteuse en scène – compagnie Les Cambrioleurs

Avec *Poudre!*, créé au Théâtre national de Chaillot, Julie Berès, marraine du TalentLAB en 2018, fonde sa compagnie en 2001. Le goût d'une « dramaturgie plurielle » s'affirme dans ses créations, comme dans *E muet*, 2004, *On n'est pas seul dans sa peau*, 2006, ou encore *Sous les visages*, 2008. Si elle assume pleinement la mise en scène et direction d'acteurs, elle revendique une pratique interdisciplinaire dans l'élaboration de ses spectacles, où concourent scénaristes, dramaturges, auteurs, traducteurs, chorégraphes, mais aussi scénographes, créateurs son et vidéo, n'hésitant pas à irriguer l'écriture théâtrale d'accents de jeu venus de la danse ou des arts du cirque, tout autant que des ressources offertes par les nouvelles technologies. Pour son spectacle *Petit Eyolf* d'Henrik Ibsen, 2015, elle s'associe à la romancière Alice Zeniter, qui l'accompagnera également avec le dramaturge Kevin Keiss pour *Désobéir*, 2017 et montré lors du TalentLAB 2019, et *La Tendresse*, 2021. Depuis 2021, Julie Berès est artiste associée du projet du Théâtre Dijon Bourgogne, dirigé par Maëlle Poésy, et depuis 2023 de DSN-Dieppe, dirigé par Simon Fleury.



© Vincent Albelet

## LISA GUEZ

Metteuse en scène – compagnie 13/31

Née en 1988, Lisa Guez a une formation de praticienne et de théoricienne du théâtre. Elle crée à 20 ans, avec Baptiste Dezercès, sa première mise en scène, *La Nuit juste avant les forêts* de Bernard-Marie Koltès. Elle monte ensuite plusieurs spectacles, notamment *Macbeth*, prix Nanterre-sur-scène en 2014. *Les Femmes de Barbe Bleue*, création originale où elle met en scène cinq comédiennes sans aucun moyen de production, et dont le texte paru à la Librairie Théâtrale rencontre un fort succès au Lavoisier Moderne Parisien en 2018. En 2020-2021, elle collabore en mise en scène et dramaturgie avec Julie Berès sur sa nouvelle création *La Tendresse*. Lisa Guez fonde la compagnie 13/31 en 2021, suite au succès des *Femmes de Barbe Bleue*. Elle repart en 2024 avec les comédiennes des *Femmes de Barbe Bleue* sur une nouvelle recherche autour de la pratique thérapeutique du psychodrame, et crée le spectacle *Psychodrame* à la Comédie de Béthune

qui joue notamment aux Abbesses – Théâtre de la Ville. Elle est artiste associée au CDN de Béthune et au Quai des rêves, scène de territoire, à Lamballe.



© Yasmeen Beattier

# KENZA KOUTCHOUKALI

## Stage Director

Kenza Koutchoukali is a stage director from the Netherlands creating new opera and contemporary music theatre. In her work she aims to smoke boundaries between cultures and disciplines. She has played a key role in developing new creations at institutions such as the Dutch National Opera and Vienna State Opera. Her most recent work *OUM – A son's quest for his mother* with composer Bushra El-Turk based on the text of Wajdi Mouawad, was described as a groundbreaking piece of music theatre and received international acclaim after Amsterdam and London premieres. Kenza was nominated 'Rising Star' for the International Opera Awards 2025. She was assistant mentor with Waut Koeken during the TalentLAB 2022.



# TALENTLAB COMPANION

The TalentLAB Companion is a dedicated presence within the residency, for participating artists and mentors. As a peer and thought partner, she provides support that can be both personal and artistic. In parallel to the more formal mentoring process, the TalentLAB Companion fosters awareness around group dynamics, collaboration, and well-being, serving as an additional layer of support.

