

CREATION

# The Land We Shared

Larisa Faber

CYCLE {memoire  
& heritage}

théâtre  
des capucins



# The Land We Shared

Larisa Faber

CREATION

**Thursday 7, Tuesday 12, Wednesday 13  
& Tuesday 19 May 2026 • 7.30pm  
Sunday 17 May 2026 • 5pm  
Théâtre des Capucins**

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Running time **1h30 (no intermission)**

•  
In English

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

 Recommended age

 Volume

**Q & A** after the performance on 13.05 (EN).

Little L **Kristin Winters**  
Silvia **Ruslana Khazipova**  
Father **Ovidiu Mihăiță**

•

Writer/Director **Larisa Faber**  
Dramaturge **Shamira Turner**  
Assistant Director (cover) **Josie Dale-Jones**  
Stage Designer **Marco Godinho**  
Costume Designer **Sarah Munro**,  
assisted by **Charlie Watkins**  
Composer & Sound Designer **Alexei Țurcan**  
Lighting Designer **Jodi Rabinowitz**  
Lighting Programmer **Rohan Mc Dermott**  
Stage Manager **Max Stoltz**  
U.K. Producer **Mia Lake**  
R & D Cast **Anamaria Marinca & Ruslana Khazipova**

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Props **Claire Biersohn**  
Wardrobe **Will Roque Rodrigues**  
Make-up & Hair **Jasmine Schmit**, based on a design  
by **Charlie Watkins**

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Set construction **Les Théâtres de la Ville de Luxembourg**

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Production **Les Théâtres de la Ville de Luxembourg**  
Early Development Support **Neimënster, as part of Larisa  
Faber's associate artist appointment**

## ABOUT THE PLAY

When I was 10, I saw an advert on an infomercial channel: "Feeling the grief? Turn your loved ones into a diamond! Send their ashes over to us RIGHT NOW and we'll send you a sparkly diamond! Pop that diamond on a necklace or turn it into an earring and mummy, granny or daddy will be with you, always!" I ran to my gran and said: "I'll turn you into a diamond! I'll wear you around my neck, always. You'll be sharp and shiny on my skin and we'll be together, forever."

My gran was my second mum. Like many children of former communist states in Eastern Europe, I was cared for by my gran, while my mum was at work. Just as my mum had been cared for by her gran, while her mum had been at work. My gran was a very efficient woman. She didn't need an infomercial to plan her own burial: as soon as she was able to, she bought a spot at the cemetery in the village she came from, right next to her own parents. She wanted to be reunited with her mother and her father in that plot of land. When she passed away, we were far from the land she came from. Her burial site and rite were nothing like what she'd planned. And even though I didn't turn her into a diamond, that plot of land, that little space next to her mum and dad, my great-grandparents, remains empty.

This is the story of a bag of clothes and an attempt to right the past.

This is the story of a grandmother and her granddaughter, who were so close they might have been carved from the same body.

This is the story of a plot of land: the land we come from, the land we are laid to rest in.

This is the story of the people who came before us, shaping us with their stories, their version of events. Sometimes courageous, sometimes ugly.

Perhaps you, too, have a close-knit relationship with a grandparent. Perhaps you, too, were lucky enough to meet your great-grandparents. As the gap between the generations seems to widen more and more, these first-hand accounts of times past feel like they're slipping away, taking all their precious secrets with them.

This is a show for the people of the past and the stories they continue to shape, whether we're able to acknowledge it or not.

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If you're interested to read more about the play's historical and political background, I'd recommend:

*Romania under Communism. Paradox and Degeneration.*  
by Dennis Deletant

*Can Socialists be Happy?* by George Orwell

*The Importance of the Past* by Dennis Deletant

\*

*"One of the most pernicious consequences of Communist regimes is the perverted image of the past that they left."*  
Dennis Deletant, *The Importance of the Past*

## MY BODY BURNS BY PROXY

This is a show anchored in Romania's recent history, but let's start with Portugal's. Indulge me and I promise it'll make sense.

