Brochure

t.r.a.n.s.i.t.s.c.a.p.e
Emmanuelle Vincent & Pierre Larauza

The Pack

OUTDOOR version

Choreographic piece, 2026, 50'

5 DANCERS
EMMANUELLE VINCENT
ADÈLE BOURRET
QUENTIN CHAVERIAT
MARIANNE CHARGOIS
MATHIEU DUFOURG

+

1 LIVE MUSICIAN
SUMMER SATANA

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An immersive experience where the public is on the lookout for wildlife





The Pack

questions our relationship
to life, to otherness,
and to the concept of
community

Artist's Statement

The outdoor version of THE PACK (*La meute*) premiered on Sunday, April 26, 2026, at Parc du Viaduc in Ixelles (Brussels), with free entry. It builds on the stage version created in March 2025 at Les Halles de Schaerbeek in co-production with Charleroi Danse, and marks the start of a tour featuring performances in public spaces and at festivals.

A 50-minute choreographic piece for five performers and a live musician, THE PACK is a manifesto that asserts our animal nature as a means of surviving together despite our differences—a social pact for emancipation, against captivity and domestication.

Conceived as a collective outdoor experience, the performance is seamlessly integrated into the landscape: a park, trees, a vacant lot, a square, dirt ground, bodies in motion. The location is not merely a backdrop; it becomes a space to inhabit and traverse.
What place do we make for life, and under what conditions are we willing to build a new world together?

The issue of wolves and their protection plays a significant role in how we view living beings. Taking a stance means reflecting on how to reconnect with our animal nature and our sense of community. The play thus focuses on the following question: how do we form a pack?

To cohabit, we must mutate.

Let us recognize the urgency of acting as living beings. The collective at the center, as a pack. The audience on the lookout.



Dance and Ethology
A Singular Choreographic Unfolding

The development of the choreography grew out of observing wolves and studying their behaviour. Over two consecutive years, we experienced stalking in the ancient forest of Białowieża in Poland, accompanied by wildlife photographer Fabian Brugmann and Polish forest warden Adam Busko.

The choreographic vocabulary is inspired by concrete situations encountered within a pack: their interactions, their pre-established roles, their rituals, their relationship to their environment, their communication through posture and distance, as well as their movement patterns.

Movements in reaction to external danger: sensing threat by smell, the wolf instantly rotates 90 degrees to leave the path and flee into the forest. This split of wolves moves in multiple unpredictable directions, before ultimately coming back together to reform the pack.

Hunting movements: tracking their prey for hours, they follow a circular trajectory until the prey is exhausted; the attack is always carried out collectively.

Roaming movements: wolves move at a trot. The roam is organised with great precision, following a clear hierarchy within the group.

Movements of learning through play (submission/domination): in the areas of hunting, combat and social behaviour. Outdoors, these dynamics recover their original scale.





Public space as territory / audience on the lookout

The outdoor version is not a scaled-down adaptation of the stage production: it is a play that conceives of public space as a dramaturgical condition. Whereas the stage defines a frame, the environment imposes a porosity on the landscape, on passersby, and on the non-human life that already inhabits the space.

This version directly confronts the question: what place do we give to living beings in our shared spaces?

No imposed frontality, no tiered seating. Audience members choose their own distances, angles, and degree of engagement with what is unfolding. The act of watching becomes a shared stance: observing together, in the open.

Scenography that enhances the site

The outdoor version was designed to fit into natural or semi-natural sites (parks, clearings, tree-lined esplanades) without altering their integrity. The scenographic elements are intentionally light and reversible: soil, transparent tunnels, body-worn straps. The environment is presented as a play partner.

- Soil: a volume of soil materialises the pack's territory, traceable on the ground, reconfigurable depending on the site.
- Transparent PVC tunnels: echo a central element of the stage version, reflecting the constraints of restricted space that structure the choreography.
- Body-worn straps: textile elements integrated into the costumes, extensions of movement, visual traces in space.
- Costumes accentuate the spine in a dialogue between human animal and non-human animal.

No installation damages the site. Setup and dismantling are quick, the ground footprint minimal. The stage lighting design gives way here to natural light, whose variations throughout the performance become a dramaturgical partner in their own right — bodies that ask neither to be recognised nor interpreted, but to be passed through.







An Engaged and Plural Cast

The performers joined THE PACK for the relationship they hold with their own animality. They all have atypical backgrounds and know what it feels like to form a community. A deliberate choice that highlights varied corporealities and different kinds of movement, ranging from fragility to mastery.

Adèle Bourret moves between dance, circus, and theatre, creating absurd and poetically punk cabaret acts.

Marianne Chargois is an activist for the rights of sex workers. Through UTSOPI, her performances, and events around sex work (SNAP, BPFF), she fights against stigmatisation and discrimination.

Quentin Chaveriat, member of the RAVIE collective, blurs boundaries by combining theatre, dance, and music. An actor, performer, and drag queer artist, he also trained in butoh dance in Japan.

