

# LE MAR GHE RITE

ERIKA ZUENELI  
TANT'AMATI & L'YEUSE

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### **Press excerpts**

*(...) It's fresh, intelligent, inventive, and unlike anything else! D.M.*

*(...) Erika Zueneli makes the ephemeral dance with Le Margherite. An absolute favorite! L.B.*

*(...) Erika Zueneli focuses on the people behind the bodies, taking them on a journey where desires join the game and absorb all doubts. M.F.*

## THE PROJECT

In the performance space, five performers and an actor/musician together search for momentum that will never fade, a suspension that will evade the end. Driven by a powerful desire for the present moment, LE MARGHERITE writes, between diversions and metamorphoses, a playful and sensitive ode to the ephemeral, where inefficiency is brandished as resistance, a way of thwarting finality. On stage, a space is sketched out that is “on the edge”: between lightness and intensity, their gestures and trajectories move between the temptation of the abyss—that of violent current affairs and the consumption of our daily lives—and the need for a suspension, seen as both desire and a new beginning.

Like a daisy whose petals are gradually being plucked, they play on the intensity of the random nature of things, affirming together, and in front of us, a poetic ode to chance as much as to eternity. Desiring, loving, doing, and beginning then become variations on a single gesture, the affirmation of a vital movement that as yet remains in the process of being written.

## GENESIS

This project stemmed from an encounter with the dancers at LANDFALL: their energy, and their relationship to movement. Quite naturally, there was a desire to continue working together, on these specific physicalities as well as on the materials and questions that run through them, at once fiery, sincere, and vital. Then came the title, LE MARGHERITE—as absurd as it is evocative, playing on our representations and expectations. In this small, modest flower, so present in our imaginations, I already see a point of tension. The symbolism associated with this flower—innocence, renewal, candor, purity—clashes with the reality of our world, and with current events, even if this means it becomes nothing more than a fictional dream image, or even old-fashioned, corny, or naive.

Imbued with this ambivalence, I thus approach the creative process, whereby it is the balance between lightness and intensity that interests me. This fragile flower asserts itself almost paradoxically in a purely present tense: because it is doomed to be ephemeral, it contains an underground force of life. Like this flower, creation is imagined as a space “in between”: while constantly renewing the situations they construct, the performers sketch out this meeting point between the never-ending and what, on the contrary, is doomed to consume itself.

# DRAMATURGICAL INTENTIONS

**POTENTIAL FREES UP THE FUTURE, IT UNWRITES WHAT IS WRITTEN IN ADVANCE, WHILE AT THE SAME TIME WRITING WHAT COULD BE.” \***

With LE MARGHERITE, I envisaged a piece where words, music, and choreography coexist with a single thrust: that of starting something in order to better divert it later, of finding paths that are not paths, trajectories that forever drift, surprise, and invent. As such I am developing a work in which I seek, with (and within) the performers, echoes of the issues that affect us all. With this in mind, I am continuing a movement that began in 2022 with LANDFALL, a piece for ten performers aged 18 to 30. It is this energy, at once offbeat and fiercely sincere, that I wish to recapture in LE MARGHERITE.

Echoing the patterns of expression so unique to LANDFALL, this new creation questions our inability, or joyful unwillingness, to define the world around us and to define ourselves, with a freshness that ultimately says more than it seems to.

## THE POETICS OF DIVERSION

LE MARGHERITE asserts a score that does not follow a logical sequence, rather it defends a construction which confounds our expectations and representations. In these never-ending twists and turns, something is said about our reality, like a truncated account of our history and our traumatic present, one in which meaning can be hard to find.

And yet, this process is imbued with vitality in its very approach: this ineffectiveness underscores its effort, revealing an appetite, an inclination toward life, teasing out another means of expression, of making sense, ultimately allowing us to come to terms with our anxieties and our ruins. In the movements of composition and fragmentation that come together and fall apart on stage, each sketch appears to fade away, to reinvent itself in multiple diversions.

