

Creation 2028



FEMINA LUNA

Women of the moon

Site-specific landscape theater
Léa Dant / Cie Théâtre du voyage intérieur

If we trusted the path of womanhood, could we rebalance the imbalance in the world?

In each woman slumbers

A witch,

A wild woman,

A goddess,

The little girl she used to be,

A guardian.

Since the advent of writing (-3000), women have always been perceived as somewhat a threat or scary. They were dismissed, discredited, persecuted massively, simply because the freedom, knowledge and thus power they carried seemed terrifying.

We have reached the end of a system that must be reinvented and can no longer be based solely on the values of patriarchy.

We are being pushed to collectively rebuild something different, not only regarding women, but facing a systemic change of society, which our survival as humans depends on.

The way of womanhood and its values show us another possible path because the power of the feminine manifests itself differently, with vitality and authenticity. Each men and women carry this energy within.

With *FEMINA LUNA - Women of the moon*, I wish to share a journey to the heart of this instinctive intelligence, that of women (and men) deeply connected to themselves, to one another and to the living realms.

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“But how can you buy or sell the sky, the warmth of the earth?

The idea seems strange to us. If we do not possess the freshness of the air and the sparkle of water, how can you buy them? Every piece of this land is sacred to my people. Every shining pine needle, every sandy shore, every remnant of mist in the dark woods, every meadow and every buzzing insect is sacred in the memory and experience of my people. The sap that flows through the trees carries memories of the Red Man. We are a part of the earth, and it is part of us.”

From Chief Seattle’s speech in response to a proposed U.S. government purchase of Indian lands

FOREWORD

At the origin of FEMINA LUNA there is a visceral desire to represent the power of women, in their connection with life. This power - in my opinion - is rooted in the ability to listen to oneself, to work together, to connect with others in order to support one another and find meaning in our lives.

I consider planet earth as a home that welcomes us generously and is of immense wisdom. She knows how to welcome life, share her resources and shower us with beauty when we take time to look at her, listen to her... in other words to meet her. This type of power defined by listening and connecting is diametrically opposed to a type of power that dominates, exploits, and exhausts.

Born in the United States, I am inspired by ancient societies, especially by the Native American cultures that flourished there before being repressed and controlled to an extreme, just like the land they lived on. I feel close to the way of those natives who considered earth as a hosting land that belongs to no one.

The Native Americans had the immense wisdom of making their decisions for seven generations to come. They were decimated, as (free) women were chased away, burned and repressed.

And still are in certain countries today.

It makes me wonder: why are values such as being sensitive, freedom, the notions of sacred, care, and listening despised to the point of massacring those who tend to them? Why are these values frightening? Why are they considered weak?

As an artist and throughout my artistic journey, I have worked to create performances offering other ways of re-connecting and being together, other utopias than the social model of our times in the western world. A different feeling of space and time in the shared present moment of theater, can invite to feeling and place sharing at the heart of an experience. This is a narrative of other possible models of our commons. Because I am convinced that our future must be weaved on values such as care and the collective.



NOTE OF INTENT

FEMINA LUNA will be a theatrical piece as much as an experience. The **power and freedom of women, their sisterhood,** will be at the center of this proposal that will also invite us to live an experience: to **slow down, feel and perhaps put ourselves in coherence within ourself, with others and with "our" natural setting, and more symbolically places that are alive, and not simply landscapes to admire.**

It will feature 4 women of different ages who come together for a mysterious meeting in the heart of a natural space, away from the "outside world" and their daily life.

FEMINA LUNA will intertwine **visual theater and in situ adaptation and writing site specifically in natural landscapes.** The performance will be visually written in a non-narrative way, into a series of tableaux, one sequence leading to another, like live paintings or dreams, investing different spaces in one setting.

Visual theater

The dramaturgy will be dreamlike, not rational. The images will bring different possible readings, making the viewer active in their own imagination. The words, if there are any, will be more poetic than narrative. Sound and music will be part of the women's expression, through their live voices.

My approach to visual writing on stage is inherited from two sources: the shows of french author/director Philippe GENTY, for whom I was an assistant trainee in staging, and italian author/director Pippo DEL BONO, for the strong poetic and intimate dimension he summons within a very visual writing.

Types of spaces needed

For each territory where Femina Luna will be presented, a preliminary scouting will enable the **choice of a natural space/landscape where something wild is still present:** woods, undergrowth, clearings, green zones like wasteland left as it is in the interstices of the urban, the banks of a stream...



THE CHARACTERS

The quartet formed by the women explores relationships and transgenerational memories.

These four women seek to recover their truth, their authenticity and go beyond the limits passed on by previous generations. They journey through their shadows together. For one, mourning, loss, for another freeing withheld family secrets that suffocate her... In this natural setting they feel protected and can therefore share their joy, songs and creativity.

