

FLESH

STILL *LIFE* - Sophie Linsmaux and Aurelio Mergola



DISTRIBUTION F^OLDER

FLESH



CREATION FEBRUARY 2022 · Theater Les Tanneurs, Brussels (Be)
VISUAL THEATER · 1h20 All audience (from the age of 14)

DISTRIBUTION

Concept and direction Sophie Linsmaux and Aurelio Mergola
Screenplay Sophie Linsmaux, Aurelio Mergola, Thomas van Zuylen
Interpretation Muriel Legrand, Sophie Linsmaux, Aurelio Mergola, Jonas Wertz
Staging and movement Sophie Leso
Scenography Aurélie Deloche
Assistants scenography Rudi Bovy, Sophie Hazebrouck
Intern scenography Farouk Abdoulaye
Accessories Noémie Vanheste
Costumes design Camille Collin
Seamstress Cinzia Derom
Technical direction Nicolas Olivier
Light design Guillaume Toussaint-Fromentin
Sound design Éric Ronsse
Stage manager Rudi Bovy / Charlotte Persoons
Masks and puppets Joachim Jannin
Voice-over Stéphanie Pirard
General assistant Sophie Jallet
Development and distribution BLOOM Project

Production STILL *LIFE* Company
Coproduction Theater Les Tanneurs, Center cultural of Huy, Kinneksbond/Center cultural of Mamer, Coop asbl and Shelter Prod
Associate production Theater Les Tanneurs
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The STILL *LIFE* company is an associate artist at the Theater Les Tanneurs



FLESH





SYNOPSIS

With FLESH, composed of four short stories for four actor-ress-e-s, Sophie Linsmaux and Aurelio Mergola map human flesh, from every angle.

FLESH brings into play the bruised, raw flesh, but also tender and above all in eternal need of the other. Rooted in his body for better or for worse, the human being is indistinguishable from his flesh, incarnation of his being in the world. However, today, this anchoring tends to disappear.

From a wedding anniversary party to a hospital room, from a virtual reality experience to a family reunion in a café, FLESH is a visual and non-verbal show, a contemporary fable that plunges the spectator into the thickness of our flesh.

With humor and strangeness, the Still Life company stirs us up in an invigorating way : from our bruised flesh to our living flesh, there is only one step.

« (...) long to see you in flesh-and-bloodt ».

These are the words I have written most in recent months. Experiencing the joy of the day when our bodies and our beings in their physical presence could once again be together. Also in a clumsy way expressing the loneliness in which their absences left me.

Sophie Linsmaux, may 20 (lockdown 1)

FLESH

With the creation of FLESH, our company Still Life continues its exploration of the short format. Using four short stories for four actors, we, Sophie Linsmaux and Aurelio Mergola, map out the human flesh, from every angle : how do we take root through the flesh ? To what extent does our flesh express our experience, but also the lack of the other ?

Indeed, the human body is not only this architectural envelope made of organic materials. It is the root of our identity. His flesh embodies his being-in-the-world, his living anchorage. But in our contemporary world, the body has become a kind of other with which we must constantly negotiate. Through its flesh, the human body offers a reading of our experience. It is through it that we exist in relation to each other. This flesh sometimes «speaks» well before our words and our intellects.

Bruised, raw, transformed, captivating, reborn, in need, isolated, touching... In FLESH, the characters are marked through their flesh. Their flesh expresses the life

INTENTIONS

impulse that animates them. Each of the characters moves forward, not without risk, in social, family, intimate and personal interactions that are more or less solid, with relationships to oneself and to others that are more or less great.

FLESH wants to stretch this mesh of flesh and expose it to the audience. The body, a central figure in our theatre, is a powerful reminder of the infinite precarity of existence. The naked flesh invites itself, fragile and imperfect, constantly revealing to us the passing of time and the death of our being.

Our theatre allows us to cut into bodies, to lead them towards death and back again. We can flay these bodies against the world to bring out the need for existence. Life, death, suffering, poetry and humour collide in our stories. We must, always in front of witnesses, « pierce the opacity of its skin that separates it from the world ». (Arthur Adamov - *Je ... Ils ...* - 1969 - ed. Gallimard)





Through the collective experience that theatre allows, by using the flesh as the basis of our theatrical vocabulary and as a place of experimentation of the human being - both on the part of the spectators and the actors - we depict a grating and offbeat world where everything goes formidably wrong. FLESH, a visual and non-verbal show, oscillates between realism, tragi-comedy and phantasmagoria.

