

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

Pierre Larauza + Emmanuelle Vincent

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HALLES^{es}

Premiere 2025

la meute

(The Pack)

Dance & live music, 1h15

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 LA COOP ASBL
LES PARTENAIRES DU REPERAGE CULTUREL

 Francophonies
FRANCOFONIE

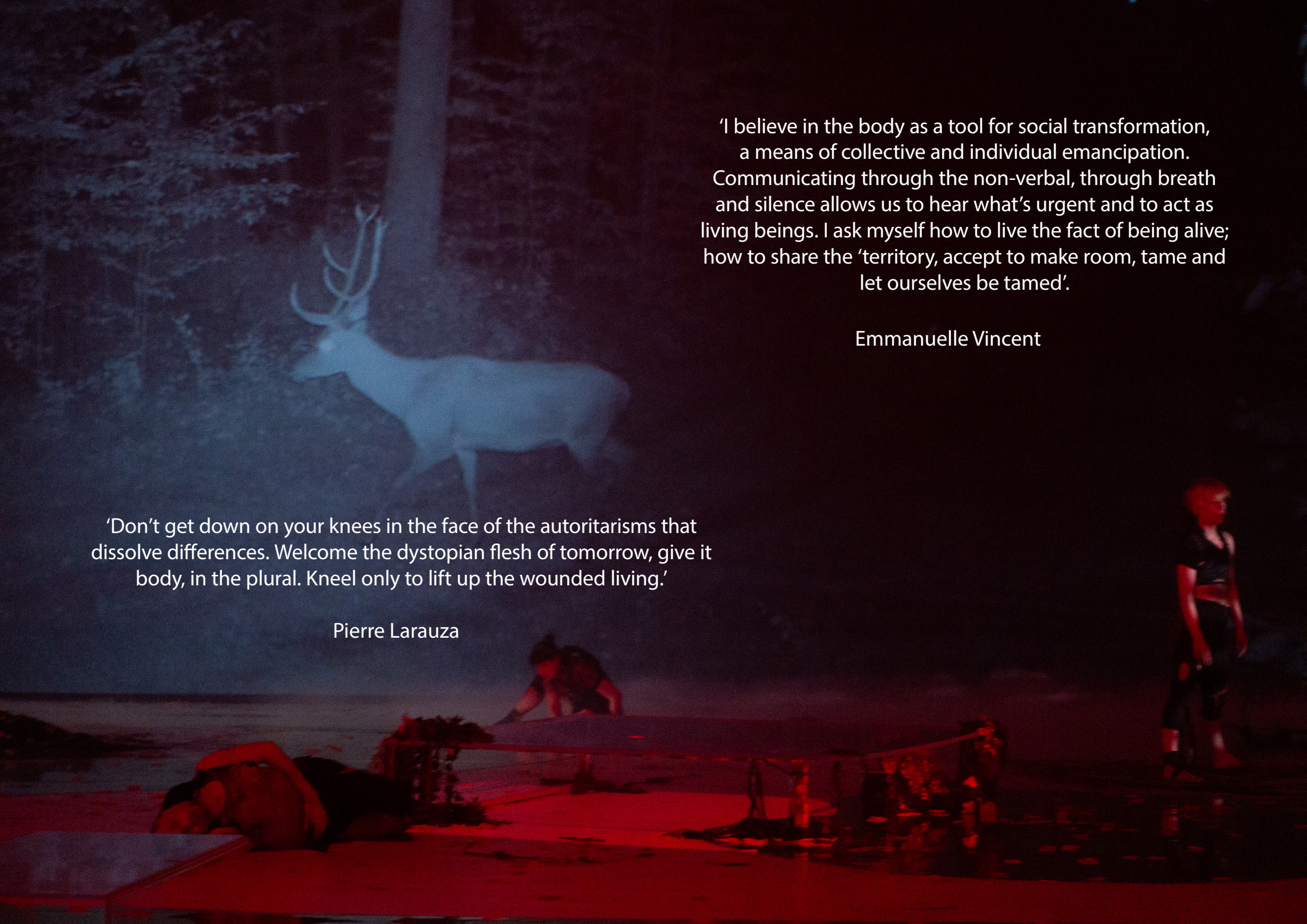
 Région wallonne

 danse
Charleroi

 halles
Elene

 shelter prod





'I believe in the body as a tool for social transformation,
a means of collective and individual emancipation.
Communicating through the non-verbal, through breath
and silence allows us to hear what's urgent and to act as
living beings. I ask myself how to live the fact of being alive;
how to share the 'territory, accept to make room, tame and
let ourselves be tamed'.

Emmanuelle Vincent

'Don't get down on your knees in the face of the authoritarianisms that
dissolve differences. Welcome the dystopian flesh of tomorrow, give it
body, in the plural. Kneel only to lift up the wounded living.'

Pierre Larauza



La meute (the pack)

The strenght of
the collective as a
dramaturgical anchor

Choreographic piece lasting 1h15 for 5 performers and a live musician musician Summer Satana, *La meute* is a manifesto that reclaims our animality to survive together with our differences. A social pact that advocates emancipation to free ourselves from captivity and domestication.

The issue of the wolf and protection is playing an important role in the way we look at living things. To position means thinking about how to and our sense of community. The dramaturgy thus focused on the following question: how do we to form a pack?

The play was constructed in in parallel with the creation of a European law authorising the shooting of wolves since 7 March 2025 to shoot wolves if they pose a threat. *Killing the wolf means renouncing the relationship with living things: it's refusing a common world. To live together, we will have to mutate.*

Let's grasp the urgent need to act as living beings. The collective at the centre, in a pack.



Dance and ethology

A singular choreographic deployment

