

SACRED



CONCEIVED AND DIRECTED

Lorraine de Sagazan

TEXT

Guillaume Poix in collaboration with Lorraine de Sagazan
choreography Sylvère Lamotte

creation september 2021

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Avec

Andréa El Azan *alternating with* Elsa Guedj and Fantine Gelu - Kali

Jeanne Favre - Zahia

Nama Keita - Mattias

Antonin Meyer-Esquerré - Georges

Majida Ghomari - Asma

Louise Orry Diquero - Léa

Mathieu Perotto - L10-3

Benjamin Tholozan - Renata

Eric Verdin -Thomas

Lighting and pyrotechnics Claire Gondrexon

Sound design Lucas Lelièvre

Set design Anouk Maugein

Costume design Suzanne Devaux

Dramaturgy Agathe Charnet

Assistant director Thylda Barès

Stage Manager Vassili Bertrand

Stage management and props Kourou

Set construction Ateliers de la MC93

Administration, production, distribution, press relations AlterMachine | Camille Hakim Hashemi, Marine Mussillon, Carole Willemot

Production La Brèche

Coproduced by La Comédie de Valence – CDN Drôme

Ardèche, Théâtre Gérard Philipe – CDN de Saint-Denis,

CDN de Normandie-Rouen, Théâtre Dijon-Bourgogne,

La Comédie - Centre dramatique national de Reims,

Théâtre de la Cité – CDN de Toulouse Occitanie, MC93 –

Maison de la Culture de Seine-Saint-Denis à Bobigny,

L'Onde- Centre d'art à Vélizy-Villacoublay, Théâtre du

Beauvaisis – Scène nationale, Beauvais, Théâtre du Nord

- Centre dramatique national Lille Tourcoing Hauts-de-France

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From 15 ans

Duration 2h40

Teaser: <https://youtu.be/vr7FPQOFjy8>



Calendrier de tournée

2021 - 2022

CREATION - September 28-30, 2021

Comédie de Valence I centre dramatique
Drôme-Ardèche (26)

October 11-13, 2021

CDN de Normandie-Rouen (76)

October 21, 2021

L'Onde Théâtre Centre d'Art, Vélizy
Villacoublay (78)

November 22 - December 4, 2021

Théâtre Gérard Philipe - CDN de Saint-Denis (93)

December 8-11, 2021

Théâtre Dijon-Bourgogne (21)

December 16-17, 2021

Scène nationale 61 (61)

April 14, 2022

Théâtre delacité - CDN de Toulouse Occitanie
(31)

May 3-7, 2022

Théâtre des Célestins, Lyon (69)

May 18-20, 2022

La Comédie - Centre dramatique national
de Reims (51)

2022 - 2023

November 29 - December 3, 2022

Théâtre du Nord - CDN Lille Tourcoing
Hauts-de-France (59)

January 12-13, 2023

Théâtre de Beauvais scène nationale (60)

February 2, 2023

Le Tangram - Evreux (27)

March 1-3, 2023

Le Quai - CDN Angers Pays de la Loire (49)

March 15-18, 2023

TnBA - Bordeaux (33)

March 24, 2023

L'Estive scène nationale de Foix et de
l'Ariège (09)

March 30 - April 9, 2023

Théâtre Gérard Philippe - CDN Saint-Denis
(93)



2024 - 2025

October 8 and 9, 2024

Théâtre Sénart- Scène nationale (77) / Re-
ported

October 16 and 17, 2024

Comédie de Clermont-Ferrand, scène natio-
nale (63)

January 16-26, 2025

Les Gémeaux - Scène nationale (92)

2025 - 2026

-on going-

Presentation

To write this show, we decided to go and meet as many people as possible, as a way of breaking the forced isolation into which we were plunged. Over a period of six months, we met nearly three hundred people. The protocol was always the same, and the question we asked was always the same: what resonance does the word «reparation» have in your life?

In almost every story we were entrusted with, we realized that there was a dead person present. Whether it was a recent mourning or the ghost of a distant ancestor, there was always a dead person shadow hovering or whose absence is suffocating. In meeting these living people, we had the sensation of meeting their dead.