Mathieu Dufourg is an actor, performer, and poet. He lives and works between Paris and Ho Chi Minh City, where he co-directs 289E, a space for art and emerging expressions.

Music

As in most of our creations, we chose live music, collaborating with musician and performer Summer Satana. She is influenced by post-industrial music and sounds from punk, rave, and hardstyle scenes. In THE PACK, she explores sound as a strategy of resistance and survival, offering a cathartic live experience under tension.

Distorted rhythms, mutant vocals, and cavernous bass lines interweave to compose her musical universe. Outdoors, sound becomes geographical: it defines a sensitive perimeter, it calls, it repels. It is what gathers the pack as much as what disperses it.



The Lookout

THE PACK outdoor is designed for all audiences.

The lookout zones can be adapted to the nature of the performance venue.

Scenographic devices such as camouflage tents and flags are placed in the lookout zones. The audience, encouraged to participate with **binoculars and cameras**, becomes an active partner in the game.

Killing the wolf means killing our capacity to live together.
To cohabit, we must mutate.

25 September 2024: EU member states call for revision of wolf protection status. Belgium abstains. – 3 December 2024: the Berne Convention validates the downgrading. – 7 March 2025: the wolf is no longer 'strictly protected'. – 1 April 2026: France authorises the culling of 283 wolves per year. – February 2026: Wallonia prepares its new Wolf Plan.

The debate opens NOW.

NO longer consider the HUMAN as the CENTER of the LIVING - UNITE with a creature - donate your organs to NON HUMAN ANIMALS - NO SPECIES WILL SURVIVE ALONE

LET'S TALK ABOUT IT

The artistic team is open to discussion

The Tract

The piece was built in parallel with the vote on a European law authorising, since 7 March 2025, the shooting of wolves when they present a threat.

The performance includes a moment of tract distribution to invite the audience into a dialogue on themes such as our relationship with nature, ecology, and relations between living beings.



Hosting conditions

Format

- Duration: 50 minutes.
- Touring team: 7 people (5 performers, 1 live musician, 1 artistic and technical director).
- Capacity: adjustable depending on the site, to be defined with the organiser.
- Outdoor performance, during the day or in fading light depending on the season and sunset time.

Site

- Outdoor space such as a park, clearing, tree-lined esplanade, or equivalent.
- Approximate playing area: minimum 15 x 15 metres, adjustable.
- Earthen ground, grass, or natural surface preferred.
- Presence of trees or plant elements appreciated — they contribute to the dramaturgy.
- Permits required from the municipality or site manager (the company can assist with this process based on its experience in Ixelles).

Technical

- On-site electrical power supply (wattage to be confirmed with the technical rider).
- Outdoor sound system: stereo front-of-house + monitor for the live musician + performer monitors (to be provided by the venue or supplier).
- Sheltered and heated dressing rooms if cold season, access to water and toilets.
- Contingency plan in case of bad weather to be agreed jointly (postponement, covered space).

A detailed technical rider is available on request.



Crédits

Artistic and dramaturgical direction: Pierre Larauza and Emmanuelle Vincent
Concept, choreography and performance: Emmanuelle Vincent
Scenography and choreographic eye: Pierre Larauza
Choreographic material developed in collaboration with the performers: Adèle Bourret, Quentin Chaveriat, Marianne Chargois, Mathieu Dufourg
Sound creation and live performance: Summer Satana
Textile arts technician: Marian Eeckhout
Dramaturgical advisor: Marianne Chargois
Wolf specialists: Fabian Brugmann and Adam Busko
Production: t.r.a.n.s.i.t.s.c.a.p.e asbl
Co-production: Les Halles de Schaerbeek, Charleroi Danse, La Coop asbl and Shelter Prod, with the support of taxshelter.be, ING and the Belgian federal government's tax shelter.

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t.r.a.n.s.i.t.s.c.a.p.e

Pierre Larauza and Emmanuelle Vincent founded the duo t.r.a.n.s.i.t.s.c.a.p.e in 2003 in Hong Kong, with the aim of fostering a dialogue between dance and the visual arts. Their interdisciplinary approach leads them to present their projects on stage, in public spaces, in museums, and in galleries, both in Belgium and internationally. As choreographers and visual artists, they explore movement through hybrid forms in which the scenographic setup plays a central role. By questioning the permeability of disciplinary boundaries, their projects have been presented in more than twenty-five countries across five continents. Pierre and Emmanuelle blur the lines, challenge genres, and break conventions to rethink the concept of spectatorship. The duo also leads, alongside visual artist Thy Nguyen Truong Minh, an artistic and educational exchange project in Vietnam with the ERG and the Ho Chi Minh City University of Fine Arts.
The company occupies the youth pavilion at Parc du Viaduc in Ixelles year-round as a workshop (outside of school terms), a local presence that directly informs the work of the OUTDOOR version.

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