*\*Camille de Toledo, Aliocha Imhoff, Kantuta Quiros*

## A STRUGGLE AGAINST THE FINITE"

In these multiple transformations, a force is revealed which, since it is made up of deviations and evasions, adds fuel to the fire of its primary aspiration, that of not coming to an end. As a result, nothing can settle in and thus nothing can end: in making this threshold state their own, the performers hold a space where nothing is determined or enclosed, where everything is kept precisely in this state of possibility. In this expanse which, after Camille de Toledo, we could call a "reservoir of expectation", they ensure a form of permanence, keeping us in an almost magical suspension where every gesture, every piece of music, and every word spoken is a new apparition, the renewal of a promise: "a commitment to let life flourish, rather than to see it die" (V. Thimonier).

Everything then becomes a matter of the moment, and it is the sum of these snapshots, these fleeting moments, that underwrites the invention of this new mode of existence, one that is slightly outside of time. An eternity is revealed, which is not immutable but, in contrast, continues on precisely because of its constant transformation, calling for the constant renewal of our passions.

In this playful perseverance, which echoes our fear of death or finality, hope also creeps in, discreetly, almost nonchalantly, a political hope inviting us to witness future reinventions.

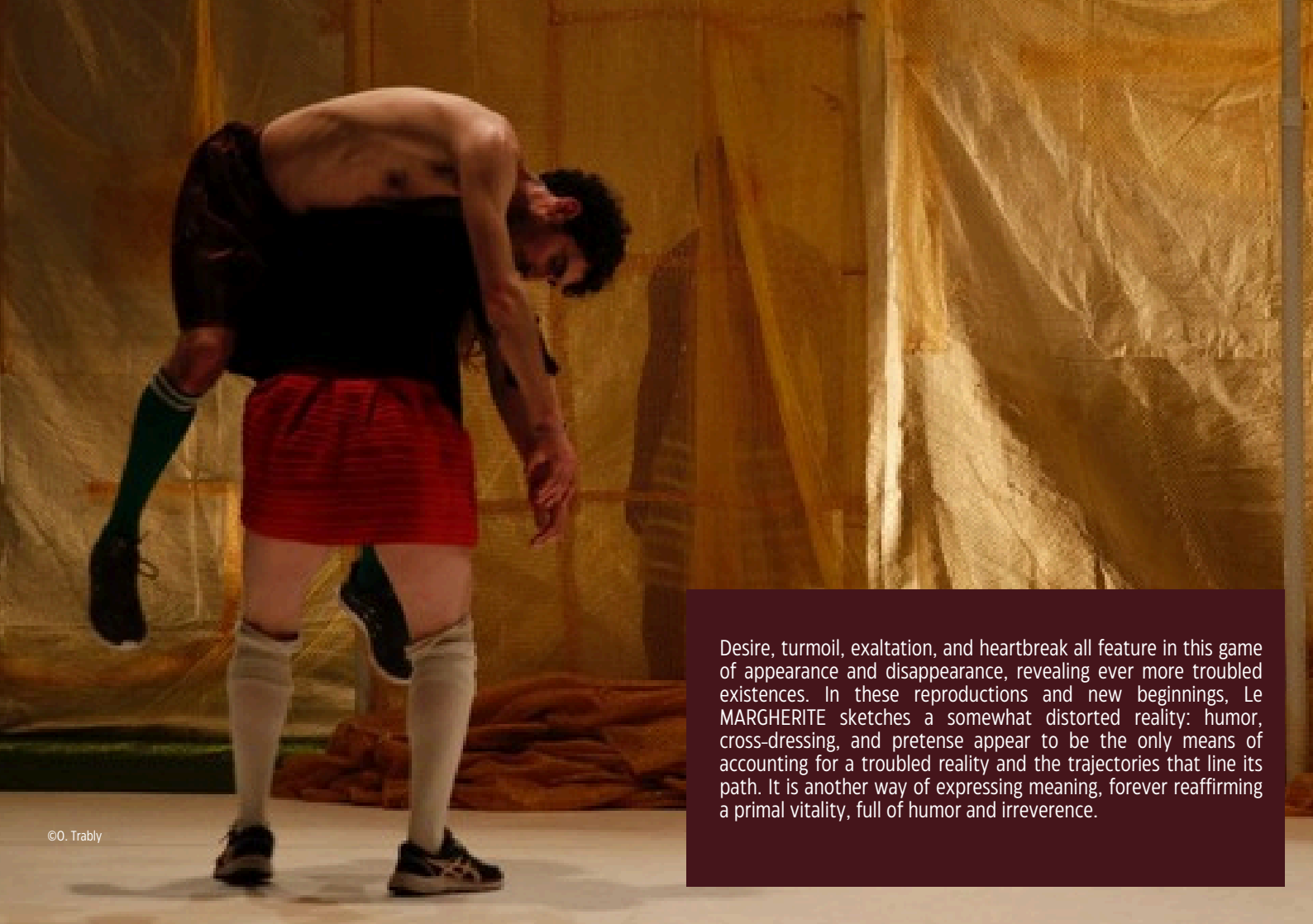
## PLAYING WITH AND DASHING EXPECTATIONS