Where to mourn the dead? Where to talk about them? Where to talk about our own death? It seemed to us that a place was missing. A place where atheists, skeptics, agnostics, those who doubt, those who don't know, those who would like to believe but can't, could evoke death without taboo,

fear or prejudice. A place where it would be possible to think absence differently, and overcome the divide that opposes mysticism and rationality.

During our encounters, we also came to realize that implicit requests were being made of us. Carrying sorrows that don't belong to them, as mourners once did, the show's performers try respond to them with the means of theater and fiction.



Note of intent

The genesis of the project

Over a year, we've been working on a theatrical adaptation of *The Decalogue*, a series of ten medium-length films made in the late 1980s by Polish filmmaker Krzysztof Kieślowski. We set up a production, a cast, rewrote most of the episodes and imagined a show that we wanted to grapple with the critical contemporary issues France was facing in 2019.

The changeover we experienced in 2020 shook this project to the core, and we took the decision and the risk of abandoning it. We started from scratch, though with the most precious thing we had to work with: time and space. We then decided to radicalize the approach taken with the company's previous show, *La Vie invisible*, for the writing of which we had gone out to meet visually impaired people. These encounters, which had a profound effect on our work, enabled us to delve deeper into the dichotomy between reality and fiction: how not to represent reality - «there is no hope reaching reality through representation», as Lacan put it - but to produce reality on stage through an act of fiction.

So, since the health crisis has forced us into isolation, we set out to meet as many people as possible, as a way of finding others at all costs, defying context, repopulating the everyday, without knowing where this experience would take us.

The working protocol

Starting in January 2021 and continuing for over six months, we conducted nearly three hundred meetings. The people, unknown, who agreed to talk to us did so, most of the time, in empty theaters closed to the public. We then transcribed these hundreds of hours of interviews as we began rehearsals. Each performer went through numerous stories, regardless of gender or age. At the same time, we set up improvisations based on the stories we had collected, and together we delved into a wealth of documentary and bibliographical material relating to the theme that united, implicitly, all these fragments of life. We'd never imagined that we'd be able to tackle frontally this theme in a show. We were aware of fears and rejections it could arouse, and we also felt we had to wrestle with ourselves and our own denials. Death was the overriding and inescapable theme. In fact, almost all the people we met, without being specifically asked, mentioned a death. They told us of their loved one's disappearance and the broken link, so much so that in meeting them we had the sensation of also meeting their dead. And it's this double encounter that we wanted to inscribe at the heart of the experience proposed by the show. In the course of our discussions, we also realized that

there was an implicit demand. For many, in fact, a place was missing. A place where atheists, skeptics, agnostics, those who doubt, those who don't know, those who would like to believe but can't, could talk about death without taboos, fear or prejudice. A place to invent a ritual that does not depend on religious heritages. A place where it would be possible to think of absence in a different way and overcome the divide between mysticism and rationality. So this commission made to the theater, to the actors, to fiction, became the very performative principle of the show.

A tear among tears

One of the company's members told us about her grandmother, Renata Mariani, a former Corsican mourner who had left her mark on her village in Balagne. We went to meet her.

In many traditions, the figure of the mourner was of decisive importance when death struck a community. Charged of expressing grief on behalf of a collective, the mourner accompanied the loved ones of the deceased. She wept with them, and for them. In so doing, she took on a share of their grief, not only to relieve it, but above all, to give it a form that could be contemplated, and thus be a well of wisdom. As Renata herself confided to us, the mourners see themselves as «one tear among all, but a decisive tear» that enabled us to rebuild our community. Today, she believes, we no longer know how to deal with grief. Emotions have been banished from the public sphere. We can no longer grasp the affectivity of grief. Renata invited us to reconnect with our emotions.

This sometimes spectacular stylization of grief, typical of the mourners, seemed to us so close to the work of the actors that we decided to work on this analogy: in the manner of the ancient mourners, Corsican or Ivorian, in the manner of Renata Mariani who opens the show by offering us an initiation, the nine actors of *Sacred* take on a grief that does not belong to them, and embody one of the people we met.



The ambivalence of «death denial»

While the rural village mourner, prominent figure at funerals at the turn of the last century, no longer accompanies contemporary funeral processions with her noisy laments - now more accustomed to digital tributes on social networks - the need to mourn and summon the departed remains, undeniably, the same. The cracks of loss, the gaps of grief and the immensity of the mystery - the «necessary impossibility» (Jankélévitch, 1977) - represented by the cessation of our biological life remain tangible and persistent realities, made recurrent in the course of our interviews.