The choreography was developed by observing wolves and studying their behaviour. observation of wolves and the study of their behaviour. For two consecutive years, we went to the primary forest of Białowieża in Poland, where we were accompanied by a photographer. We were accompanied by wildlife photographer Fabian Brugmann and Polish park ranger Adam Busko. The choreographic vocabulary is inspired by concrete cases 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 lines of movement.

For example, **reaction movements to external dangers**: the smell of danger, the wolf instantly rotates

90 degrees to leave the path and flee into the forest. This split of wolves is multidirectional in unpredictable directions, eventually coming back together to form the pack again. **Hunting movements**: by stalking their prey for hours on end, wolves hours, they follow a circular trajectory until the prey is exhausted, then attack. **Walking movements**: wolves move by trotting. The walk is organised very precisely, with a hierarchy of distribution. distribution. **Teaching movements through play (submission/ domination)**: in hunting, fighting and social behaviour.



A comitted and diverse cast

The performers have joined *La meute* because of the relationship they have with their animality. They all have atypical backgrounds and a sense of community. It's a conscious choice that highlights their varied bodies and different kinds of motor skills, from fragility to expert movement. **Adèle Bourret** moves between dance, circus and theatre, creating absurd, poetically punk cabaret acts. **Marianne Chargois** is a campaigner for the rights of sex workers. Through her work with UTSOPI, her performances and events around sex work (SNAP, BPFF), she defends the fight against stigmatisation

and discrimination. **Quentin Chaveriat**, a member of the RAVIE collective, blurs the lines by combining theatre, dance and music. An actor, performer and queer drag performer, 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 emerging art and expression.

Live music

As with most of our creations, we've opted for live music in collaboration with musician and performer **Summer Satana**. Influenced by post-industrial music and the sounds associated with the punk, rave and hardstyle scenes, Summer Satana's work is a powerful exploration of sound as a strategy of resistance and survival. In *La meute* she explores sound as a strategy of resistance and survival, offering a cathartic live experience under tension. Distorted rhythms, mutant chants and cavernous bass lines are superimposed to create a musical universe.