Their freedom and the support they give each other heals and frees them from unspoken words and the wounds they have inherited. This transformation takes place thanks to the intimacy of this natural space.

As public, we experience a sensitive journey through the characters, without words, in the movement, the body and symbols. **In the setting were takes place their gathering, they inscribe their fantasy, their savagery, by symbolic poetic acts, they take care of each other, and "stand up". I see them as contemporary witch figures.** Thus, I call them the SOEURCIÈRES (in french, the combination of the words witch and sister).

Different figures or characters will be devised from the references, identity and imagination of the performers, **inspired by archetypes**, real references or ones we make up:

A guardian of the living realm, old woman figure, wise, authoritarian and a little rough, who has gone through life's trials and supports the youngest, invites the public to enter a natural space that she invests and redraws...

A woman-Gaia, woman-Earth, mother-Earth, who takes us into the history of the earth and its children, tells us about the cycles of life, of what dies and is reborn...

A pregnant woman, who fled to protect herself and the life within her, who escaped, who arrived terrified, mistreated and trying to save her skin...

A birdlike woman, who calls her sisters with soaring voices in trills, cries, singing and hanging from tree branches, with ethereal energy... She runs, dances and carries within her the intensity of youth...

PARTICIPATORY AND SHARED EXPERIENCE, IN MOTION

Being and doing together

A large part of my creative work is dedicated to inventing experiences to offer the public. I consider theater as a space where the world can be reinvented, with new codes, new relationships, where one's hand can be taken, or we can be invited to close our eyes, or to gaze deeply into someone's eyes, to dare to hold and hug one another, all of which become possible during the shared moment and time of the piece. Fears and social distances fall, delicately. The invitation is for attention, tenderness, to create a moment of grace where we will keep the memory of a sensitive and deeply shared experience.

Walking / wandering

The journey proposed is that of a change of pace, which gives us time to feel and be inspired... A time to be rather than do. It is an attempt to stage a sensitive relationship with the world.

The audience will be led, guided by one or several of the female figures to walk to their meeting place. It is a setting in condition, which will allow you to slip into this other relationship with time and enter a living space, that of a landscape, that not only makes the scenery, but also welcomes us within its life.

Poetic rituals in situ

In each of the places where we will be invited to perform, and in order to create a bonding experience for the audience, we will invent a poetic ritual to propose, inspired by the site specific ecosystem and its particularity (water, air, soil, leaves etc.)



INHABITING SPACE POETICALLY – LAND ART INSTALLATIONS

The scenography will be based on plastic, symbolic and ephemeral installations made of plants, branches, mineral and natural material existing on site. These land-art created spaces suggest that the 4 women have already come to take shelter in the natural space and perform mysterious acts there, that leave a trace. Our idea is not to distort the site specific landscape, but to “meet” it and inhabit it poetically during the show.

Through these aesthetic choices, we wish to evoke a somewhat secret place, sheltered from a restless contemporary world, in which the “soeurcières” share their sorrows and dreams, through dance and song, create together and take care of each other.



The land-art works will be created as the residencies progress, according to the different spaces where we will rehearse. Some works will also be born during the workshop processes (see p.6).

