

# Présentation de projets



Talent  
LAB



théâtre  
des capucins



grand  
théâtre



## **Dimanche 7 juin 2026 à partir de 15h00 au Théâtre des Capucins & au Grand Théâtre**

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Programme détaillé de la journée du 7 juin :

15h00 au Théâtre des Capucins: Présentation de projets

18h00 au Grand Théâtre: *HeartBeat, Son cœur a trouvé sa cadence dans le silence des rencontres*

19h30 au Grand Théâtre: Présentations de projets

Les porteur-e-s de projet de l'édition 2026 du TalentLAB sont :

**Peter Arcanjo & Lucas França, Toria Banks, Sara Goerres,  
Becky Namgauds, Louis Vanhaverbeke, Dan Xu**

Ils et elles sont accompagné-e-s des marraines et du parrain de cette édition :

Sarah Baltzinger & Isaiah Wilson

Julie Berès & Lisa Guez

Kenza Koutchoukali

Les porteur-e-s de projet vous invitent à venir découvrir le résultat des premières recherches qui seront présentées sous forme de maquettes de 20 minutes chacune. Tout au long des dix jours, les porteur-e-s de projet ont travaillé avec leurs équipes et leurs marraines et parrain respectifs afin de vous donner un petit aperçu de leur créativité artistique.

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Modération **Simone Mousset – TalentLAB companion**

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Encadrement musical de la fête de clôture **DJ Anna Kale**

# 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.

### 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 leaders

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 Bünepräisser 2025. In 2025–2026, she directs *Die unheilige Johanna von Orléans* and *Von Wunden und Wundern*.

## 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 multilingual 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) • Maxi Götte, actor (DE)

# ASS TO GRASS

BY BECKY NAMGAUDS / UK

## Project leaders

Rebecca (Becky) Namgauds is a London-based multidisciplinary 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 2027.

## 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-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). He investigates masculinities and 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, 2025-26). His work has been produced in Brazil and Portugal and investigates how performance generates reflections on belonging and identity.

## 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.

Participants David J. Amado, performer / choreographer (PT) • Diogo Melo, sound designer (PT)

# ROSEMARY BROWN AND THE SO-CALLED DEAD

BY TORIA BANKS / UK

## Project leaders

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.

## 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 musicality.

## 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 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 crea-

tion for GöteborgsOperans Danskompani (October–November 2026), and their independent work *PARADIS* (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.

## **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.

## **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 (enoc, 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).

# **DJ ANNA KALE**

## **ENCADREMENT MUSICAL DE LA FÊTE DE CLÔTURE**

Many-sided accomplished artist, Anna Kale makes her debut in the electronic music scene carrying you away through a dazzling atmosphere. Her passion for the electronic music sphere started at the age of 18 when she was working her way to a dancing career. A gripping meeting made her want to slip behind the turntables herself so she could take people on journeys through the melodies that captivated this sparkling artist for many years.



## **Impressum**

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