## SIMONE MOUSSET

Choreographer & project leader in the first edition of the TalentLAB

Simone Mousset is a Luxembourgish choreographer whose work explores uncertainty, the surreal, the folkloric, and the fantastical, crafting playful worlds that blend humour, dance, voice, theatre, visual art, and writing. Simone just completed five years as associate artist at The Place (London), and co-directs the fictitious Ballet National Folklorique du Luxembourg, part of Luxembourg's mythological past. Her work has been commissioned and presented internationally at institutions such as Dubai World Expo (UAE), Fringe Festival (UK), Festival d'Avignon / Théâtre du Train Bleu (FR), The Place (UK), Les Théâtres de la Ville de Luxembourg (LU) and many others.

Beyond creation, Simone engages in artist development and has participated in the Aerowaves Startup Forum and the Opera Festival Aix-en-Provence (*enoa*, 2024). She participated as a project leader in the very first TalentLAB in 2016 and has been supporting artists as TalentLAB Companion since 2023. Her book *On Uncertainty, Choreographic Spells, and Wanting to Be the Grass* was published by the Centre National de Littérature (LU).



© Sven Becker

LES  
PORTEUR.E.S  
DE PROJET,  
LEURS  
ÉQUIPES  
ET PROJETS

# DATA TRASH SNACK BAR

by Dan Xu • CN/NL

## PROJECT LEADERS

Data Mama is an artist collective composed of **Naoto Hieda** (JP/EE), **Pinyao Liu** (CN/QC), **Dan Xu** (CN/NL), **Yurika S. Yamamoto** (JP/DE). As Asian diasporas based in Europe and North America, their members got to know each other on a long distance train from Germany to Romania, a trashy park in Amsterdam, a posh but empty museum during the lockdown, and started to form a constellation of four artists. Digital technologies are central to their practices, both as creative tools and critical subjects. Data Mama grows from their shared experiences of navigating hybrid identities and digital spaces shaping their emotional and artistic lives.



**Naoto Hieda**  
© Dan Xu



**Pinyao Liu**  
© Maxime Cyr-Morton



**Dan Xu**  
© Cristina Matei



**Yurika S. Yamamoto**  
© Vincenzo Olindo

## PROJECT PRESENTATION

*Data Trash Snack Bar* is an experimental interactive performance interrogating how AI reshapes intimacy, empathy, and human connection. Inspired by Japanese snack bars and the Shinto belief that all things possess a spirit, the work features a human performer as the host, the “Snack Bar Mama”, whose advice and responses are generated entirely by an AI. The tension between body and algorithm becomes a poetic lens to question agency and authenticity in blurred human-machine relationships. The piece takes place as an immersive, participatory experience in which audience members become late-night customers seeking comfort, advice, and connection from the AI-controlled mama-san, exposing the absurdity of a world increasingly mediated by machines.

Participants Pinyao Liu, immersive environment & AI developer / performer (CN/QC) • Naoto Hieda, interactive system developer / visual designer / performer (JP/EE) • Yurika S. Yamamoto, choreographer & director / singer / performer (JP/DE)

# CHÈRE JOSEPHINE - RÉSISTANCE, UN MOT RÉCURRENT

by Sara Goerres • LU

## PROJECT LEADER

**Sara Goerres**, born in 1995 in Luxembourg, studied theatre and German literature in Berlin and Paris. Since 2019, she has worked as an assistant director a.o. at the Théâtre National du Luxembourg, the Kasemattentheater, and the Théâtres de la Ville. In 2021, she directed her first play, *Y/Z*, focusing on Generations Y and Z. From 2020 to 2024, she collaborated with youth groups at the TNL and contributed to *NIGHTSONGS* for Esch2022. She was nominated as emerging talent at the Lëtzebuerger Bühnepreisser 2025. In 2025–2026, she directs *Die unheilige Johanna von Orléans* and *Von Wunden und Wundern*.



Sara Goerres  
© Anne Speltz

## PROJECT PRESENTATION

In Luxembourg, Nazi resistance is central to identity, yet today, Europe's borders push back refugees, prosecute rescuers, NGOs and migrants. In the 1940's, Josy Goerres helped persecuted people flee; his comrade Albert Ungeheuer was executed by the Nazis. Nowadays worldwide, solidarity is met with repression. The multi-lingual project *Chère Josephine* bridges 1944 and now, weaving Josy's coded letters to Albert with interviews of modern rescuers and refugees. What is resistance – then, now, tomorrow? Why is aid criminalized? How can we act? *Chère Josephine* reminds us: resistance is a daily choice – and we all must decide to either act or look away.