Scenography at the heart of choreography

From the very beginning, t.r.a.n.s.i.t.s.c.a.p.e has placed scenography at the heart of the choreography, creating an innovative **dialogue between dance and architectural devices**, be they a technoid caravan, an inflatable space, a rotating base, etc. For *La meute*, the scenographic approach was multi-disciplinary, including a cyclo-video backdrop, a thick fog system and ‘architectures’: the container (a removable kit on which the live musician is installed and which also provides a dance stage with four harnesses fixed to it) and five transparent pvc tunnels in which the choreographic work was constructed with the

constraint of limited space, echoing the dramaturgical challenges. The costumes by Marian Eeckhout were designed to accentuate the spine in a dialogue between human and non-human animals. Attention is paid to this hybrid body from the neck down to the spine.



Relationship stage/audience frontage and spectators on the lookout

The choreographic proposition presented at Les Halles de Schaerbeek has been designed to work equally well in a frontal stage space with tiered seating. Where possible, viewing areas will be set up at the foot of the tiers so that a few spectators can lie down in small tents. We will also be handing out binoculars to enhance the observation experience and double the viewpoint.

Adaptability of scenographic scale and transport

We thought about the adaptability of the scenic space to different stage sizes. The scenography is made up of elements that have been designed to fit together at different scales. For example, the forest path, represented by a golden mirrored dance floor, is broken down into modular pieces. This scenographic adaptability has been thought out in close connection with the choreography: it has made it possible to distinguish between choreographic passages that are spatially sealed and others that can unfold differently depending on the exact positioning of the devices in which the performers dance. Having toured extensively in Asia, we know how crucial transport is when touring abroad. For the set design, we opted for a kit set that could be fitted together and easily transported in a van. The lighting design was integrated into the scenography, in collaboration with lighting designer Grégory Rivoux, favouring indirect lighting that could be easily reproduced in different technical contexts. Finally, the video projection can also be adapted to different touring configurations.

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

Pierre Larauza and Emmanuelle Vincent created the duo t.r.a.n.s.i.t.s.c.a.p.e in Hong Kong in 2003, with the ambition of bringing together dance and the visual arts. Their decompartmentalised trajectory has led them to present their projects in situ on stage, in public spaces, museums and galleries, in Belgium or internationally. As choreographers and visual artists, they explore movement in hybrid forms in which the scenographic device plays a key role. Questioning the porosity of disciplinary boundaries, their projects have been performed in over twenty-five countries on five continents. Pierre and Emmanuelle blur the lines, shake up genres and break codes to rethink the notion of spectatorship. The duo are also working with visual artist Thy Nguyễn Trương Minh on an artistic and educational exchange project in Vietnam with the Ecole de Recherche Graphique and the University of Fine Arts in Ho Chi Minh City.

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CREDITS

Concept, choreography and performance: Emmanuelle Vincent

Artistic direction and dramaturgy: Pierre Larauza and Emmanuelle Vincent **Scenography and choreographic look:** Pierre Larauza

Choreographic material developed in collaboration with the performers: Adèle Bourret, Quentin Chaveriat, Marianne Chargois, Mathieu Dufourg **Sound design and live performance:** Summer Satana **Lighting design:** Grégory Rivoux **Textile arts technician:** Marian Eeckhout

Video: Pierre Larauza and Adam Busko **Editing:** Thy Nguyễn Truong Minh and Emmanuelle Vincent **Dramaturgy advisor:** Marianne Chargois

Set design assistants: Malik Benkahla, Delce Roux and Marie-Canelle Hasni **Technical management:** Elliott Janon **Stage management:**

Grigory Collomb **Sound advisor:** Serge Payen **Construction:** Karl Autrique **Distribution & mediation:** Manon André Caminita

Production & administration: Silvia Gutiérrez Kirchner **Choreographic assistants:** Agathe Juvenez **Production back-up:** Kathleen Franck

and Karolina Szabłowska **Wolf experts:** Fabian Brugmann and Adam Busko.

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