In 2024, Portugal celebrated 50 years since the fall of the Salazar dictatorship and the Carnation Revolution. That same year, in May, far-left French politician and European MEP Manon Aubry (La France Insoumise) was a guest on France's most-listened morning show, *Le 7/10*, to talk about the upcoming E.U. elections. Asked to share a personal, meaningful moment, Ms Aubry went on to remark: "In Portugal, they're celebrating the 50th anniversary of the Carnation Revolution (...) against Europe's last dictatorship." One might have been tempted to wonder if Ms Aubry's historical education ended in 1974, or whether she thought far-left dictatorships didn't count as they were, admittedly, rather inconvenient for a far-left ideologue, or if she used "Europe" as a shorthand for "Western Europe", leaving it open which continent the countries east of Berlin are on. None of the journalists hosting France's number one radio morning show bothered to probe Ms Aubry's remarks any further. I'm not suggesting ill intent or machiavellian machinations to obfuscate the recent history of half the European continent, closed off in an authoritarian system until 1989. The ease with which that nebulous half was forgotten about is remarkable however and alludes to, perhaps, how detached east and west still are from one another.

At the start of Russia's full-scale invasion of Ukraine, France's President Macron chose diplomacy via telephone calls to Putin to resolve the matter, as opposed to helping Ukraine militarily. We still lived, and to some extent I'd argue still live, in a part of the world that genuinely believes diplomacy, phone calls and threats about international law are

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<sup>1</sup> Au Portugal, on fête l'anniversaire des 50 ans de la Révolution des Œillets (...) contre la dernière dictature d'Europe. *Le 7/10*, 30 May 2024, France Inter Radio.

going to deter those that cannot be voted out and will do as they please, how they please. In 1992 American academic Francis Fukuyama argued in his acclaimed book *The End of History and the Last Man* that with the collapse of the Soviet Union, we'd now be entering an era where liberal democracy emerges as the final stage of governance for humankind. Don't get me wrong, I'm with him. I don't long for any totalitarian state and do believe that the freedoms fought for in this corner of Europe are the most precious collective good there is. I just don't think they're an argument for everyone and certainly not a given for any culture, any country.

Russia's full-scale invasion prompted a very unexpected fear: Ukraine isn't, after all, my country, my land, my people or my history. There's nothing personal at stake for me. It's not me or mine on the front line. And yet I feel a strong sense of history repeating. The threat of Russia invading again, in my lifetime, seems unfathomably terrifying. My body is on fire every time I think about it, my body burns by proxy. My grandmother told me that after WWII, many Romanians, including her family, were still waiting and hoping for the US army to free them from the Soviets. Nobody had any desire whatsoever to be occupied by the Soviets, nobody voted for the Communist Party, a fringe party with virtually no supporters in Romania. Nobody wanted that ideology, that system of governance, that economic strategy. Nobody longed for a country shaped, led and made in the image of Soviet Russia. Nobody desired to be forced to learn Russian. Nobody willingly gave up their land or property to be part of a collectivist utopia. The Iron Curtain descended across the continent, because without it, hardly any workers anywhere would have willingly united to become guinea pigs in the socialist experiment. And everybody east of Berlin was, now and forever, part of Russia's "sphere of influence". History didn't end, it just changed costumes.

And yet, despite me writing a page about politics, the play's driving force is a universal bond: the love between a grandmother and her granddaughter, spanning decades and countries. It's a play about remembering the past while letting it go. Because, as the grandmother says: "The future is always certain. It's the past that's uncertain."