FOCUS ON VINCENT GILLOIS

Scenographer, creator of immersive installations

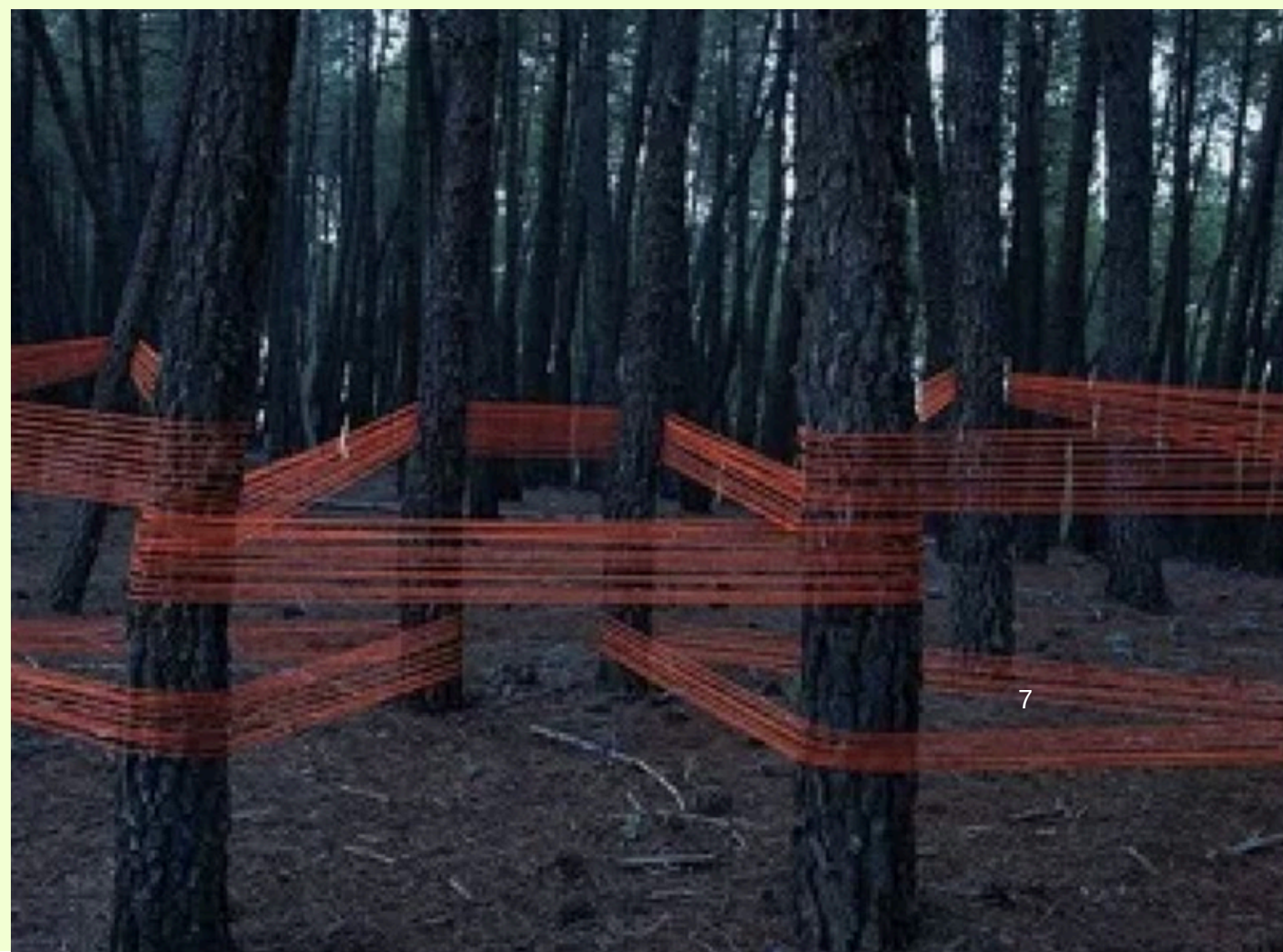
Sensitive to light as a ghostly inhabitant, he considers an emotional and poetic support for dramaturgy, he likes non-scenic spaces, site-specific work and dance he sees as a theater of moving images. He works on the collision of intimacy and public space.

NOTE OF INTENT

Drawing with flowers, painting with clouds, writing with water
Nils Udo

Building scenography in situ, land art, ephemeral (removable, compostable, cyclic).
Having an Arte Povera attitude.
Make visible the singularity of the spaces invested.
Relate to the intimacy of the place and its inhabitants·e·s.
Be environmentally friendly.
Temporarily voyage through the landscapes.

For FEMINA LUNA, Vincent suggested that I create a scenography from the materials collected on site, in order to preserve the place in its current state and not seek to transform it into a setting. Added materials will be natural and cleanable after the show. Vincent likes to create with light and it will undoubtedly be present thanks to punctual and autonomous luminous objects.



NURTURING THE FUTURE CREATION THROUGH TERRITORIAL PROJECTS

The creation of Femina Luna will be lead in 2 stages, during 2 seasons.

1/ 2026-27, will be dedicated to **research during workshops and mediation projects**, which will feed into the writing of the piece.

2/ 2027-28, will be for **creation residencies in situ to write and rehearse the theatrical creation**.

Ideally, the participants of the workshops, in the territories where they have taken place, will be invited to appear artistically during the performances, on tour.

MY RESEARCH AND WRITING METHODS

My work as an author-creator does not focus solely on a final outcome, but I approach each stage of research, mediation, and the creative process, as writing stages. The path, the process, count as much as the completed play, which is often re-created in a unique way thanks to the magic of in situ / site specific venues as well as actions inviting the public to participate.

My goal is to create conditions to experience beauty and an art that is above all alive.

In all of my pieces, I seek connection, listening and other ways of being together. **Connecting and coming together take place at all stages of the project.** It starts with the people living on the territory were we are hosted, curious to meet my work, that can participate in workshops designed to channel their expression and creativity.

Listening to what these people have to say about topics that are close to my heart is in part the process to nourish the future piece.

Then, **with the artistic team, I create conditions to channel and express their creativity**, listening to what springs up, to what they offer me, born of their imagination, to continue writing and weaving the creation.

