



© Paulien Verheyen

# SEASON 23-24

ONLINE FROM JUNE 13 ON [NTGENT.BE](https://www.ntgent.be)

---

# NTGent

# From Dusk till Dawn – A season of common heroes

(by Milo Rau)

**A few years ago, I was walking through a park in Paris early in the morning. Suddenly, I stopped: a group of actors was performing a play by Shakespeare among the trees. As the sun rose, I watched. For the first time in my life, I understood every word of Shakespeare.**

Other people stopped, workers, pensioners and schoolchildren, and while we listened, the city woke up around us. All day long the experience echoed in me: the simple beauty of performing a classic for the people who just happened to be there. For the townspeople. For free, at dawn.

"Create your own classics" is the slogan under which NTGent has been sailing through Flemish and global waters since 2018. **A theatre by all for all, an activist artform that discovers the great mythical heroes and all the small, diverse stories of the 21st century, not only in books and on television, but in the neighbourhood and at the peripheries of our society.** Last season ended with *Antigone in the Amazon*, the appropriation and rewriting of the most famous Greek classic by the Brazilian Landless Workers Movement. For season 23-24, the last one I have the privilege of programming together with my wonderful colleagues, we present a program entirely dedicated to Greek myths. Who are the Cassandras, Heracles, Elektras, Oedipus' from today? **A season of common heroes - in every thinkable way.**

The season starts gloomily, as if it were at dusk: in the new production by the French star director **Gisèle Vienne**. A brother and a sister meet again 20 years after a terrible crime, as once Elektra and Orestes did in the Oresteia at the grave of their murdered father. House artist **Luanda Casella** then dedicates her new performance to the figure of Elektra. After her works on the format of the TEDTalk, the quiz and the videogame, Casella now focuses on the format of the talent show in ***Elektra Unbound***. Together with students from KASK – the "highly hip and queer Ghent conservatorium", as she writes - Luanda searches for the archetypes of classical dramas in the biographies of the performers. For the fifth part of our Histoire(s) du Théâtre series, **Tim Etchells**, the director of Forced Entertainment, elaborates his own, tragic version of how the stage is the world, titled ***How Goes The World Sir, Now?***

***Urbemans*** by Julie Mughunda, Yuni Mahieu and Farbod Fathinejadfard shows us the world of the modern Hermes: the tragic life of the bicycle couriers of Uber and Deliveroo, who deliver not the messages of gods and kings, but the goods of the big companies. And finally, ***Medea's Children*** shows, along the tragedy of the child-murderer Medea, the absurd and dark comedy of adult love relations through the eyes of children: a history of modern life, as brutal as it is poetic.

But the highlight awaits us at the end of the season: 32 tragedies, in 32 days, spread over 8 weeks, with 32 makers from Ghent, Flanders and the whole world. Theatre no longer takes place at night during the free **ALL GREEKS** festival, not in artificial light, but outside, at dawn, in all neighbourhoods of the city. Central to the event is a new production by our long-time artists in residence Action Zoo Humain: **Persians** by Aeschylus, the oldest surviving play in the world. **For an entire spring, Ghent becomes the Athens of the 21st century.** The utopia of a place where life, theatre and city become one: dramas, parties, discussion, lectures - with a cup of coffee and a croissant, of course.

But that's still not all. "Ghent is everywhere and everyone comes to Ghent" we proclaimed in 2018: while our productions tour the five continents as usual, countless guest artists will also present their latest works in our halls. From **Benjamin Abel Meirhaeghe** to **Needcompany**, from **Jetse Batelaan** to **Sarah Moeremans**, from **tgStan** to **Joeri Happel and Ali Can**, from **Dood Paard** to our new artists in residence **Ontroerend Goed**. And a guest curator will enrich our program: feminist writer and curator **Fleur Pierets** presents a series of "seers and seismographs" of a gender-responsive and nonbinary theatre practice. And finally, **Serdi Alici**, NTGent's house-beatboxer, develops his first solo, together with house artist Lara Staal – a manifesto of power and resistance.