While the romantic 19th century had made mourning its «religion» (Ariès, 1974), the tragic upheavals of the 20th century and the incredible techno-modern boom of the new 21st century have, at first sight, swept away ancient rituals, now considered folkloric, confined cemeteries to urban outskirts, relegated dying patients to sterile hospital rooms and frozen corpses in cold rooms.

At a time when positivist and eugenicist transhumanist thinking regards aging as a disease to be eradicated, some are proclaiming the advent of a society free of the burden of dependency and the ontological experience of death. The coronavirus crisis and the experience - unheard of in peacetime - of elderly people dying alone in confined EPHADs, sealed coffins and the abandonment of collective funerals would have allowed what historian Philippe Ariès has called «the denial of death in the West» (Ariès, 1974) to reach a striking climax. Mourning, a taboo subject in the 21st century, would thens

indeed be a «work» to be completed as quickly as possible to remain performative and autonomous in a capitalist society driven by biopower (Foucault, 1976; Butler, 2021) that selects efficient and dependent bodies.

And yet, if our rapidly secularizing age has disregarded many of the stages of accompaniment to death and the familiar care due to the corpse and the memory of the deceased, death, or rather the dead, nonetheless remain omnipresent and active, sometimes in new forms. Or, to use historian Thomas Laqueur's expression, beyond religious beliefs and metaphysical conceptions of the afterlife, the dead never cease to remind us of themselves, if only by their simple evocation. They call us to «a work» (Laqueur, 2018) not of mourning, but of remembering, of taking responsibility for the vulnerability of our human condition or, in the manner of the *meletê thanatou* dear to the Stoics, of reflecting dynamically on our own death. In their own way, the dead call us to the work of care. In the words of philosopher Vinciane Despret, whose book *Au Bonheur des morts* (2015) has accompanied our dramaturgical conception: «if we don't take care of "them, the dead die altogether, but if we are responsible for the way in which they will persevere existence, this in no way means that their existence is totally determined by us».

Against documentary or testimonial : the literary tomb

While the actors portray someone whose words have been collected, they do not give a realistic account of their experiences, nor do they seek to achieve a documentary effect - quite the contrary. The words we listened to and transcribed certainly inspired the creation of the characters who summon their stories and their deaths to the stage. However, echoing the implicit request made during the encounters, it was a real act of writing and reinvention that had to be deployed to give them back something of the time spent together, so that a genuine exchange could occur.

Theatrical representation doesn't seek to give an exact version of the person - that's impossible and fanciful anyway - it seeks to invest the space that exists between that person and us. It seeks to approach the invisible. The unstated. All that the encounter has induced and that fiction helps us to think about, deploy and celebrate. It is with all that we will never grasp with certainty about these people, that we have written the show. As a way to reaffirm the very essence of theater, its need for the other to be present.

Taking up the tradition of the literature of consolation and the literary tomb, each text plays with all tonalities - lyrical, trivial, political, burlesque or tragic - and aims to be inscribed in our memories. Let language make its mark, so that for always, the infinitely small of sorrows, joys and disappointments, as well as the infinitely large of griefs, take their place in a collective space of thought.

A heterotopia

In a 1967 lecture to the 'Cercle d'études architecturales', Michel Foucault theorized the concept of heterotopia (Des espaces autres, 1967). Heterotopia designates a counter-utopian place with the «power to juxtapose in a single real place several spaces, several locations that are in themselves incompatible.» Heterotopia leads to differences in behavior, deviations from the norm, and even the invention of new norms. It's a sacred place reserved for individuals who find themselves in a state of crisis in relation to the society in which they live. We wanted the show to propose this heterotopia. From this point of view, the design of the scenic space was decisive. It represents an abandoned theater set. To conduct the interviews, we received people in empty theaters. The stages were literally abandoned, or at least under suspension. Something of this very particular and unprecedented context materializes itself on the stage. Between these walls that will soon fall, the characters evolve as if in a world apart, albeit connected to the outside world, obeying its own laws and making its occupants a people grappling with the same challenge. What to do with and about the dead? This space is heterotopic in the sense that it materializes the place that the people we met said they lacked when have been confronted with the death of a loved one. The set is a common space dedicated to the speech and the ritual, a plastic and symbolic space capable of gathering

all kinds of projections. It's a place in the making, full of traps and pitfalls, a world that hides another, just waiting to be invaded by nature. In this image, we are attempting to recreate an ecology between the living and the dead, in the sense that ecology is the study of the relationship between beings and their environment.