And finally, with the audience during the performance, I continue to look for ways to connect, by creating conditions for sharing and poetic participation so that the moment of the show becomes an experience to be lived. The public contributes to create the present moment and it's poetry, by their words, their bodies in motion, sometimes a dish they have cooked or by participating in a ritual to which they are invited to give an intimate intention.



TOPICS ADDRESSED

in Femina Luna

The main themes in the play and that I will share with participants in mediations are :

- **freedom, fantasy, and another relationship to time**, as we experienced them during our childhood and that will be reactivated
- **sisterhood, care and support** that women are capable of among themselves and that give them power and sovereignty
- intergenerational transmission, how we inherit from elder generations, and how younger ones keep us alert and full of vitality
- a vision of **women who carry all ages of life simultaneously inside**
- a **protected place** where you can be fragile, let out your fears, tears, and ghosts, and where it gives you strength
- **listening to the living world** that surrounds us and welcomes us, and **poetic gestures to honor it**

Some examples of images that I carry and would like to share during mediations and create in the upcoming performance :

An elderly woman sitting in a tree, with a very long skirt, under which appears a woman who could be her daughter, who herself is wearing a long skirt and from whom emerges a woman who could be her little sister, who herself lets appear under her skirt a very young woman, who holds matryoshka dolls in her hands, and opens them one after the other... They then pass on gestures and songs and inspire each other...

An elderly woman is building a shelter and connecting the trees of a forest to each other; she seems to be able to talk with them and invites us to meet them...

WORKSHOPS AND MEDIATION

We have devised several mediation / workshops related to FEMINA LUNA. They can form an ensemble or be proposed separately. They can take place **before the rehearsal phase**, as research for the artistic team, and a place of expression and sharing for the participants. They can also take place **when the performance will be sheduled, and integrate the amateur participants to the play locally.**

LAND-ART CREATIVE WORKSHOP

For an intergenerational group of 12-15 people / 10 yrs and + / 1 to 2 days on a weekend

The group is guided by Vincent Gillois, scenographer of Femina Luna, to create ephemeral land-art installations on the natural site where Femina Luna will play later on.

These works will be created mainly with what is found on site (leaf, moss, branches, stones...) and embellished with some materials to mix in (feathers, fabrics, wool threads, colored clay...).

Once the installations are created in small groups, the goal will be to be inhabit, cross and "activate" them to experience a new relationship with the environment in which they are inscribed, to enter into a relationship with oneself and with others, specific to what they enable. They can behold a symbolic dimension and be activated by the practice of a poetic ritual for example.

By shaping and creating these orginal land-art installations, the participants can reconnect with a fantasy close to childhood, through a simple manual practice, whose quest will be to produce something beautiful, with a creative use.

Imagined examples:



Cocoon-installation: designed to come, curl up, rest, feel close to the earth and look at the sky, listen to the sounds all around (birds, rustling leaves, humans and their machines in the distance)

Installation-altar: a common space created to pay tribute to something or someone important to oneself. The traces and tributes of others will be added and become a collective work.

Installation-meditation: a space in which we walk to make an inner journey. Letting go of time, obligations, and returning to the simplicity of being in the present moment

Some installations can be created on a more abstract ideas.

The symbolic spaces created in the workshop can be linked to the other workshops taking place, and be used to perform, sing, dance, etc.

A public presentation can take place to share the "result" of the workshop.

One of the land-art installations could also be integrated to the performance of Femina Luna site-specifically.



THEATER WORKSHOP

POETICALLY INHABIT A NATURAL LANDSCAPE

For groups of teenagers / or adults - 10 to 15 participants

Duration : to be invented with the hosting partner.

This workshop, led by Léa Dant, will propose to invest the chosen natural setting for FEMINA LUNA.

The workshop will focus on creating guide figures of the natural realm : of the forest, the river, the fields, etc.

Each participant imagines and creates a **mythological character who inhabits the natural environment that welcomes us.**

These characters could, during a workshop restitution - or possibly during the performance - guide the audience, to lead us on a stroll to the place where FEMINA LUNA starts.

They could also reappear at the end to lead us back home.

In connection with the land-art creation workshop:

The workshop will also be able to rely on land-art installations (if they have been created) as **bases for improvising and creating scenes/situations played and exploring ways of investing these poetic spaces.**

They could lead to creating collective rituals. How can they be invented to be shared with the public?

EPHEMERAL WOMEN'S CHOIR

“Voices of the living”

For a small group of girls and women (from 12 years old) - 4 to 12 hours

Workshop led by Mélodie Marcq, singer-songwriter and actress of the FEMINA LUNA team.