Participants Anne Speltz, photographer (LU/DE) • Gilles Seyler, videographer (LU) • NN, actor (LU)

# ASS TO GRASS

by Becky Namgauds • UK

## PROJECT LEADER

**Rebecca (Becky) Namgauds** is a London-based multi-disciplinary artist and choreographer working between dance and visual theatre. Her movement-led practice treats the body as a site of endurance, resistance and change, blending the ordinary with the surreal. Namgauds has over 15 years' experience as an independent artist and performer across dance, theatre, live art, fashion, music and film and is the Artistic Director of NAMGAUDE. Her work investigates effort, repetition, vulnerability and excess as reflections of contemporary life. She has presented works at festivals in UK, Italy, Spain and Netherlands, her most recent full-length work *THE HEAT* sold out in London and is embarking on a UK national and international tour in 2026–2027.



Becky Namgauds  
© Camilla Greenwell

## PROJECT PRESENTATION

*ASS TO GRASS* is a new dance theatre project exploring gym culture, bodily transformation and the politics of self-improvement. Working between dance and visual theatre, the research investigates how functional exercise can shift into choreography, abstraction and image, where repetition, breath and effort carry emotional and political weight. The project centres on contradiction: the desire for strength, health and empowerment alongside fatigue, vulnerability and resistance to constant self-surveillance. Influenced by contemporary body culture, pop aesthetics and *The Seven Necessary Sins for Women and Girls* by Mona Eltahawy, the research treats ambition, anger and pleasure as generative forces. The TalentLAB residency will focus on testing physical tasks, spatial ideas and collaborative processes, opening a hyper-real environment where bodies train, perform and unravel.

Participants Masumi Saito, devising performer (UK) • Yen-Ching Lin, devising performer (UK) • Folu Odimayo, devising performer (UK)

# TRAVESSIA

by Peter Arcanjo & Lucas França • PT

## PROJECT LEADERS

**Peter Arcanjo** is an Afro-Brazilian actor and performer. He holds an MFA in Theatre and Performing Arts from ESTC (2024). He conceived *TERRA MORTA [DEAD LAND]*. His recent work includes *Os rapazes da praia Adoro* (Teatro do Bairro Alto/BoCa 2025) and *TERRA FORTE* (Prime Video/TVI). His artistic research focuses on masculinities and the corporeality of Brazilian funk.

**Lucas França** is a Brazilian theatre director and performer based in Lisbon. He has an MFA in Theatre-Direction from ESTC (2024). He conceived and performs *RE.PA.RAR* (Calouste Gulbenkian Foundation, 2025-2026). He is the artistic director at FALA Association. His work investigates how performance generates reflections on belonging and identity.



**Peter Arcanjo**  
© Mr. People Agency

**Lucas França**  
© Cris Leonel

## PROJECT PRESENTATION

*travessia* investigates Black and queer masculinities through movement, narrative, and decolonial theory. Three diasporic artists create a laboratory inventing bodies that refuse hegemonic molds of “being a man”. The work fuses Brazilian funk with classical ballet, exploring bodies in transit: geographic, identity-based, affective, political. More than representing alternatives, *travessia* decolonizes corporeal techniques, inventing new grammars of movement and presence. The project asks: How can Black men be soft without being read as weak? How can they be strong without being brutalized? An invitation to witness masculinity as a continuous flow of deconstruction and creation – a crossing that demands other ways of thinking beyond colonial impositions and creating new imaginaries.