A ceremony

A 'sacre' (French title of the show meaning both 'coronation' and 'saker falcon', sdt) is in French also a bird of prey in the falcon family. Trained as a hunter, it is formidably agile. For us, this bird of prey represents the grim reaper, the impossible yet necessary event that establishes our condition. The saker falcon is dangerous and fatal, but it is also sumptuous. It's a question of taking a fresh look at the inevitable danger, and that's the experience we're proposing. How can we rethink our relationship with the dead? How can we think differently about their absence? How can we open up our narratives and imaginations? How can we allow ourselves to be worked on by the dead and rethink our very own thinking about death?

A 'sacre' is also, of course, a ceremony. And the coronation we are witnessing is that of all the stories entrusted to us. By composing a ceremony in which a real act takes place every evening - the evocation of the real dead - we wanted to affirm the performative essence of the show, in the same way as a ceremony: not representing, but acting. We cannot represent the dead who inspired the show's plot; we can only name their absence. But this absence is not to be filled, because absence is resolutely not emptiness. By invoking them on stage, something real happens. Theatrical ritual is not a substitute for anything; for us, it has a value in itself, it adds something. It is an act of thought.

The physical commitment of the performers overlaps with two imperatives. First of all, to reaffirm the power of grief, which, unlike the concept of mourning and the intellectual relationship it establishes with the event of loss, is eminently physical. Grief animates the body and dismisses the decorum that tends towards, since the nineteenth century, in regulating the way we feel and creating what Geoffrey Gorer has called a «pornography of death».

On the other hand, the actors take on a specific body language that characterizes the ceremony we are witnessing in Sacred. We wanted the performers, who are not professional dancers, to invest this choreographic dimension with their actors' bodies. As such, they don't dance but rather engage in movements that require a particular effort on their behalf. To make it happen, a certain kind of care is needed, and this combination between effort and care establishes a time for us that is distinct from that of verbal language. Several performative temporalities can thus be superimposed over the course of

course of the ceremony.

The choreographic trajectory is in no way linked to the aesthetic quality of the movement, but to its meaning. Because every gesture made has a meaning. The slight touch of the collar bone, for example, a gesture imagined by the collective of mourners, expresses the furrow of tears and the need to mourn the dead, the need for special care. On stage, the combination of all these gestures draws a secret path that everyone can interpret in relation to the characters and stories, as well as allowing themselves to be run through by the abstraction of the movement.

That's rituals and ceremonies are all about: encouraging the coexistence of languages so that a sensitive, intellectual and physical experience can take place and make sense in the intimacy of everyone.

**Lorraine de Sagazan et Guillaume Poix,
September 2021**



Lorraine de Sagazan

Lorraine de Sagazan studied philosophy and trained as an actress from 2006 to 2010. At the Studio-Théâtre d'Asnières - Centre de Formation des Apprentis comédiens (now ESCA), she learns to produce collectively, thanks to a work-study program. It was here that she met the men and women who are still her acting partners and peers today. She decided to turn to directing in 2015. At a time when there was only one directing course at the École nationale du Théâtre de Strasbourg, Lorraine de Sagazan asked those who inspired her to follow them for duration of a creation. In 2014, she went to Berlin to assist Thomas Ostermeier at work on *The Marriage of Maria Braun* after Fassbinder, conversed with Marius von Mayenburg, met Falk Richter and observed Romeo Castellucci in rehearsals the plays he presented in Paris in 2015 and 2016.

After presenting *Ceci n'est pas un rêve* (2014) at La Loge - Paris, her first collective work with four Studio-Théâtre acolytes, she was invited to take part in the Fragments d'Été Festival in Paris, for which she chose to work on an adaptation of Lars Norén's *Démon*s. The company La Brèche was founded on this occasion, in 2015. This manifesto piece reveals her focus on both the author's gesture and the status of the spectator, his place, his gaze, his state. It marks the beginning of what La Brèche sees as a first cycle devoted adapting texts from the classical and contemporary repertoires, and to the way in which «the fiction of a work confronts reality».