Through FLESH, it is the life pulse that we want to make erupt in front of the audience. « Life is a reckless risk taken by us, the living. » (Anne Dufourmantelle - *Éloge du risque* - 2012 - ed. Payot). Our visual and wordless theatre takes the risk of embracing these solitudes to reveal the need for the collective, the need for the link between individuals. Constantly, in our theatre and even more in FLESH, it is important for us to hammering out this need for a relationship, for a link with others, with the human race, to rediscover this relationship of trust with ourselves and with others ; we are all risks for each other.

Sophie Linsmaux and Aurelio Mergola

FLESH





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STILL LIFE COMPANY

SOPHIE LINSMAUX AND AURELIO MERGOLA



©Marie-Hélène Tercafs

Sophie Linsmaux and Aurelio Mergola conceive shows with unusual playgrounds where rigor, strangeness and humor meet. Since 2011, they have been developing a singular scenic language. This two-headed approach tends towards a real complementarity, gives a very rich creative force and is part of a long-term approach. Throughout their projects, they assert their identity to be part of a very written visual theater. Without words, they depict a world where everything goes formidably wrong. This amputation of language implies a distortion of reality and allows to pass the door of the fantastic realism. The shows of the company flirt with the strange and sow the confusion.

The comic potential of their writing avoids the trap of horror and morbidity, and laughter can emerge as a « rebound from despair ». Their theater depicts and questions a world where humanity in peril tries at all costs to find a meaning and a necessity.

Since July 2019, the company is an associate artist at Theater Les Tanneurs (Brussels).

Since their first creation, the duo has the will to gather a core of partners. Together, they work as much on the development of projects as on their realization on the stage. They are Aurélie Deloche (scenographer), Sophie Leso (dancer), Thomas Van Zuylen (scriptwriter), Sophie Jallet (assistant) and Muriel Legrand (actress). It is thanks to these relationships and their durability that the artistic identity of the company can be refined and endure.

FLESH 2022

SHOWTIME (short form) ongoing postponement

NO ONE 2019

Best direction · Maeterlinck Critic's award 2020

VIEW (short form) 2018

FROZEN 2017

STILL LIFE (short form) 2016

FROZEN (short form) 2015

KEEP GOING 2014

OÙ LES HOMMES MOURRAIENT ENCORE 2011

Best discovery · Critic's award 2011

FLESH

Muriel Legrand studied at the Royal Conservatories of Liege and Mons, in music and speech arts. In her professional career, she met Frédéric Dussenne, Michaël Delaunoy, Xavier Lukomski, Thibaut Nève, Céline Delbecq, Jessica Gazon, Christophe Sermet, Isabelle Jonniaux. She then collaborated with Thierry Poquet on L'OPÉRA DU PAUVRE and Guy Cassiers on LES PASSIONS HUMAINES. She is part of the vocal trio Tibidi with Julie Leyder and Ariane Rousseau. She has been teaching for 10 years at the Conservatories of Mons and Brussels, as well as at the INSAS.



Muriel
Legrand
Actress

Born in 1998 and originally from Liège, Jonas Wertz studied acting at INSAS (Brussels). He was awarded the Playright prize when he graduated in 2020. In the cinema, he has played in several short and feature films, including OSCAR ET LA DAME ROSE, by Éric-Emmanuel Schmitt, and L'ÉCHANGE DES PRINCESSES, by Marc Dugain.



Jonas
Wertz
Actor

Sophie Leso trained at the Espace Catastrophe and at the Ecole Internationale de Mimodrame Marcel Marceau. She specializes in dance and choreography with Vera Mantero, Joao Fiadeiro, Emmanuelle Huyhn. She has performed as an actor/dancer under the direction of Pippo Delbono and co-created several shows in Belgium, France, Switzerland and Portugal: NOVE E MEIA with Rita Lucas Coelho, TRIO with Nicolas Arnould and Flavio Santos, YOSH and ALIBI with the Théâtre de l'E.V.N.I., HYPERLAXE with the Cie Te Koop. She has been collaborating since 2011 with the Still Life Cie, sharing with them a common language based on Rudolf Laban.



Sophie
Leso
**Staging and
movement**

Aurélie has been navigating the Belgian scenographic territory since 2008 where she graduated from ENSAV La Cambre. She then collaborated with the Point Zéro Company and then met the young public theater with the 3637 Company, the Anneau Théâtre, the Théâtre des 4 mains... Xavier Lukomski, Hervé Guerrisi, Ana Rodriguez, Sébastien Chollet, Colm O'Grady or Odile Pinson call upon her for one or another creation. She also explores her own plastic universe through installations and devotes herself to the creation of puppets, while giving workshops with mentally handicapped artists or in the prison environment.



