



THÉÂTRE DE LIÈGE



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The legacy of Fridtjof Nansen: convergence of a scientific and humanistic perspective with an artistic vision

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WORKSHOP CONTENT

This workshop brought together the artistic team behind the production "Tomber du monde" and Bente Sommerstad, the administrator of the Fridtjof Nansen Institute, an independent foundation dedicated to research on international environmental, energy, and resource management politics and law. The institute's research encompasses seven main focal points:

- *Global environmental governance and law*
- *Climate change*
- *Law of the Sea and marine affairs*
- *Biodiversity and genetic resources*
- *Polar and Russian politics*
- *European energy and environment*
- *Chinese energy and environment*

The workshop focused on exploring the scientific and humanistic legacy left by Fridtjof Nansen to inspire the development of the theatrical piece. Indeed, the show "Tomber du monde" delves into the life of Fridtjof Nansen, encompassing his roles as an explorer, oceanographer, diplomat, and the first Norwegian High Commissioner for Refugees. The production serves as a reflection on the intricate relationship between humanity and geographical spaces, with a particular emphasis on the theme of movement. This theme is eloquently depicted through Nansen's exploration of the Far North, marked by the transpolar drift.

During the workshop, the teams had the unique opportunity to explore the entire building that once served as Fridtjof Nansen's home and now functions as a multidisciplinary research center focusing on geopolitical and environmental issues. They delved into the personal spaces of this historical figure, including his library, office, and garden. Moreover, engaging discussions with Bente Sommerstad provided insights into Nansen's significant contributions to advancing our understanding of oceanography, meteorology, the North Pole, and the impact of human activities on these regions. His research laid the foundation for numerous subsequent studies on polar regions.

This encounter facilitated the development and imagination of the scenography that will shape the theatrical production, weaving together Nansen's scientific legacy and the humanistic aspects of his exploration and advocacy for refugees.

BIOGRAPHY OF THE ARTISTS:

CAMILLE PANZA: STAGE DIRECTOR OF TOMBER DU MONDE

Born in 1989 in Metz, France, Camille Panza studied at the Conservatoire d'art dramatique de Nancy. She studied in Florence for a year as part of the ERASMUS program, which enabled her to obtain a degree in modern literature and art history at the University of Nancy. In Italy, in 2009, she took courses in commedia dell'arte and encountered the company Zaches teatro, with which she collaborated on dance laboratories. She appeared in Le pont de pierre (Il ponte di pietra) by Daniel Denis for the French-Italian festival Face à face, in Lo sguardo di Beckett produced by the Krypton company and directed by Giancarlo Cauteruccio, and in Der Untergang: la caduta del muro by Stefano Massini. She also participated in Le supplicanti d'Eschile in Siracusa organized by INDA (Institut National du Drame Antique) on the occasion of the 45th cycle of performances of ancient tragedies. In Brussels, she was assistant director on the show Weltanschauung by Clément Thirion and Gwen Berrou, produced at the Centre de recherches théâtrales de L'L. In November 2014, she obtained her master's degree in theatre and communication and production techniques from the Institut national supérieur des arts du spectacle et des techniques de diffusion (INSAS) in Brussels; her thesis was on the alternative production of a hybrid project.

In September 2015, she staged a performance, *Canaux, canons, charbon*, for FRAC Lorraine and was invited to direct a monologue for the *Portraits de territoires* in Metz en Lorraine, organized by Les Tréteaux de France.

In 2015, with Ersatz, she created the performance/installation *Jungle Space in America*, loosely based on H.P. Lovecraft's *The Dream-Quest of Unknown Kadath*. The installation was presented at the Halles de Schaerbeek in Brussels in October–November 2016 during the *Visions* festival and at the Halle Verrière in Meisenthal in May 2017 as part of *Pierres numériques*, an INTERREG project.

Camille directed *Quelques rêves oubliés*, an unpublished play by Oriza Hirata, launched at INSAS during an end-of-study practicum for which she received the Marie-Paule Godenne prize, which rewards young directing graduates in order to develop the project in a professional context. In 2016, the project was selected for a creative residency at the Chartreuse de Villeneuve-Lez-Avignon by the Comité mixte Chartreuse/Fédération Wallonie-Bruxelles. In April 2017, at the invitation of the playwright and the company Seinendan, the creative and production team continued to develop the show at the Kinosaki International Art Center (KIAC) for three weeks, with five performances at the Komaba Agora Theatre in Tokyo. The production was presented in Brussels at Le 140 in January 2018 and at the Théâtre de Liège during the *Emulation Festival* in March 2019, and was nominated for the *Belgian Critics' Prize for Best Discovery 2018*.

Les Halles de Schaerbeek offered Ersatz a collaboration with Hong Kong dancers Mao Wei and Tracy Wong in Brussels and at the Hong Kong Art Center. The original production of *The Blast of the Cave* was subsequently selected in April 2018 for the *Macau Arts Festival*.

Camille also collaborated with the Quebec company *Création Dans la Chambre* on a performance/installation for young audiences, *Au jardin des potiniers*, with a first research stage in Montréal at Théâtre Aux Écuries in December 2017 and at Montévidéo in Marseille in March 2018. The project's development continued in January 2019 at the Théâtre Nouvelle Génération in Lyon, where Camille participated in the *Le vivier* program, which supports emerging original projects.

LÉONARD CORNEVIN: LIGHT DESIGNER OF TOMBER DU MONDE

Born in 1990, he began his training at the Acting Studio in Lyon, where he familiarised himself with Stanislavsky's methods and acting in front of the camera, after taking a drama option at secondary school. He enrolled at INSAS in 2010 in the directing section, working on lighting, sound, photography, dramaturgy and set design. He presented a performance in February 2012 as part of *IMuseum Night Fever* in Brussels. In 2013, he produced a lighting design for the graduation show of the actors in the 2009-2013 class. This was followed by the first collective creation and performance of the Ersatz company (created in 2013) with the show *Basilic*. In June 2014, he designed the lighting for *Quelques rêves oubliés* by Oriza Hirata, directed by Camille Panza, and for *Pétrin*, directed by Noam Rzewski. He obtained his master's degree from INSAS

in Theatre and Communication and Production Techniques with a directing option in October 2014, with a dissertation on lighting design. Alongside Ersatz, he is an actor in La ville des zizis directed by Eline Schumacher, an actor and lighting designer in Silvio Palomo's creations, and an actor in Carnage directed by Clement Goethals. He also designed the lighting for Violence by Léa Drouet.

BIOGRAPHY OF THE EXPERT:

BENTE MURIEL SOMMERSTAD: ADMINISTRATOR OF THE FRIDTJOF NANSEN INSTITUTE (FNI)

UNITED NATIONS SUSTAINABLE DEVELOPMENT GOALS (SDGS) LINKED TO THE WORKSHOP