**Larisa Faber**

# INTERVIEW WITH LARISA FABER

by Janine Goedert

**You certainly show us what living under communism meant for people's daily lives. Everyone is watching everyone else. And then there is the queuing for meat or eggs or milk.... As a contrast, you have the endless list of sausages and ham on offer at the Luxembourg supermarket. You hear that and you think: How absurd! Is it consumerism inviting us to shop until we drop?**

Well, to me, it's joyful. What you don't have in a planned economy is human agency. If everything is mandated from above, all you get is control. You don't have healthy competition. There's only the same mediocre bland soup. To me 'the meats monologue' celebrates the joy of choice and variety. It can sometimes be overwhelming, but what a pleasure to be able to taste it all!

**So, it's freedom, it's curiosity... Quite different from the PAUL café in a crumbling Bucharest building.**

The interior is the same as the PAUL Café in Luxembourg City or any other European capital, but the exterior tells a different story. We're all in the EU now and we'd all like to pretend we're the same, but realities are still vastly different. The massive demonstrations against corruption in Romania tell you that it's extremely difficult to change ingrained behaviour. I notice it with myself. I had this conversation once with a Danish theatre maker. While Denmark is a high-trust society, Romania is not. It's a low-trust society, and you carry that with you whether you want to or not. I always suspect people first. I never trust anybody straight away, especially nice people.... I don't understand why nice people are so nice! They must be trying to get something out of me.

**Talking about people, no doubt, the most enigmatic character in the play is the dad: Who is he? Is he a Securitate agent? Is he a dermatologist or is he a dermatologist working for the system?**

One doesn't exclude the other, on the contrary. Working for the system wasn't a full-time job, necessarily. Lots of regular people worked for the system. But there are levels of involvement. Not everybody was a party member and, though lots of people were, membership wasn't innocent. The Father doesn't mind being a Party member, but rejects the ignominy of the Securitate accusation. Perhaps he's honest, perhaps he's not.

**Because it gives you plenty of advantages.**

Yes, it certainly does. To some extent, the dad represents something that I am very preoccupied with. In former times people would devote their identity to 'God, King and Country'. Now it's political ideologies. People associate themselves with feminism or climate change, for instance, worthwhile causes for sure. But if these turn into dogmatic beliefs, having rational discussions becomes very difficult, because you're criticising someone's innermost being, as opposed to examining an issue.

**What the father says to Little L about living under communism is: 'What you don't know is what you would have done.'**

Most people think that they would be morally pure whatever the situation. That's what everybody likes to tell themselves, but we know that it's not really like that. And it's painful and very ugly to look in the mirror and say: 'I did this and that.' You have to construct it in your mind and explain why what you did was OK then and has nothing to do with you now.

# CABBAGE SONG

17 21 1

piano

CABBAGE ROLLS, CABBAGE ROLLS, ROUND AND FLUFFY LIKE LITTLE

violin I

violin II

viola

cello

Detailed description: This block contains the first system of the musical score, covering measures 17 to 21. It features five staves: piano, violin I, violin II, viola, and cello. The piano part consists of chords in the right hand and a bass line in the left hand. The vocal line is written in the violin I staff, with lyrics: "CABBAGE ROLLS, CABBAGE ROLLS, ROUND AND FLUFFY LIKE LITTLE". The violin II, viola, and cello parts provide harmonic support with sustained notes and chords. Measure numbers 17, 21, and 1 are indicated above the piano staff.

25 29

SOULS! SOUL AND BUBBLE THOSE CABBAGE ROLLS LIPE TASTES BETTER WHEN LOVE UNFOLDS

...WITH CABBAGE ROLLS

Detailed description: This block contains the second system of the musical score, covering measures 25 to 29. It features five staves: piano, violin I, violin II, viola, and cello. The piano part continues with chords and bass line. The vocal line is written in the violin I staff, with lyrics: "SOULS! SOUL AND BUBBLE THOSE CABBAGE ROLLS LIPE TASTES BETTER WHEN LOVE UNFOLDS". A diagonal annotation "...WITH CABBAGE ROLLS" is written across the bottom of the violin I staff. The violin II, viola, and cello parts continue their harmonic support. Measure numbers 25 and 29 are indicated above the piano staff.