Participant David J. Amado, performer / choreographer (PT)

# ROSEMARY BROWN AND THE SO-CALLED DEAD

by Toria Banks • UK

## PROJECT LEADER

**Toria Banks** is a writer/producer and co-founder of Hera, an inclusive feminist opera company. Recent work includes: *We Ask These Questions of Everybody* with composer Amble Skuse examining the UK disability benefits system (“politically important and an artistic triumph”, *The i*); interactive sci-fi opera *Mostly Human* with composer Alexis Bacon; and new English versions of baroque cantatas by Élisabeth Jacquet de la Guerre for *Out of her Mouth*, co-produced with Dunedin Consort & Mahogany Opera (“a revelation”, *The Times*). A sequel, *In the Belly of the Beast*, will tour in 2026. She is also currently Associate Librettist with Opera UpClose.



**Toria Banks**  
© Toria Banks

## PROJECT PRESENTATION

At TalentLAB Toria will begin work on a new, multi-disciplinary performance about English spirit medium and/or composer Rosemary Brown. A dinner lady and postal worker from South London, Brown produced a significant body of piano music in the 1960s and 70s, which she claimed was dictated to her by a group of dead composers led by Franz Liszt. Her claims were supported by cultural figures including Leonard Bernstein and she became a sort of celebrity. Now largely forgotten, she left behind many scores and a vivid autobiography. Her story illuminates classical music’s relationship with class, gender and disability, and the project aims to take audiences inside Rosemary’s intense, spiritual relationship with the piano.

Participants Francesca Le Lohe, composer / arranger / sound designer (UK) • Cathy Krier, pianist (LU)

# SOIL BIOGRAPHIES

by Louis Vanhaverbeke, Melissa Mabesoone  
& Farida Amadou • BE

## PROJECT LEADERS

**Louis Vanhaverbeke** is a performance artist and maker who blurs subcultural styles and genres. His practice revolves around performances, installations, and the interplay of everyday objects with movement, spoken word, and sound.

**Melissa Mabesoone** is a multidisciplinary artist whose work spans performance, installation, video, text, and scenography. She is drawn to exploring the boundaries between public and private life.

**Farida Amadou** is a self-taught musician. She draws inspiration from genres ranging from blues to hip hop and is known for extracting expressive and unusual sounds from her Fender bass without compromising



Louis Vanhaverbeke  
© Charlotte Oosterlynck

Melissa Mabesoone  
© Sepideh Farvardin

Farida Amadou  
© Niclas Weber

## PROJECT PRESENTATION

What if healing begins in soil?

Louis Vanhaverbeke, Melissa Mabesoone and Farida Amadou join forces for a sensory performance about earth, identity and recovery. Drawing on their personal journeys, they collaborate on a performance that intertwines queer imagination, mental health and rural soundscapes.

Between flight and refuge, beauty and filth, lies a hybrid landscape of sound and transformation. A place to ground and degenerate with music as a language of care. This is not a classic story, but a living performance inviting the audience to feel, listen and ground themselves together.

*Soil Biographies* is a performance about healing and origins, about the ground beneath our feet and the voices rising from it.

# LES PARTENAIRES ASSOCIÉS

À l'occasion du 10<sup>e</sup> anniversaire du TalentLAB en 2025, les Théâtres de la Ville de Luxembourg ont mis en place un réseau de partenaires associés engagés dans le soutien à la création. Ce réseau vise à offrir aux artistes une plus grande visibilité internationale et un accompagnement supplémentaire, adapté au développement des projets sélectionnés au TalentLAB.

## Ce réseau de partenaires rassemble à ce jour:

- Complicité // Royaume-Uni
- The Centre for the Less Good Idea // Afrique du Sud
- Ballet du Nord CCN Roubaix Hauts-de-France // France
- Théâtre du Nord Centre Dramatique national Lille Tourcoing Hauts-de-France // France
- Berliner Ensemble // Worx – programme de résidence international pour metteur.e.s en scène émergent.e.s // Allemagne
- Staatstheater Mainz // Allemagne
- Passages Transfestival // France
- The Royal Ballet and Opera // Jette Parker Artists Programme // Royaume-Uni
- LOD muziektheater // Belgique
- Sadler's Wells // Royaume-Uni
- Angers Nantes Opéra // France

saison

25 · 26