A site-specific workshop **to explore the natural spaces of the territory through voice: songs, group sound improvisations.**

In this workshop, **each participant will be invited to propose a song to share** what they want to make resonate in a natural space.

What makes sense in this place? A lullaby to take care of us, to envelop us in sweetness?

A struggle song to preserve the Living? A traditional song from the territory's culture and ancestors ?

And a song will be written, created and sung by the group.

This ephemeral choir of women will be able to sing during a final restitution in the land-art installations and/or in the show FEMINA LUNA, appearing then as female figures of “soeurcières” in the canvas of the performance.



INTERGENERATIONAL TRANSMISSION WORKSHOP: SHARING WORDS AND TESTIMONIES

“Women through ages of life”

For the elderly and young women (from 14 years old) - 2h preparation with the young women + 4h of meeting the elders + 2 h of presentation

Facilitation of the groups and collection of testimonies and presentation led by Léa Dant

What dialogue could emerge from an encounter between elderly women and young women who are in the process of discovering and building their identity ?

A group of young women (teenagers and young adults) will meet elderly women in one or more **nursing homes on the territory.**

The question of transmission will be at the heart of these **talking circles.**

Before these two generations enter into dialogue, Léa Dant will prepare with them the questions that young women want to ask elderly women. Then she will lead the elders to reflect on what they would like to bear witness to and what seems essential to them to pass on to young women.

Older women will probably also want to ask questions to the young women, and they may want to share their experiences.

Talking circles and the transmission of personal experiences in the form of testimonies have existed between women throughout history. It's a real pleasure to be able to share our experiences, feelings, transformations and women's struggles with each other.

This is at the same time very rich, gives some reference points and is a source of "mutual empowerment".

This workshop allows us to re-create a circulation between different generations at a time when the contemporary world tends to separate them from one another.

The final presentation of these workshops may take the form of texts written by the participants and by transcription of audio recordings of the testimonies of the elders.

They could be read in the nursing home and on the site chosen to perform FEMINA LUNA, and can be intertwined to other workshops.

If possible, elderly women will come there to discover them in situ.

BECOMING ONE / MOVEMENT WORKSHOP

For groups of all ages mixed (intergenerational and without prerequisite) - **Groups of 5 to 20 participants / +10 years / 3 to 6 hours**
Workshop led by Élodie Laaziz, circus performer and dancer; actress of the FEMINA LUNA team.
and co-hosted by Léa Dant



A workshop in situ to invest the natural spaces of the territory by body, movement and sensory listening.

The workshop will propose to invest the chosen place for FEMINA LUNA.

It explores movement, the feeling of being part of a group and our permeability to the environment in which we live.

Through different bodywork alone (and with others), and guided exercises will invite each participant to a free movement, a "danced" and sensitive gesture.

The work is focused on improvisation as a play space allowing the deployment and manifestation of individual sensations; but also the possibility of creating a common language.