**SEE YOU NEXT SEASON - FROM DUSK TILL DAWN!**

**MILO RAU & NTGENT**

---

**NTGent**

NTGent  
Sint Baafsplein 17  
B-9000 Gent  
[www.ntgent.be](http://www.ntgent.be)

Jonas Mayeur  
Press employee  
[jonas.mayeur@ntgent.be](mailto:jonas.mayeur@ntgent.be)  
+32 (0)498/620230

# HOW GOES THE WORLD SIR, NOW ? – HISTOIRE(S) DU THÉÂTRE V

**Tim Etchells & NTGent**

👤 CONCEPT & DIRECTION: [Tim Etchells](#)

👤 DRAMATURYE: Matthias Lilienthal

👤 PRODUCTION: NTGent

👤 CO-PRODUCTION: Tandem Scène Nationale, Wiener Festwochen

**PREMIERE: 16TH OF NOVEMBER 2023, NTGENT MINARD**

Remembered performances. Remembered scenes. Remembered agonies. Remembered joys. Remembered costumes. Remembered narratives. The sound of breathing and sighs in the half-light. Facing the audience, this audience here, and another audience – the dead and the living inexplicably combined. **The blurring of the real and the unreal, the past and the present, the stage and the auditorium, the actors and the spectators accumulated over years.** The space is restless, haunted, uneasy. There is music from another room or another world. Voices whisper. The eyes in the darkness stare back. Watching and being watched.

*How Goes The World, Sir, Now?*, Tim Etchells's contribution to the series [Histoire\(s\) du Théâtre](#), is based on a quotation from Shakespeare's Macbeth. **The performance summons the history of theatre as a restless, uneasy and absurd orgy** – breathing, whispering, yelling, watching and remembering in darkness – as the world beyond the stage vibrates in a state of perpetual and present uncertainty.

**Tim Etchells is a British artist and performer, born in 1962. He co-founded the company Forced Entertainment in 1984 and has been its artistic director ever since.** Etchells' work often explores themes such as language, communication, and the relationship between performer and audience. His performances have been presented on major stages and festivals worldwide.

Tim Etchells creates the fifth volume in the series *Histoire(s) du Théâtre* and follows in the footsteps of Milo Rau, Faustin Linyekula, Angélica Liddell and Miet Warlop

---

**NTGent**

NTGent  
Sint Baafsplein 17  
B-9000 Gent  
[www.ntgent.be](http://www.ntgent.be)

Jonas Mayeur  
Press employee  
[jonas.mayeur@ntgent.be](mailto:jonas.mayeur@ntgent.be)  
+32 (0)498/620230

# SERDI

## Lara Staal, Serdi Faki Alici, Jamila Channouf & NTGent

- 👤 CONCEPT & TEXT: [Serdi Faki Alici](#), Jamila Channouf & [Lara Staal](#)
- 👤 PERFORMANCE & MUSIC: Serdi Faki Alici
- 👤 DIRECTION: Lara Staal
- 👤 RESEARCH & COACHING: Jamila Channouf
- 👤 DRAMATURGICAL ADVICE: Benoit Vanraes
- 👤 PRODUCTION: NTGent

### GHENT PREMIERE: 28TH OF SEPTEMBER 2023, NTGENT MINNEMEERS

*"I hate the number six.  
There were six of us at home,  
my parents died the sixth month of the year  
when I was six..."*

SERDI tells the story of Serdi. A story about someone who has nothing makes his voice his home. As an orphan, moving from institution to institution and from school to juvenile detention, Serdi made himself a promise. He taught himself beatboxing. The acoustics of solitary confinement proved perfect for refining his technique. SERDI shows how a person's voice can become a weapon. **How a rootless life, threatening to slip away, suddenly regained its footing by disciplining the voice.** How the power of sound and composition finally made it possible to communicate with others.

The performance SERDI is not only a journey through a series of institutions, diverse forms of social injustice and violence, but also a place to end the endless search for love and affirmation. **Theatre as a place to engage with demons of the past and ghosts of the present.** A voice as a weapon that gets rid of the need to please once and for all.