Aurélie
Deloche
Scenography

After graduating from the Institute of Broadcasting Arts, he was introduced to «direct cinema» under the guidance of Manu Bonmariage. After his studies, he directed PREMIER MINISTRE OU RIEN (52'), a documentary on the participation in the legislative elections of the first Belgian decreasing party. He then directed N'ATTEND RIEN. HOPES FOR NOTHING. DONATE EVERYTHING. for the Flemish television then CRIMES D'ARTISTES for France 3 and RTBF. He regularly collaborates with Joachim Lafosse with whom he co-wrote LES CHEVALIERS BLANCS, L'ECONOMIE DU COUPLE and CONTINUER. He has been working on the scripts of Still Life's shows since the beginning.



Thomas
Van Zuylen
Co-writer

Based in Brussels since 2009 and with a literary background, Guillaume Toussaint Fromentin is a lighting designer, graphic designer and playwright and proposes a decompartmentalized vision of the performing arts. If his research around darkness and organicity naturally led him to dance, alongside Karine Ponties (Cie Dame de Pic) in particular, he also creates for the theater (Gazon Neve cie, Inti Théâtre Inti or Cie Focus/Cie Chaliwaté). The technical and technological expertise that he holds from the conception and the realization of big events, allied to the knowledge of the field are a support to his creativity and to the dialogue.



Guillaume
Toussaint
Fromentin
Light design

A graduate of INSAS in sound engineering in 1999, Eric Ronsse is a self-taught musician. Guitarist, among others, he favors the use of acoustic instruments mixed with a more technological approach of «noise». The processes used and the sounds produced make for cinematic and emotional music. Besides his musical interests he has worked as a sound engineer in theater, dance, filming and studios. He has also produced sound creations for Thierry Janssen, Mauro Pacagnella (Wooshing Machine), Axel de Booseré and Maggy Jacot (Cie PopUp!), Christine Delmotte, Aurore Fattier and Virginie Thirion.



Éric
Ronsse
Sound design

« In these piquant chronicles of human habits in the 21st century, reality reveals its hilarious absurdity in a surprise box (amazing scenography by Aurélie Deloche). »

Focus - Vif | Estelle Spoto | 18.02.2022

« Through four short stories without words, Sophie Linsmaux and Aurelio Mergola penetrate the intimacy of human relationships. Between emotion and laughter, FLESH magnifies the touch of the flesh, the physical contact, the embrace relegated to the rank of fantasy in these times of pandemic. »

Demandez le programme | Didier Béclard | 21.02.2022

« By propelling us from a hospital room to a Virtual room, the 1h15 of Still Life's show oscillates between malice and tragedy. A success that holds the spectator's eye captive despite the absence of dialogue. Mimesis of tragic events and modern vaudeville, the theatricality finds the right balance. »

Le Suricate | Sûrya Buis | 21.02.2022

« The show calls upon so many registers combined to perfection that it is magnified, the aesthetic work largely at the height of what Still Life company is used to offer [...] Without words but with a ton of malice and justified intentions, the Still Life company takes the audience along in its crazy cavalcades. An audience fascinated, intrigued and, for its greatest joy, put to the test. »

Point Culture | Jean-Jacques Goffinon | 23.02.2022

« Sophie Linsmaux and Aurelio Mergola's company Still Life tackles the theme of the body in a visual show, both light and deep, which gathers a few short stories. [...] The strength of the show lies in the balance it constantly achieves between laughter and tears, sometimes at the same time. »

Moustique | Éric Russon | 26.02.2022



TECHNICAL SUMMARY

RECEPTION CONDITIONS

8 people on tour

4 actor-ress-e-s · stage director

3 stage managers

1 tour manager

Set-up in D-1 (with pre-set)

Dismantling (3h) at the end of the show

Set transportation from Brussels (2 vans)

OPTIMAL DIMENSIONS

Opening 12m

Depth 10m (with 2 m of back clearance)

Height under the technical grid 9m

Minimal dimensions

10m (opening) | 10m (depth) | 7,50m (height under the technical grid)

AGENDA

15 > 26/02/2022

THEATER LES TANNEURS · BRUSSELS (BE)

8 & 9/03/2022

CENTER CULTURAL OF HUY (BE)

11 & 12/03/2022

KINNEKS BOND · CENTER CULTURAL OF MAMER (LU)

18 > 25/07/2022

76TH EDITION OF THE FESTIVAL D'AVIGNON · LYCÉE MISTRAL (FR)

JANUARY · FEBRUARY 2023

FESTIVAL DE LIÈGE (BE)

PARTNERS

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DE L'ARRONDISSEMENT DE HUY

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DES ARTS
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WB
TD
WALLONIE BRUXELLES
THEATRE DANSE

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