# BIOGRAPHIES

## Larisa Faber

WRITER/DIRECTOR

Larisa Faber is an award-winning writer/director, who mainly self-produces her shows in collaboration with international partners. Born in Romania during the “Golden Age”, raised in Luxembourg and trained at Drama Centre London, her work explores political and social issues with goofy humour and a surreal touch. Her writing has been published by The Guardian, Hyde Éditions, Les Cahiers Luxembourgeois and Centre National de Littérature, a.o.. Larisa is associate artist at neimënster, Luxembourg. Having tackled cabbages in *The Land We Shared*, she'll be analysing asparagus in *White Gold*, opening in November at neimënster – a show about white asparagus and seasonal asparagus pickers, from the point of view of the asparagus.

## Shamira Turner

DRAMATURGE

Shamira Turner is a theatre-maker based in London. She is a founding member of Little Bulb and has co-written and performed in most of the company's productions, including *Wolf Witch Giant Fairy* (Royal Ballet & Opera; Olivier Award winner for Best Family Show 2022), *The Nutcracker* (Polka Theatre and St. Martin's Theatre; Olivier Award nominee for Best Family Show 2025), *Orpheus* (Salzburg Festival), *Listen Dance*, *Mountain Music* and the award-winning *Operation Greenfield* and *Crocosmia*. Shamira is co-director and producer of *She Goat*, making experimental autobiographical shows with live music: *DoppelDänger* (Battersea Arts Centre), *The Undefinable* (Camden People's Theatre), *A Very Serious Performance Lecture* (Roundhouse) and *Iron Fantasy* (Soho Theatre; coming to Neimënster, Luxembourg in June 2026). Shamira co-leads *She Goat Theatre Club*, a community drama group for older women in south London, and

directed their production *The Questions* (Longfield Hall). As co-director of Camden Youth Theatre in 2025 she created a new production with teenagers, *Pandora* (New Diorama Theatre). Credits include, as an actor: *Golem* (1927; Young Vic and international tour), *Please Right Back* (1927; research and development), *Human Jam* (CPT), *Bucket List* (Theatre Ad Infinitum; Offies Best Ensemble winner 2018); *Brighton Rock* (York Theatre Royal), *Dead On Time* (Private Drama Events); as a director with Extant Pathways Writers Showcase (Brixton House); as music director on *More Than Two* (Barbican). Shamira has developed audio description for productions at London's Royal Ballet & Opera and CPT. Shamira first collaborated with Larisa Faber performing as the musician in *stark bollock naked* (Edinburgh Fringe 2023). She is delighted to see *The Land We Shared* premiere at Théâtre des Capucins, having begun this journey as the nascent project's dramaturg over video calls back in September 2023.

## Josie Dale-Jones

### ASSISTANT DIRECTOR (COVER)

Josie Dale-Jones is a theatre maker, performer and producer. Theatre Royal Bath appointed Josie a 2019 Leverhulme Arts Scholar. She was nominated as a finalist for the Arts Foundation Theatre-Makers Award 2021. Most recently she directed *WOW?!* at JES (Stuttgart, Germany). Josie mostly works under ThisEgg. ThisEgg's most recent show, *A Little Inquest Into What We Are All Doing Here* won a Scotsman Fringe First Award 2024. Outside of her own company, Josie has worked as a producer for organisations including Stratford East, Complicité, Gecko and tiata fahodzi. In Summer 2024, she produced Hanschitz und Beierer's show as part of the German Showcase at the Edinburgh Festival Fringe.