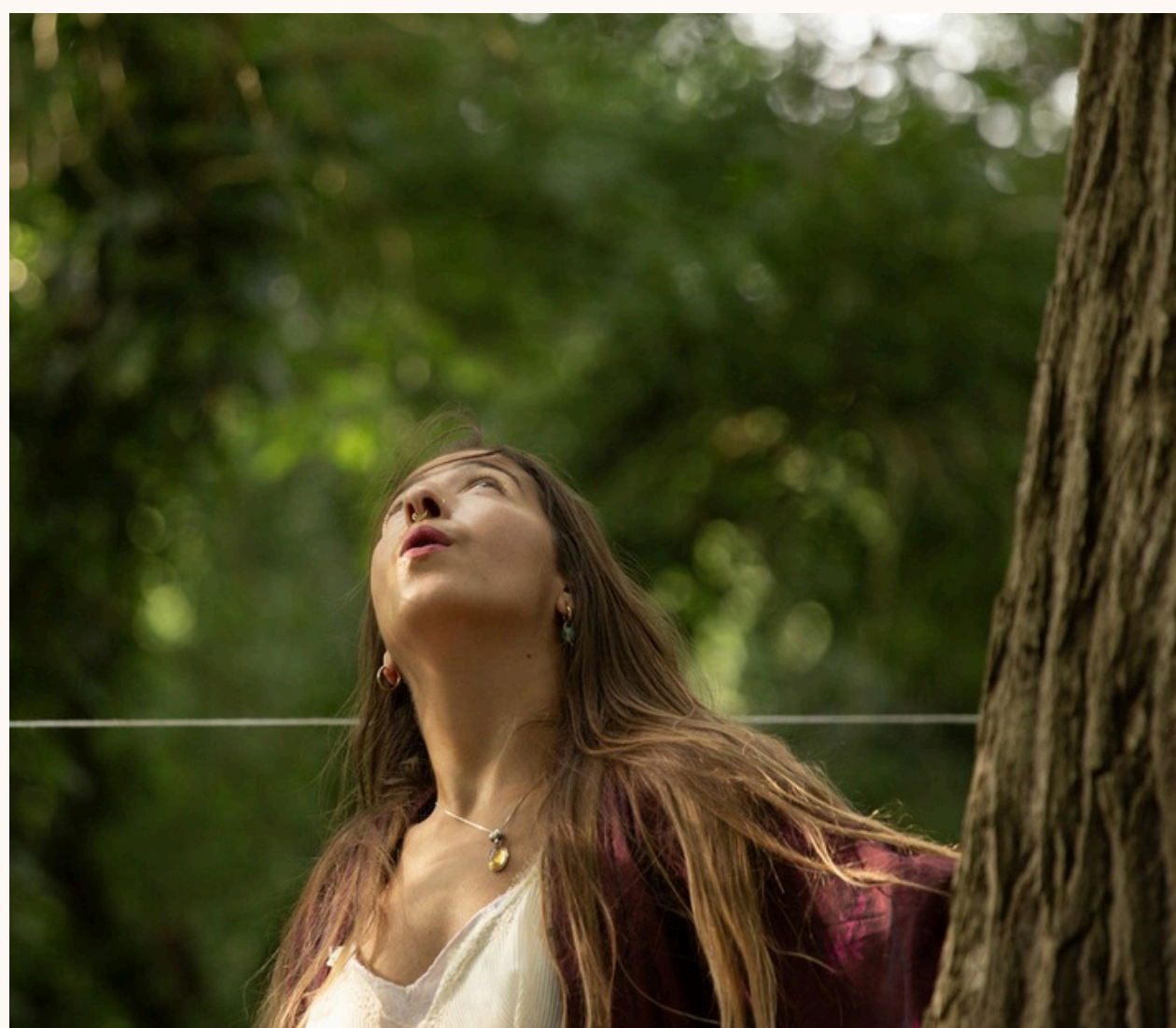
This workshop is conceived as a field of experimentation in which the group carries the impulses of all and where the simplicity of the gesture becomes part of a landscape.

An invitation to move as a personal and collective ritual.

The participants could appear during a workshop restitution - or possibly during a FEMINA LUNA representation.

In connection with the land-art creation workshop:

The workshop can also rely on land-art installations (if they have been created) as a basis for improvising and creating scenes / situations played and ways of investing these poetic spaces. What emerges from these explorations?



ÉQUIPE



Léa Dant, author - director / Mélodie Marcq, singer - songwriter - actress / Élodie Laaziz, pluridisciplinary actress / Vincent Gillois, scenographer / Carmela Locantore, actress / Sabrina Maillé, actress

Léa DANT

Author, director

Léa Dant, a Franco-American author and director born in 1974, stages the intimate as a mirror of humanity based on the identity of the ones she meets.

She creates processes that trigger the creativity of performers and artists she accompanies as well as the participants of her training courses and workshops. Her skill and its role are a form of midwifery, "an art of giving birth to spirits" as defined by Socrates.

The common thread of the thirty or so pieces she has created in France, Brazil, Denmark, the Netherlands and Portugal is **intimate testimony, in original forms involving the spectators in an experience to be lived**. Sometimes within **immersive scenographies** such as plays in movement in different spaces, a banquet, an inflated round cavern, agora theatre or in visual and dreamlike theatrical creations resembling paintings coming alive in a **non-narrative visual writing**; other times in **public space, working for the intimate as a political act**. **She is interested in the notion of ritual, in bringing together the spiritual/intimate and the political, and seeks above all to create a poetic and sensitive art.**

She trained in cinema, sensory movement (Danis Bois Method) and staging (Paris III), then stage coaching (Harmoniques) and learned directing with renowned French stage directors: Armand Gatti, Philippe Genty and within the company for mentally handicapped actors L'Oiseau-Mouche (Roubaix).

She holds a French State Diploma as an artist-educator and professor of theater. She has taught in professional acting school (Les Enfants terribles, Paris), at the Lycée Option Théâtre (Sotteville-lès-Rouen), in the Collège Classe à Horaires Aménagés Arts de la rue (Châtelailon), at the ECA/USPE University of Performing Arts in Sao Paulo (Brazil) and within the **FAIAR – École supérieure d'art en espace public (Marseille) where she teaches staging and supports the creative projects of apprentices since 2015**. She teaches staging in non conventional spaces to professionals (AFDAS) since 2021 (Quai des Chaps, FAIAR).