In a game within the frame—which allows them to appear and disappear, to narrow and widen the focus, with an almost cinematic bent—the performers sketch out tableaux that never last for long, images which they fleetingly inhabit without stopping.

This becomes like a game they play with the audience. Each of their gestures and movements is obviously recognizable: here, a seated woman resembles a summer bather; there, a raised arm suddenly becomes political, while these signs continually transform, deviate, disappear, and remain elusive. These are variations, clues, which rather than resolving, thicken the somewhat surrealist plot unfolding on stage.

Consequently everything resonates, even if nothing is explicitly said. In a constant effort to avoid definition, the five performers play with these contours, in a movement that is at once extravagant and subversive, where the question of desire always returns, like a deconstructed leitmotif.





Desire, turmoil, exaltation, and heartbreak all feature in this game of appearance and disappearance, revealing ever more troubled existences. In these reproductions and new beginnings, Le MARGHERITE sketches a somewhat distorted reality: humor, cross-dressing, and pretense appear to be the only means of accounting for a troubled reality and the trajectories that line its path. It is another way of expressing meaning, forever reaffirming a primal vitality, full of humor and irreverence.

# IDEAS FOR THE STAGE

## VOICE AND MUSIC

In the same way that the audience will be able to see the performers construct their discourse "live," along with certain choreographic or visual elements, the sound and music will also be created "live" and "in full view" during the performance. The musician will therefore be present on stage (at the front of the stage to the right-hand side); a direct 'live' sound presence, produced on stage - a singer, an instrumentalist, a DJ, accompanying a particular scene or creating a particular atmosphere. A presence that we may no longer pay attention to or that suddenly grabs our full attention...

In line with the project's dramaturgy, the work is constructed around various formal and dramaturgical themes: arias played "in repetition," or Baroque arias using, for instance, the ostinato basso continuo (a musical loop—often quite long and elaborate—over which the sung arias are developed), as well as other types of contemporary music (specifically electronic).

Sound will also be meaningful (excerpts from Michel Foucault's lectures on heterotopias, for example, which perfectly fit both the general theme of the piece and specific choreographic moments); and, obviously, the daisy, which will be directly evoked, again as a leitmotif, taking on very different colors and meanings depending on the moments in the piece. A whole montage of music sung or played live is thus constructed around arias by Gounod, Rachmaninov, Purcell, and Riccardo Cocciante, including a cover of French group Niagara and various other sound moments...

Another sound element previously mentioned is speech, which will be developed by the performers or musicians, also becoming speakers or singers, appearing as presenters, and so on.

Sébastien Jacobs







*(...) Fantasy reigned supreme, immanent within the tableaux composed by the quintet of dancer-actor-singers led by Erika Zueneli. The performers' exuberance and the musical patchwork orchestrated by Sébastien Jacobs a fabulous guitar hero as at ease with melancholic pop riffs as with the baroque high C, distill a poetics of deviation, where modesty alternates with exultation, where shedding layers gives rise to metamorphosis.*

**Les sorties de Michèle Flandrin**

## CREATION TEAM

**Conception and choreography** Erika Zueneli.

**Performers** Charly Simon, Benjamin Gisaro, Matteo Renouf, Louis Affergan, Charlotte Cétaire

**Performeur, live musician** Sébastien Jacobs

**Lighting design** Sylvie Mélis

**Scénographie et regard complice** Olivier Renouf

**Costumes** Silvia Hasenclever, Léa Simon

**Dramaturgical vision** Louise de Bastier

**Production, administration** : Des Organismes Vivants & Ta-Dah!

**Distribution manager** : Chiara Christoffersen

**With the voices of** : M. Foucault, C. de Hody (Le chemin de la nature), and sounds, music and songs (broadcast or performed live) by Sébastien Jacobs, Niagara, C. Gounod, A. Mazza / il Coro Licabella, H. Purcell, R. Cocciante, I. Stravinsky, S. Rachmaninov.