## Marco Godinho

### STAGE DESIGNER

Marco Godinho (born 1978 in Salvaterra de Magos, Portugal) lives and works between Luxembourg and Paris. His practice unfolds across a wide range of media – installations, performative gestures, video, sound, drawing, sculpture, writing, photography, scenography, and artists' books – and is often characterized by an economy of means and a poetic attention to materials, language, gesture, and duration. Deeply influenced by literature, poetry, and philosophy, his work emerges from a life shaped by travel, displacement, and encounters. Defining himself as a “nomadic traveler,” Godinho explores notions of exile, geography, memory, migration, and the experience of time. Through subtle actions and assemblages of everyday objects and fragments of language, he constructs sensitive cartographies that bring together personal, historical, and collective narratives. His works often weave together different temporalities – the intimate and the political, the immediate and the remembered – inviting viewers to reconsider their relationship to space, time, and the invisible traces that connect places and people. In 2019, he represented Luxembourg at the Venice Biennale and previously participated in the Lyon Biennale (2017). In 2023, he founded the independent publishing house LUAR EDITIONS in Luxembourg. His work has been exhibited internationally in institutions such as Mudam, Luxembourg; MAMAC, Nice; MNAC, Lisbon; Casino Luxembourg – Forum d'art contemporain; Fonderie Darling, Montreal; Fondation CAB, Brussels; MAC VAL, Vitry-sur-Seine; Louvre-Lens, Lens; Musée de l'Homme, Paris; and Museo Fortuny, Venice.

## Sarah Munro

### COSTUME DESIGNER

Sarah Munro is an artist, costume designer/maker and performer. She went to Norwich School of Art, early 90's, and studied sculpture, trained as a teacher, working as Arts

Coordinator at a Pupil Referral Unit teaching art and other arts related subjects to teenagers with emotional difficulties. With her husband, artist Mark Copeland, they created *The Insect Circus Museum* in 2004 and *The Insect Circus Show* in 2006, both of which have toured to theatres and festivals all over the UK and Europe. She designed and made the costumes, did admin, set painting, devising, directing, performing until it stopped touring in 2024. Sarah has also designed and made costumes for: 1927 Performance Company – *The Animals and Children took to the Streets* 2010, *Golem* 2015, *Roots* 2019 and *Please Right Back*, Vienna and London 2024; Marisa Carnesky, costumes and props for *The Shmatteh Bride* 2006, *Magic War* 2007, *The Ghost Train* 2009, *Showwoman*, *Ritual*, *Action* 2019 and *The Magic Thrills of Her*, devising and performing; *The Goat – Doppel Danger*, 2015 and *Iron Fantasy*, 2026; Gossamer Threads Circus – *250 Years of Circus in 60 Minutes*, 2018; Dulce Duca – *Unstoppable* costumes and performance, 2024. Sarah and Mark have worked with: Glastonbury Festival, 1992–2003 making art installations, Professor Vanessa Toulmin, Director of City and Culture and Public Engagement for the University of Sheffield, and founder of The National Fairground Archive, on events and projects including *Professor Vanessa's Performing Wonders* at Circusfest, Roundhouse London 2012, Showzam Festival in Blackpool for 5 years and *Marvelosa* exhibition, Sheffield University in 2015, Sideshow Illusions Company creating sideshows and costumes for Showzam and Butlins, 2008 and 2015, Out There Arts in Great Yarmouth, since 2009, on many projects and festivals.

## Alexei Țurcan

COMPOSER & SOUND DESIGNER

Alexei Țurcan (b. 1984) is a composer and music producer who has been active on Romania's musical and interdisciplinary scene for over 20 years. His artistic practice focuses on composing original music for film, theatre, dance, and immersive projects, blending contemporary languages with electro-acoustic and orchestral influences. In the field of