Vincent GILLOIS

Scenographer, stage manager

Trained in Fine Arts at the University of Rennes (France). He then worked in a contemporary art gallery for 2 years in contact with many artists, such as Fabrice Hybert, Claude Closky, Raymond Hains, Vierrat... He evolves within the contemporary art network also as a young visual artist, notably through the production of fine arts and photographic installations but also as an exhibition curator in partnership with FRAC Bretagne, la Criée or l'École des beaux-arts de Rennes.

At the crossroads of visual arts and live performance, he co-created the Company Mastoc Production (2001) in order to develop his own projects and co-signed 15 creations there until 2016: performances, immersive installations and show-installations that combine dance, theater, singing, video and luminous art objects.

As a scenographer and light designer he collaborates with the CCN of La Rochelle – Direction Kader Attou, Cabaret des sens (Paris), Vladimir Delva, Cie La Flambeau, Cie Comptoir des rêves (Nantes), contemporary musician Ingrid Obled (Toulouse), choreographer Clémentine Bart (La Rochelle), Cie La fille Volcan.

He signed in 2020 and 2021, 10 light installations spread across the city of La Rochelle.

Sabrina MAILLÉ

Actress and clown

Trained in classical and contemporary dance at the regional conservatory of Martigues, then in theater at the age of 20 at the Cours Florent in Paris. In 2013, she created the company Terre Sauvage in La Rochelle and creates shows who navigate at the border of clown, theater and dance. She created the clown show "Créature" in 2019. Since 2022, the clown-creature has been traveling to atypical places with the creation of "Can I come in?". She is also an interpreter for the company Les Mots d'Images - Sylvaine Zaborowski in "Animales" in 2024 and the company Haute tension - Martine Fontanille in "Penthésilée" in 2025. Sabrina leads a sensitive exploration of the body, words and the relationship with the public that she seeks to inscribe in the present moment.

Mélodie MARCQ

Actress, author, singer and director

Trained at the Comédie de Saint-Etienne, she is driven by classical texts as well as a political and feminist consciousness. Performer, she involves her body with an incandescent poetry. When she directs, her clear gaze and candour shake up the taboos. For her, humor and dissonance dance with the gravity of the flesh. Constantly questioning desire, she has performed in public theatre in forty plays, signed six creations (Victoire d'Amour, l'Ecran de mes rêves...), played on small and large screen, recently for David Ayala. Mélodie also shares her art with the forgotten of society: in prison, in cities, in childhood homes... with all ages and all identities. Currently, her infiltrated clowns are shaking public institutions, she is preparing future concerts with Christophe Serpinet, and her play on the transmission of mourning and anger: Dalia.

Élodie LAAZIZ

Multidisciplinary artist

She navigates between movement, voice and writing. After training in Jazz and Contemporary Music and a degree in musicology, she collaborated on several musical projects before discovering circus and contemporary dance. She studied in several professional training programs and participated in numerous internships that allow her to nurture her own uniqueness. Since then, her hybrid creations have smoothed the borders to scratch the surface of movement in its many forms. At the same time, she offers and leads numerous workshops/courses to exchange and share with amateur or experienced audiences what keeps her moving.

Carmela LOCANTORE

Actrice

Fairy tales rocked her childhood. The archaic stories of an Italian south that her mother told her, her mourning song echoed in her a "buried self". She attended the Charleroi Conservatory, where she studied poetry, drama and theatre history. She then entered the Royal Conservatory of Brussels, where she obtained the first prizes in these disciplines in 1978. Then a desire for literature led her to adapt the stories of authors and to write monologues that she plays by invitation, independently and in non-dedicated spaces.

Today, at the time of maturity, she is happy to be part of Léa Dant's Femina Luna project. Carmela says:

"My body is political in itself – I was born a feminist because where I come from, you better be one."

Cie THÉÂTRE DU VOYAGE INTÉRIEUR

The company, created by Léa DANT in Paris in 1999, is the first company associated with Atelier 231 (2003-04) in Sotteville-lès-Rouen (FR). She left Paris for Eaubonne (95) in 2004 as part of a residence of territorial implantation until 2014. She leads there tailor-made creations born from the words of the inhabitants of the territory ("Mirror-theater" in public space, schools and theaters). Then, at the end of 2017, she moved to La Rochelle (17). The company developed lighter formats there: poetic entertainments for one person ("You have a message!") and a media education show to fight against disinformation and conspiracy theories ("A look of truth").

She also conducted a two-season in situ creation residency at the invitation of Des Ricochets sur les Pavés (94) and Emmaüs Habitat to support the destruction of a building block (2022-23).

Honors

"Le Banquet de la vie" (2014) is the winner of Auteurs d'Espaces (SACD) and FACEM.

"Voyage en terre intérieure" (2000) is an out-of-category winner of the Festival de Théâtre Etudiant de Nanterre-Amandiers (FR).