**Text excerpts by** : Frédéric Forte from the book De la pratique – Scènes et machines / Anthology of Classical Japanese Poetry.

**Production** Tant'amati & L'Yeuse

**Coproductions and residencies** : Charleroi danse (be), Les Briggittines (be), Central-la-Louvière (be), Théâtre Le Colombier - Bagnolet (fr), Festival Faits d'hiver, CDCN Les Hivernales d'Avignon (fr) & Théâtre des Doms (be) / le Centre Wallonie-Bruxelles à Paris (be/fr). En coproduction avec La Coop asbl et Shelter Prod.

**Subvention** : de la Fédération Wallonie - Bruxelles - Session danse (Contrat de création 2024-26), CG93 dans le cadre d'une résidence territoriale au Théâtre Le Colombier-Bagnolet, des Organismes Vivants (avec le dispositif PAC de la Région Île-de-France), DRAC Île de France, Cap étoile. Avec le soutien du WBTD/WBI pour les tournées et de taxshelter.be , ING et du tax-shelter du gouvernement fédéral belge.

**The company is supported by Le Grand Studio**



## VARIOUS INSPIRATIONS

- Les potentiels du temps, *Aliocha Imhoff, Kantuta Quiros, Camille de Toledo*, 2016
- Les Hétérotopies, *Michel Foucault*
- De la pratique - Scènes et machines, *Frédéric Forte*
- Anthologie de la poésie japonaise classique, *édition Gallimard*
- Intranquility - 2017, *Tatiana Trouvé*



# BIOGRAPHIES

## ERIKA ZUENELI CHOREOGRAPHER AND DANCER



A choreographer and dancer born in Florence, Italy, where she began her classical dance studies, Erika trained in New York at the Alwin Nikolais and Merce Cunningham schools in 1991. At the same time, in Italy, she took part in creations by the contemporary dance company IMAGO, the Renaissance dance company Il Ballarino, and various operas directed by Luca Ronconi and Derek Jarman.

Working in France and Belgium since 1992, she has performed for various companies including P. Découflé, S. Sempere, J. Nadj, Cie Silenda, and the circus Les Colporteurs. In Belgium, in 1995, she met the Mossoux-Bonté Company, with whom she has worked on more than a dozen productions.

Erika Zueneli developed her dance career in a wide array of countries (Italy, the US (New York), Belgium, France), first as a performer and then as a choreographer. In 1998, she began a personal research project that led to the solos “Frères Espérances” (Frail Hopes) and Ashes, and in 2000, she created the Association l'Yeuse in Paris with Olivier Renouf. A very active force on the Belgian scene, she founded her own company in Brussels in 2008, renamed Tant'amati in 2013.

With more than fifteen pieces to her credit, she has explored a wide range of forms and collaborations, from solos and duets to group pieces with professional dancers, as well as amateurs. Whether as a performer or solely as a choreographer, she is also keen to leave behind dedicated stages in order to inhabit urban spaces or more bucolic settings, capturing the attention of passing spectators.

*The result is a work centered on finesse—both in terms of the senses and attention. Her writing is attentive to detail, careful to avoid both the demonstrative and overly ethereal abstraction. This poetic prose is subtly inscribed in the present, where humor and gravity are inextricably linked, though careful to avoid the traps of innocence/blind lightness of being, and cynical/desperate seriousness. (O.H.)*

**Edition** : Erika Zueneli, L'intimité comme arène. De Philippe Verrière - Édition Riveneuve (2020).

**Creations** : Noon (2000), Les cieux ne sont pas... (2002), High noon (2003), Sara Sara (2004), Partita- S (2005), Daybreak (2007), Time out (2007), In-contro/ Incontri (2009/10), Tournois (2010), Varieazioni (2011), OR(2) (2013), Tant'amati (2013/14), Vai e passa (2016), Allein ! (2018), Para bellum (2021), Mozaïco (2021), Landfall (création 2022 pour 10 interprètes), Saraband (création 2024 avec Laura Simi).