performing arts, he has signed the original music for numerous theatre and contemporary dance productions, collaborating consistently with directors such as Bobi Pricop, Răzvan Mazilu, and Andrei Șerban. His work includes productions presented in important institutions and contexts (National Theatre of Bucharest, Teatrelli, Odeon, Nottara, national festivals, independent projects), as well as hybrid formats – cine-concerts, installations, and immersive shows (including the series of productions created for the MINA Museum). Between 2015 and 2024, he carried out his activity at UNDA Recording Studio, where he developed production and sound design projects, and initiated or co-founded several live artistic ventures, including the bands Travka, Tomma Alistar, Mădălina Pavăl Orchestra, and other experimental ensembles. In parallel, he collaborated as a producer and composer with relevant artists from both the alternative and mainstream scenes, as well as with international ensembles and musicians. In cinema, he has composed soundtracks for feature films, short films, and documentaries, including *Wild Romania* and other productions that have been awarded or nominated at the Gopo Awards, where he received the distinction for “Best Original Music.” His work also includes contributions to international films, such as the soundtrack for *Borat 2*, in collaboration with Fanfare Ciocărlia. His experience also extends to musicals and large-scale productions, composing music and arrangements for shows such as *Cabaret*, *María de Buenos Aires*, and *The Addams Family*. At the same time, he develops educational projects and workshops in music, improvisation, and performance for young artists. Through the diversity of his projects and his ability to adapt musical discourse to different artistic environments, Alexei Țurcan has developed a coherent practice in the field of original music composition, with a focus on narrative, atmosphere, and interdisciplinary integration.

## Jodi Rabinowitz

### LIGHTING DESIGNER

Jodi Rabinowitz is an experimental lighting, video and scenographic designer working across theatre, live performance, immersive work, film and television. Trained in visual design at the National Institute of Dramatic Art (NIDA) in Sydney, Australia, Jodi specialised in scenography and has worked towards creating an integrated approach to design since studying. Some of Jodi's recent works include *I Daniel Blake* – Associate Lighting Designer (Northern Stage), *Leoni Da Tastiera* (The Place), *Generator* (Thick Skin Theatre), *A Very Expensive Poison* (Mountview), *Sweeney Todd* (Mountview), *Doomers* (Rose Lipman Building), *Stars* – Associate Lighting Designer (Tamasha), *Derry Boys* (Theatre503), and *Apologies* (London Youth Theatre), among others. Upcoming works: *The Land We Shared* (Theatre Des La Ville), *The Rapping Princess* (Polka Theatre), *The Spectacular* (Camden Peoples Theatre), *Split Ends* (National Tour) & *Nadi* (The Place).

## Rohan Mc Dermott

### LIGHTING PROGRAMMER

Rohan McDermott is a lighting programmer working internationally across theatre, opera and live events, collaborating with lighting designers and creative teams to realise lighting designs for touring productions, repertory theatre and concert performances. His programming credits include *Mary Poppins* (UK Tour), *Waitress* (UK Tour), *Derren Brown: Only Human* (UK Tour), *Chicago* (UK Tour, Paris and Madrid), *Life of Pi* (Toronto), *Wir Sind Am Leben* (Berlin), and *tick, tick... BOOM!* (China Tour). Rohan has also worked on numerous productions, concerts and special events in London's West End, including *Evita in Concert*, *Love Never Dies in Concert*, *Something Rotten! in Concert* and *Pippin in Concert* at Theatre Royal Drury Lane, and *The Hunchback of Notre Dame in Concert* at the Prince Edward Theatre, as well as *Ride the Cyclone* (Southwark Playhouse) and *Juno and the Paycock* (Gielgud Theatre). He has programmed the UK and interna-

tional touring productions of *Six the Musical*, where he also serves as Associate Lighting Designer on several productions of the show. His work has taken him around the world on replica productions, opera festivals and international events, alongside projects such as the *Skansen Winter Lights* installation in Stockholm. Alongside theatre work, Rohan has contributed to a number of special projects and installations. These include *Baller League*, where theatrical lighting techniques are used to bring drama and spectacle to football matches for a new generation of sports audiences, and *Amazonico Miami*, a high-end nightclub where his programming integrates lasers, architectural lighting and the main club rig into a unified control system for in-house operators. Rohan trained at the Guildhall School of Music & Drama, graduating with a First Class BA (Hons) in Technical Theatre Arts.