The participatory creation "De femme à FEMMES" is a winner of the European program Roundabout Europe (2019) and has been created in Denmark, the Netherlands, Portugal and France.

Her creations GÉNÉRATIONS F. (2025 - Co-created with Zelda Soussan - LUIT) and FEMINA LUNA (coming soon) are bearers of new narratives on the issues of ecology, eco-feminism and the living.

The company was subsidized by the Ministry of Culture, the DRAC Ile-de-France and the General Council of Seine-Maritime, the General Council of Val d'Oise, the Region Ile de France, L'OARA and the City of La Rochelle.

TRAILERS, WEB, PRESS

WEBSITE : <https://www.leadant.fr/theatre-du-voyage-interieur>

YOUTUBE

- [Le Banquet de la vie / 2014](#)
- [Sous la chair / 2018](#)
- [De femme à FEMMES / 2018 \(CDN Rouen – Atelier 231\)](#)
- [VOUS AVEZ UN MESSAGE ! 2020](#)
- [De femme à FEMMES / 2021 Paris \(MPAA – Art'R\)](#)
- [GÉNÉRATIONS F. 2025](#)
- [RÉSIDENCE IN SITU Des Ricochets sur les Pavés](#)

SOCIAL MEDIA

- [Instagram](#)
- [Facebook](#)

PRESS

- [Article « Vous avez un message ! » / TÉLÉRAMA \(2020\)](#)
- [Press review \(french\) / 1 article in english for "De femme à FEMMES" in Spoffin festival \(NL\)](#)

Photo credits dossier : Stéphane Robin

HOSTING AND TOURING CONDITIONS (Provisional)

Since the project is located in a natural area, it is essential to plan a physical location with the director before hosting the residency or on tour.

Staff: 6 people in residence / on tour

Transport: 1 commercial vehicle + 4 train tickets

Accommodation: 1 double room, 4 single or twin rooms

Meals: direct or on-invoice coverage

Organization:

D-3 evening: Arrival of the director and the stage manager/scenographer

D-2: Scenic and technical adaptation at the venue + scéno land-art creation + possibility of in situ mediation

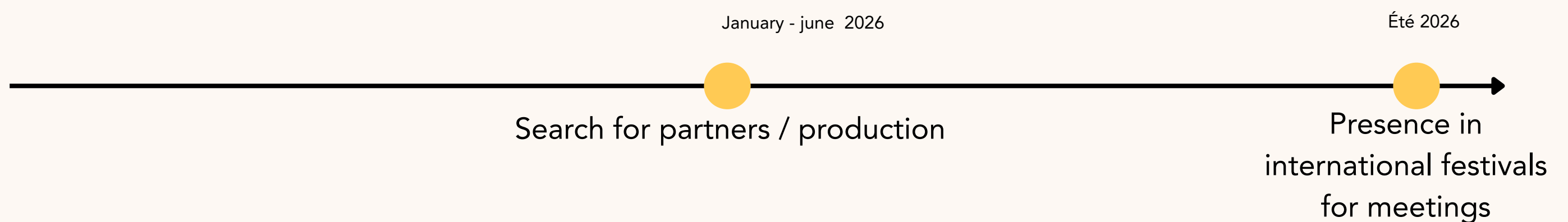
D-1: Arrival of the interpretation team and adaptation and rehearsal in situ

D: 1 to 2 performances during the day

PROVISIONAL CREATION SCHEDULE

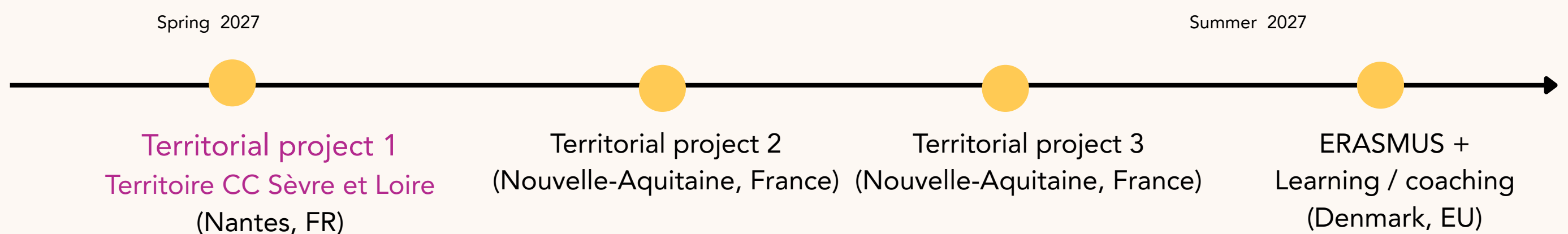
2025 - 2026

Research / Mediation



2026 - 2027

Mediations / Territory projects



2027 - 2028

Création



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