



PARTI EN FUMÉE

A SHOW BY OTHMANE MOUMEN

THEATRE AND PUPPETS

ALL AUDIENCES, AGES 14 AND UP

DISTRIBUTION FOLDER

CREATION

**FROM THE 12TH TO
23.03.2024**

**THÉÂTRE
LES TANNEURS**

Théâtre Les Tanneurs

rue des Tanneurs, 75-77
1000 Bruxelles

«To tell the story of his father's brush with death, Othmane Moumen brings him to life through puppetry. Alone on stage, the son pulls the threads of a father condemned by cigarettes.»

Catherine Makereel - LE SOIR

INTENT NOTE/ STATEMENT

My father got a crab in his lungs. Seven years ago, he was diagnosed with stage 4 lung cancer, the terminal stage. Since then he's had only one lung left. But he's still there. Like an unexpected reprieve. And he continues to smoke cig after cig, taunting death, the doctors, us. What's keeping him alive?

The lungs is said to be **the organ of sadness** in China. So I wonder... Why he's doing this to himself? Why doesn't he stop? The question poured into my head, faced with this father who doesn't speak. What were the dreams of a young immigrant 50 years ago? Was being a bus driver for the STIB in the plan? Why doesn't he move anymore? Why refuses he to leave? It wasn't easy to get it out of him. **The modesty of fathers**, you know! But I went to interview him. I recorded him. I have **his voice**. This time, I'll make him talk. To make him tell his story, quickly, before he forgot. To make him immoral and above all, to try to make sens of it all, his life, his immigration, this illness that's nibbling away at him a little more every day. Before **he goes up in smoke...**

In the end, it's also a rehearsal before the big journey, for him first of all, but also for me. Is it possible to be as prepared as possible for the death of a parent? How do we deal with this departure, or rather "**non-departure**"? In psychoanalysis, we talk about killing the father, but what do we do when the father is indestructible?

After the show Moutoufs, created in 2018, I came away with even more questions, a desire to take to the stage alone and continue to draw on the thread of transmission, family, immigration... During a puppet workshop with Natacha Belova, I built a double of my dad. I wanted to tell the story of the relationship between a son and his father, the impossibility of getting along, mutual incomprehension, the fear of reproducing the same patterns. Because I don't understand him, this father. I thought it might be easier this way? Through this puppet, this look-alike of my father's, to tell the story of exile, immigration and, little by little, the loss identity... that there might be something to be born, a path to understanding to be built.

Othmane Moumen



THE SHOW

Using puppets and masks, Othmane attempts to **establish a dialogue** with his father, tracing his history and immigration from the late 60s to this day. He discovers a man full of aspirations, contradictions and disappointments.

Convinced that "for a life to escape death, it must have given rise to stories"*, Othmane tries to replay his father's life, **the adventure of everyday life**, because for him, his father is an adventurer, a pirate, an immigrant.

In a resolutely visual form he alternates speaking directly to the audience with moments of silence when he gives a way for his immigrant father to **reminisce, tell his story and, perhaps, dance...**



* « pour qu'une vie échappe à la mort, il faut qu'elle ait donné matière à des histoires » : Claire Richard, La dernière nuit d'Anne Bonny



EVENTS AND WORKSHOP

After the performances, **meetings** can be organized with the audience, to open discussions on the issues of illness, migration and transmission raised by the show.

Introductory theater **workshops** on the theme of transmission can also be organized for school groups.

L'ÉQUIPE

WRITING, PLAY AND CONCEPTION Othmane Moumen

After discovering theater associations and clubs, Othmane decided to make it his profession in 2000. He has performed in about sixty shows, and has worked in a number of different houses, from the Théâtre du Parc to the Théâtre des Martyrs, the Théâtre Varia to the Théâtre Jean Vilar, including the Théâtre le Public and the Théâtre de Liège.

He has played Harlequin, Puck, Ariel, Passepartout, Chaplin, Scapin, Elephant Man and Arsène Lupin. In 2012, he founded a gestural theater company that toured the world with the show *Doffice* (performed over 100 times). He has also been running theater workshops for 15 years. In recent years, he has been actively involved in writing plays such as ***Chaplin, Doffice, Lupin*** and ***Moutoufs***, which deals with the dual Belgo-Moroccan identity. He starred in the Dardenne brothers' film *Le jeune Ahmed*, for which he was nominated for Best Supporting at the Magritte Awards in 2019.

Since 2023, Othmane Moumen has been a Théâtre Les Tanneurs' **associate artist**.



STAGED BY Jasmina Douieb

ASSISTANT STAGE DIRECTOR Sophie Jallet

ARTISTIC COLLABORATOR Isabelle Darras

SOUND DESIGN Guillaume Istace

LIGHTS Charlotte Persoons

SCENOGRAPHY AND COSTUME Thibaut De Coster and Charly Kleinermann

DRAMATURGY Amel Benaïssa

KINDLY PERPECTIVE le Kholektif Zouf (Monia Douieb, Hakim Louk'man and Myriem Akheddiou)

PUPPET DESIGN Othmane Moumen

OBJECTS AND MASK DESIGN Joachim Jannin and Jean-Raymond Brassine

MAIN DIRECTION Lorenzo Berodes

STAGE MANAGEMENT AND HANDLING ASSISTANCE Sandrine Hooge

SUPPORT IN PRODUCTION AND DISTRIBUTION
Ad Lib · Artists' support

DATA SHEET

1. Stage :

Optimum stage dimensions: 8m (opening) x 7m (depth) x 6m (height)

Minimum stage dimensions: 7m (opening) x 6m (depth) x 5m (height)

Room: German-style black box design

2. Lighting :

Overhead projector

3. Reception :

Touring team of 3 to 4 people

Provide clean dressing rooms for 2 actors

Provide parking space for one vehicle

4. Typical schedule :

- 4h pre-assembly: lighting set-up according to show's fire plan, sound installation
- Assembly 8h
- Performance 1h to 1h30
- Dismantling and loading 1h30

5. Others :

Sitting capacity 300 / max. 200 in schooling

Management contact :

Lorenzo Berodes

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« A tender and moving text that is
sure to remind most of us our own
experiences...
and emotion. »

Julia Garlito y Romo - LE BRUIT DU OFF TRIBUNE

PARTNERS

A CREATION BY Othmane Moumen

DELEGATED PRODUCTION Théâtre les Tanneurs

IN COPRODUCTION WITH Théâtre les Tanneurs, Théâtre de Liège, Théâtre le Public, Maison de la Culture de Tournai, Cie Entre Chiens et Loups, PAN (the company !), COOP asbl and Shelter Prod.

WITH THE HELP OF the Brussels-Capital Region / Be_Talky and the SACD

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«A genius of **mime** and body play, Othmane Moumen takes a back seat this time to the frail figure of his father, but still breathes vital **energy** into him. In addition to a life-size puppet that blows you away with its **realism**, the creator has also designed a tiny articulated puppet, a metaphor for this father today in decline.
By the disease.

»

Catherine Makereel - LE SOIR

DISTRIBUTION CONTACT

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CREDITS PHOTOS : @Alexandre Drouet et @ Pierre-Yves Jortay

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