## Max Stoltz

### STAGE MANAGER

As a polyvalent event technician and stage manager, with a focus on sound and video engineering, Max Stoltz has been part Larisa Faber's team since 2022. Working with Larisa on her plays *stark bollock naked* and *Good Girls*, he accompanied her to locations like the London VAULT Festival and the Edinburgh Fringe Festival for *stark bollock naked*, and to the Camden People's Theatre (London) and the Kauno miesto kamerinis teatras (Kaunas) for her production of *Good Girls*.

## Kristin Winters

### LITTLE L

Kristin Winters is a Croatian-American actor and theatre maker based in London and working internationally. As a performer, Kristin is perhaps best known to Luxembourg audiences for her role as Grace in *Lovefool* – the award-winning solo show originally produced by the Théâtre Na-

tional du Luxembourg, which was nominated for best production at the Luxembourg Stage Awards and Offie awards. Other recent credits include *Dinarzade* in *Scheherazade: A Tale in Music, Poetry, and Dialogue*, premiered at the Pierre Boulez Saal in Berlin and broadcast on Medici TV and Mezzo TV; *Hamlet* in *Asta Nielsen's Hamlet* at Theatre Royal Bath; and *Panthère* in *Jeanne Toussaint*, a Cartier production. On screen, she leads in the recently premiered Bosnian feature film *Djeda Mraz u Bosni (When Santa Was a Communist)*. Kristin is also the founder of Bound By Theatre and a core member of the UK/US company Invulnerable Nothings. Her debut piece *Ghislaine/Gabler* won Best International Play at the United Solo Festival in New York, and *Not Saint Hildegard* — supported by Arts Council England — received an Offie nomination following its Work-in-Progress at VAULT Festival 2023. She trained at RADA (MA Theatre Lab) and NYU Tisch School of the Arts (BFA Hons).

## Ruslana Khazipova

SILVIA

Ruslana Khazipova is a Ukrainian actress and musician known for her powerful stage presence and bold interdisciplinary work at the intersection of theatre, music, and performance. A graduate of the Kyiv National I. K. Karpenko-Kary Theatre, Cinema and Television University, she has been a leading performer at the Dakh Contemporary Arts Center since 2004, appearing in numerous productions including *Macbeth*, *King Lear*, and *Sexual Neuroses of Our Parents*. She is a co-founder of the internationally acclaimed cabaret group Dakh Daughters and a member of the experimental music project RAGAPOP. Her artistic practice blends theatrical expression, live music, and socially engaged themes. Ruslana has toured extensively worldwide, collaborating on major international productions such as *Terabak de Kyiv* in France and *Tannhäuser Projekt* in Germany. In 2022, she co-created the performance *Danse Macabre*, which received the Paris Critics' Syndicate Award for Best Music in 2023. Her screen work includes *Wild Field*, *Hutsulka*

*Ksenia*, and *Superpower*. In 2025, she appears in the documentary *Ukraine Fire*, directed by Nayan Dyukre. In 2022, Ruslana was awarded the title of Chevalier of the Order of Arts and Letters by the French Ministry of Culture. Alongside her artistic career, she is a dedicated educator and curator, working with young people at Le Préau – Centre Dramatique National in Normandy, where she supports emerging artists and fosters interdisciplinary dialogue.