### **Maeterlinck Critics' Prize in Belgium**

**2014** - TANT'AMATI - Best Dance Performance

**2023** - LANDFALL - Best Show in all categories.



**BENJAMIN GISARO**  
**PERFORMER**



Benjamin Gisaro is a Belgian performer of Congolese origin. He obtained a Master's degree in Dramatic Performance at Arts2, under the direction of Frédéric Dussenne. During his studies, he participated in productions such as *Crever d'amour* (theater) by L'acteur et l'écrit at the Rideau de Bruxelles and *Annie* (choreographic piece) at the Mundaneum.

Since graduating, he has cultivated an artistic approach that combines movement and theater. He took part in theater projects such as *L'œil du cerf* by L'Absolu Théâtre in October 2023, and dance projects through notable productions such as *Landfall* choreographed by Erika Zueneli, (Maeterlinck Critics' Award 2023 - Best Show) and *La plaine*, a production by L'Absolu Théâtre choreographed by Charly Simon in January 2024.

He is currently working on his new creation entitled *Évidemment c'est fâcheux* (It's obviously unfortunate). A work-in-progress was presented at the Festival Nouvelle Senne in May 2024. He continues his collaboration with Erika Zueneli on the project *Le Margherite*, scheduled for release in 2026.

**CHARLY SIMON**  
**PERFORMER**



Born in Beloeil, Canada in 1997. Born in Beloeil in 1997, they grew up in the Péruwelz region in Hainaut, between karate competitions on the weekend and a keen enthusiasm for video games the rest of the time. They auditioned for the Royal Conservatory of Mons in August 2015 and joined Bernard Cogniaux's class at the age of 18. Upon graduating from Arts2 in 2019, they founded L'Absolu Théâtre, a company for young emerging artists, with poet Aurélien Dony, as well as ESPACES VERS, a nomadic poetry collective.

In September 2023, they began a master's degree in dance and choreographic practices at Charleroi-Danse/La Cambre/L'INSAS.

In dance, in 2022, they met choreographer Erika Zueneli on the *Landfall* project, with whom they will also work on the *Le Margherite* project, a creation for 2026. They will also be part of Serge Aimé Coulibaly's next creation for the Montpellier Dance Festival 2026.



**MATTEO RENOUF**  
**PERFORMER**



Matteo Renouf trained in drama and contemporary dance at CMA 12 in Paris. Alongside this training, he also holds a bachelor's degree in humanities and performing arts from the University of Paris-Nanterre.

In 2020, he performed in Anne-Laure Liégeois' new creation, Peer Gynt, at the Théâtre du Peuple in Bussang, France. In 2022, he joined Tommy Milliot's work for a revival of the show La Brèche, performed in his latest creation Qui a besoin du ciel, created at the CDN in Béthune and at the Centquatre in Paris in January 2024, and will be in the next one scheduled for 2026. At the same time, he is working on Elsa Agnès' next show, Au delà de toute mesure, which will premiere at the CDN in Reims in the fall of 2025.

In dance, he worked with choreographer Erika Zueneli on the show Landfall, premiering at the Central de La Louvière and the Festival Faits d'hiver in Paris in January 2023, as well as Le Marherite, premiering in 2026.

He is also co-founder of the Tous Croient Toujours company with Louise de Bastier, where he is an actor and artistic collaborator.

**LOUIS AFFERGAN**  
**PERFORMER**



Louis Affergan began his theater studies at the Conservatoire à Rayonnement Régional de Paris, France in 2012. At the same time, he pursued a Bachelor's degree in Theater Studies and a Certificate in Physical Studies at the Sorbonne Nouvelle. In 2020, he obtained a Master's degree in Dramatic Interpretation at INSAS in Brussels. Attracted by a physical approach to art, his sensitivity has allowed him to explore many disciplines such as dubbing, puppetry, and contemporary dance. In 2015, he performed in Jérôme Bel's The Show Must Go On at the Théâtre Nanterre Amandiers, as well as in Arthur Egloff and Damien Chapelle's La Délégation du Vide at the Théâtre Varia in 2021.

He met choreographer Erika Zueneli in 2022 for the show Landfall and continued working with her on the project Le Margherite, created in 2026.