In 2016, Lorraine de Sagazan signed the second part of this cycle with an adaptation Henrik Ibsen's *A Doll's House*, accentuating the search for what today, reactivates the shock of past masterpieces. In 2017, she directed the winning text of the Prix RFI Théâtre 2017: *La Poupée Barbue* by Édouard Elvis Bvouma, the first show for young audiences to tour eight African countries. In 2018, commissioned by the Conseil Général du 93, she created *Les Règles du jeu* by Yann Verburgh, a second project aimed at young people. That same year, in Vienna, she staged an adaptation of Anton Chekhov's *Uncle Vanya* with Austrian actors. She closes her first cycle in 2019 with *L'Absence de père*, based on Anton Chekhov's *Platonov*, which she co-wrote with playwright Guillaume Poix. This play, which frankly incorporates the actors' own experiences, marks the start of a second creative cycle focused on collecting testimonies and exploring, this time, fiction responds to reality. Guillaume Poix co-wrote the following plays with Lorraine de Sagazan. In *La Vie invisible* presented at Théâtre de La Ville in January 2022,

Lorraine de Sagazan, who questions the way spectators look at things, decided to meet those who can't see, and invited a blind amateur actor onto the stage. Caught up in the upheavals caused by the pandemic since March 2020, she abandons the project of staging Krzysztof Kieślowski's *Le Décalogue* to «radicalize» the previous gesture by going to meet and question on the subject of reparation as many people there are days in a year. The joint writing project with Guillaume Poix deepens the experience a subtle metatheatricality that was already apparent in Lorraine de Sagazan's early research. *Un sacre* will be premiered in 2021. Accompanying this piece, *Mater Orba*, written as a testimonial for an actress, a small form destined to be performed in situ in non-dedicated venues.

Considering artistic encounters to be «a remarkable tool for emancipating the greatest number of people and a powerful lever popular education in a given region», she and her team offer teenagers, amateurs and young actors regular practical workshops, frequent cultural actions and higher education or professional training programs. In 2022, as part of the Nuits de Fourvière festival, she presented a very free adaptation of Lars Norén's *Catégorie 3.1* with students from ENSATT. She co-directs *Fille(s) de*, by Leïla Anis, with Julie Deliquet.

It's in Rome that Lorraine de Sagazan, a Villa Médicis resident for a year from September 2022, is conducting her research and meeting those she will write with Guillaume Poix, *LEVIATHAN*, premiered in July 2024 at the Festival d'Avignon and presented at the Odéon - Théâtre de l'Europe in May 2025. In keeping with her immersive writing style, she aims to «invent a ritual of justice through theater».

In January 2024, she created *Le Silence* based on Antonioni's work at the Comédie Française - Vieux-Colombier.

With Anouk Maugein, she also created the installation *Monte di Pietà* as part of the Villa Médicis residents' exit exhibition in June 2023. The installation/performance was then presented in July 2024 at the Collection Lambert in Avignon as part of the Festival d'Avignon, then at the Biennale d'Art Contemporain de Lyon from September 2024 to January 2025.

She will be creating new installations and performances in 2025, notably at the Ferme du Buisson I Scène nationale - Centre d'art, at the MAC VAL, Musée d'Art Contemporain du Val de Marne and at the Venice Architecture Biennale.

Guillaume Poix

Guillaume Poix is a novelist, playwright and translator, having studied at the École normale supérieure and graduated from Ensatt in playwriting.

In 2014, he published his first play, *Straight*, winner of Artcena's Aide nationale à la création des textes dramatiques and Prix des Journées de Lyon des Auteurs de Théâtre in 2014, Prix Godot des lycéens and Prix Sony Labou Tansi des lycéens in 2016. *Et le ciel est par terre*, *Tout entière*, *Fondre* and *Soudain* Romy Schneider (finalist for the Grand Prix de littérature dramatique 2020, broadcast on France Culture in September 2021 - Grand Prix de la Fiction radiophonique francophone de la Société des Gens de Lettres 2022) follow. His theater work, translated and performed in several countries, is published by Théâtrales.