## Ovidiu Mihăiță

### FATHER

Born in 1980 in a post-hippy family under a communist regime in Timișoara, Romania. Started listening to rock & roll, playing imaginary drums on pillows and wearing his hair long against all odds since attending the '89 revolution. During high-school he played in metal bands and also had first roles in theatre. After graduating the theatre school, he founded "Auăleu" an independent theatre in 2005. During the last 25 years his life was only about playing on the stage, in various theatres, hitting the drums, directing, acting in movies, writing, working and laughing. He opened "Scârț loc lejer" bar & theatre which hosts the "Museum of Communist Consumer", also an 100% independent endeavour. He had troubles with the police for his shows. He worked for the 2023 Timișoara, European Cultural Capital and directed city's biggest street shows but has never been an employee of the state. He played some tours and released some records with great metal bands like "Negură Bunget", "Dorodeuh" and still playing with the oldest Romanian punk band, "HAOS". Still collecting records, riding bikes, and hoping all will be well. Currently working on a musical tragedy and writing a second book titled *Bad Theatre*.

**LE FESTIVAL**

31.05 - 07.06.2026

**Talent  
LAB**

**31 MAI 2026  
GRAND THÉÂTRE**

**DESIRE MAPS**

Projekt Europa

**4 & 5 JUIN 2026  
THÉÂTRE DES CAPUCINS**

**LE SACRE**

La ville en feu

**2 JUIN 2026  
GRAND THÉÂTRE**

**HANDLE WITH CARE**

Ontroerend Goed

**4 JUIN 2026  
THÉÂTRE DES CAPUCINS**

**UNE ROSE PLUS ROUGE**

Christine Muller

**2 JUIN 2026  
THÉÂTRE DES CAPUCINS**

**GATHERING MEMORIES  
WITH MY EYELASHES**

Nanda Mohammad

**6 JUIN 2026  
GRAND THÉÂTRE**

**SOIRÉE  
DES FORMES COURTES**

Coup de projecteur sur les artistes  
d'éditions précédentes du TalentLAB

**3 JUIN 2026  
GRAND THÉÂTRE**

**HARIBO KIMCHI**

Jaha Koo / Campo

**7 JUIN 2026  
THÉÂTRE DES CAPUCINS  
GRAND THÉÂTRE**

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saison  
25 · 26

# Cock

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## Les Théâtres de la Ville de Luxembourg

Each season, the Théâtres de la Ville de Luxembourg, namely the Grand Théâtre and the Théâtre des Capucins, present a programme of dance, opera and theatre in several languages, highlighting a multiplicity of aesthetics, voices and narratives, and motivated by the desire to meet the expectations and demands of a dynamic cultural scene and a cosmopolitan audience. Deeply rooted in their era and 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 artistic innovation. Long-standing 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. Creation is increasingly encouraged and supported through multiple initiatives designed to accompany artists, but also to promote the transmission, sharing and emergence of new forms. The importance given to creativity has only increased in recent years, particularly with the addition of artists associated with the theatre, and now informs all activities carried out by the Théâtres de la Ville. In line with the professionalisation of the performing arts currently taking place in Luxembourg, they have set up various support mechanisms and chosen to invest more and more in creation. In 2016, TalentLAB, a project laboratory and multidisciplinary festival, was launched. Organised every year at the end of the season over a period of ten days and designed as an interdisciplinary festival, it offers selected project leaders and their participants a break from the constraints of everyday life in a secure space, but also and above all a framework for research, transmission and exchange. With the establishment of the Capucins Libre end-of-creation residency in 2018 and participation in the "Bourse Projet Chorégraphique: Expédition", the Théâtres de la Ville are involved in yet another area of creation, supporting artists and collectives in the realisation of a project by offering them the time, space and support necessary to bring it to fruition. At the European level, the Théâtres de la Ville have also joined various European networks over the years, such as the European Theatre Convention (ETC), enoa (European Network of Opera Academies) and Opera Europa. In the same spirit of networking and supporting emerging artists, the Théâtres de la Ville initiated the Future Laboratory, a research residency project supported by twelve institutions in the performing arts field and supported by Creative Europe from 2022 to 2025. More recently, in January 2026, they joined the Prospero NEW network, the first platform dedicated to emerging artists in the theatre sector, thus adding another link to their work of accompanying and supporting artists.



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