### **CHARLOTTE CÉTAIRE** **PERFORMER**



Charlotte Cétaire became involved in dance, cinema, and martial arts at a young age. After training in dance at Coline in France, she perfected her skills at P.A.R.T.S. in Brussels. She has been working for the Not Standing / Alexander Vantournhout company since 2021. She has also performed for Philippe Decouflé and Michèle Anne De Mey. She is currently working with choreographers Sylvère Lamotte and Erika Zueneli on her next creation, *Le Margherite*.

As an actress, Charlotte has appeared in films by Annarita Zambrano and Stefano Alpini. Charlotte teaches dance and weight training at P.A.R.T.S. and gives occasional workshops (Laboratoire Danse / Agriculture in Gaasbeek with A. T. De Keersmaecker, workshop at BI2, partnering workshops at the Conservatoire de Montreuil).

### **LOUISE DE BASTIER** **DRAMATURGY**



After completing a preparatory class specializing in theater, Louise de Bastier enrolled in the Professional Master's program in Directing and Dramaturgy at Paris-Nanterre University. Upon graduation, she entered the Master's program in Literary Creation at the University of Cergy, in partnership with the Beaux-Arts de Cergy. She wrote and directed two shows, *Les femmes de notre famille* (2020) and *Pour le réconfort des jeunes filles* (2021), and is currently working on her third show, *Deux hommes*. She is assistant director to Anne-Laure Liégeois, Agnès Bourgeois, and, in Belgium, to choreographer Erika Zueneli on the shows *Landfall* and *Le Margherite*.

Driven by a multi-disciplinary approach, she has also created several installations, sculptures, and performances and tried her hand at music videos. Her latest performance (*des noms*) was presented in May 2022 at the Centre Wallonie- Bruxelles in Paris.

## **SEBASTIEN JACOBS LIVE MUSICIAN**



He now works internationally as an actor, dancer, singer, musician, sound designer, and director. He is a founding member of the French company Vivarium Studio (Philippe Quesne, active since 2003) and the Belgian companies HardtMachin Group and System Failure. He has been a regular performer for the Belgian company Mossoux-Bonté (since 1997), has worked closely with choreographer Erika Zueneli since the creation of her company, and has composed the soundtracks for all of choreographer Sofia Fitas' projects since 2009.

He has also worked with directors, choreographers, and filmmakers Isabelle Bats, Olivier Besson, Nadjani Bulin, Renaud de Putter, Nicolas Deschuyteneer/Patricia Gélise, Isabelle Dumont, Alexis Forestier, Michèle Foucher, François Grippeau, Patrick Masset, Céline Ohrel, Ayelen Parolin, Isabelle Prim, Thomas Turine, César Vayssié, Jean-Pierre Vincent, Alain Wathieu, and has been a member of various music groups. He is self-taught in singing, guitar, bass, flute, keyboard, cello, viola da gamba, and various other instruments; and is French speaking.

## **OLIVIER RENOUF ASSOCIATE/STAGE DESIGNER**



In the early 1990s, after studying fine arts, Olivier Renouf joined the C.N.D.C. in Angers. This was followed by a career as a performer. Then in 2000, he founded the company L'Yeuse with Erika Zueneli. Together, they created *Les cieux ne sont pas* (2002) and collaborated on some twenty plays, including the latest, *Landfall* (2022), and the next one in 2026, *Le Margherite*, for which he designed the set.

He created the solo *Baking-Circus* (1998). He drew inspiration from the work of Giuseppe Penone for *L'homme renversé* (2006), the trio *Champs* (2008), and the quintet *Terre suspendue* (2012), with composer-pianist Denis Chouillet. The solo *La Ferme* (2016) evokes the rural world from which he comes, in a constantly changing choreographic installation. He created the duet *No(s) terres* (2018) with Sri Lankan dancer Sarath Amarasingam. The solo *Saccadit* (2021) is a choreographic tale for all ages, while *S.Perché* (2025) is a duet with musician Fred Costa.

# CONTACT

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Des Organismes Vivants is a federation of theatre, contemporary dance and digital art companies. It is co-constructed over time in exchange between the artists who make it up and the team that accompanies them in their administration, production and distribution. In an approach of mutualisation and solidarity in perpetual evolution, des Organismes vivants adapts to the challenges of the performing arts sector to allow the deployment of each artistic project.