Since 2019, he has been collaborating with director Lorraine de Sagazan. Together, they have created *L'Absence de père* based on Chekhov's *Platonov* (2019), *La vie invisible* (2020, broadcast on France Culture in March 2021) and *Un sacre* (2021).

Between 2020 and 2022, he was associate author at Le Grand R, La Roche-sur-Yon.

He has translated Tennessee Williams' *Tokyo Bar* and, with Christophe Pellet, Martin Crimp's *Quand nous serons suffisamment torturés* (L'Arche, 2020).

His first novel, *Les Fils conducteurs* (Verticales, 2017; «Folio», 2019), won the Prix Wepler - Fondation La Poste. His second novel, *Là d'où je viens a disparu* (Verticales, 2020), received the Alain-Spiess Prize and the Frontières - Léonora Miano Prize.

His third novel, *Star* (Verticales), was published in March 2023.

Since 2017, he has been artistic advisor for France Culture's fiction.

Extraits de la revue de presse

The director offers an intense show, an « absolute experience of closeness and consolation » with cathartic power. (...) The success of the show lies in the stories, as put into words by Guillaume Poix, who knows how to preserve their myrtle. It is also due to the form Lorraine de Sagazan has found in the ritual she creates (...) Last but not least, this success is due to the sensational presence of the actors, who are always themselves, through the stories they embody. They are spokespersons in the noblest sense of the term, in this show doped up by a devastating energy and energy (...) They are the ones who hold the key to the show's unique vibrancy: the one that can exist between beings, between the living, but also between the living and the dead. (...) Life is not always kind, but death, with Lorraine de Sagazan, is a magnificent gift.

Le Monde, Fabienne Darge

Their show is a celebration mixing joy and tears, and even zany humor with the most sensitive distress. Proof, once again, of the sublimating power of theater. (...) This sacred work, with its danced climaxes and its progression towards a rediscovered abundant nature, could also resonate with Stravinsky's work. Striking.

Télérama, Emmanuelle Bouchez

Un sacre radiates from all sides, from its beautiful scenography to the singularity of each story. The performers are flamboyant, their tones varied and their public addresses hard-hitting. A magnificent dance chorus accompanies the words and the dead. The show exudes an intense, feverish energy (...) Frontal and shattering, Un sacre brings to a climax the essence of the theatrical experience, both individual and collective.

Théâtre(s), Marie Plantin

(The show) is a masterful demonstration not only of the emotionally cathartic dimension of theater, but also of its ceremonial power. (...) Sagazan turns the audience into an active force, making the spectator a witness to this profane ceremony. It aggregates individual vulnerabilities into a compassionate community, not maudlin but redemptive. Spinoza might have put it this way: A coronation is not a victory against death, but a victory for life.

I/D Gazette, Matthias Daval

Language gives a semblance of meaning to these singular experiences. But there is also dance, which takes over at the limits of the unspeakable. (...) This sacred event, with its seemingly heavy subject matter, is both lightening and liberating. A life-saver in these times.

Les Inrockuptibles, Igor Hansen-Love

The actors form a luminous troupe, in which each takes on the character entrusted to him or her with his or her guts. Taking it, in turns, to perform solo roles, starting with Jeanne Favre, Nama Keita and Louise Orry-Diquero, whose intensity is astounding, they also know how to come together, often in parallel with the monologued partitions, in beautiful collective moments where body language takes precedence over words.

Vincent Bouquet, Scèneweb.fr

Each time, the lachrymal charge of the testimonies will give way to the communicative relief of mysterious gestures, of the return to the circle. Until, as if nothing had happened, this assembly of very contemporary human beings join us performing a precious funeral rite, in which the grief of one becomes the concern of all.

Agnes Dopff, Mouvement

Un sacre, a poignant odyssey into the realm of the Grim Reaper and mourning, enchanted by an ode to life. (...) Death expected, hoped for, sudden, unjust, death provoked that leaves you forever haunted. But death here is never mortifying and tearful, but attacked by laughter, embraced by wisdom and poetry, transcended by the spirit. Un sacre is powerful, poignant, heart-rending, cathartic flowers of evil for ecstatic visions.

Selien, Le Courrier de l'Ouest



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