*"I went to sleep and dreamt of theatre.  
I got up and dreamt of theatre.  
I was having a good time in theatre,  
finally being looked at and listened to."*

# ELEKTRA UNBOUND

## Luanda Casella & NTGent

- 👤 **CONCEPT & DIRECTION:** Luanda Casella
- 👤 **CHOREOGRAPHY:** Lucius Romeo-Fromm
- 👤 **CAST:** Luanda Casella, Bavo Buys, Sjoerd Koolma, Emma van Ammel, Abigail Gypens, Lucius Romeo-Fromm
- 👤 **DRAMATURGY:** Joline Vermeulen
- 👤 **PRODUCTION:** NTGent
- 👤 **CO-PRODUCTION:** DE SINGEL, HAU (Hebbel Am Ufer)

### PREMIERE: 18TH OF JANUARY 2024, NTGENT SCHOUWBURG


After the TED Talk in *Short of Lying*, the quiz in *KillJoy Quiz* and the videogame in *Ferox Tempus*, Luanda Casella once again uses a popular format for her newest piece: *Elektra Unbound*. **This time she enters the world of the audition/talent show to question our 'talent' for gender roles.** Together with four recently graduated theatre makers, she navigates feminist and queer discourse.

The fictitious audition is directed by an insane old actress who calls herself Cassandra. She believes she knows everything that is about to happen. (And many things do happen.) However, despite this supernatural talent, Cassandra is highly unpredictable, making the life of her assistant, a living hell. **The auditions held are underlined by psychological dramas in the lives of the actors.** They are all theatre students from a hip (and highly queer) Conservatorium. They madly study their characters, searching for 'contemporary archetypes of tragic figures' on TikTok.

A NEW, COMICAL SHOW BY HOUSE DIRECTOR  
LUANDA CASELLA

# UBERMENS

Julie Mughunda, Farbod Fathinejad, Yuni Mahieu  
& Joost Maaskamp / NTGent

 **CONCEPT & CAST:** Julie Mughunda, Farbod Fathinejadfard,  
Yunie Mahieu en Joost Maaskant

 **CINEMATOGRAPHY:** Yuni Mahieu

 **DRAMATURGY:** Matthias Velle

 **PRODUCTION** NTGent

 **CO-PRODUCTION:** Victoria Deluxe, Unie der Zorgelozen

**PREMIERE: 22ND OF MARCH 2024, NTGENT MINNEMEERS**

In *UBERMENS*, theatre makers dive into the world of meal couriers and the on-demand economy, spotlighting the experiences of both couriers and consumers, and asking the question: **What if your boss is an app or algorithm?**

Is a job as a (bicycle) courier for Uber or Deliveroo a low-threshold and flexible job for people struggling to enter the labour market? Or is it a modern form of slavery without labour rights or social security? Theatre makers Julie Mughunda Farbod Fathinejadfard, Yuni Mahieu en Joost Maaskant get on the saddle themselves. For their first ever NTGent-production they investigate what it means to survive in the on-demand economy.

To what extent do we use services and products for which somewhere in the world someone is underpaid? What is the route of our products, our food? **We all live on the same planet, but in different realities.** We will cycle, deliver, consume a lot.

BECAUSE, WHAT IF YOUR BOSS IS AN APP OR ALGORITHM?

---

NTGent

NTGent  
Sint Baafsplein 17  
B-9000 Gent  
[www.ntgent.be](http://www.ntgent.be)

Jonas Mayeur  
Press employee  
[jonas.mayeur@ntgent.be](mailto:jonas.mayeur@ntgent.be)  
+32 (0)498/620230



# MEDEA'S CHILDREN

Milo Rau & NTGent

- 👤 CONCEPT & DIRECTION: [Milo Rau](#)
- 👤 PERFORMANCE COACH & CAST: [Peter Seynaeve](#) & children
- 👤 DRAMATURGY: Kaatje De Geest
- 👤 PRODUCTION: NTGent
- 👤 CO-PRODUCTION (I.A.): Wiener Festwochen, ITA - Internationaal Theater Amsterdam, Tandem – Scène Nationale (Arras Douai)

**PREMIER: 11TH OF APRIL 2024, NTGENT SCHOUWBURG**

With *Medea's Children*, Milo Rau takes a new, deep look at the role of children in theatre. A real criminal case is the starting point: the case of a mother who, in total despair after a separation, decides to kill her children and take her own life - but she survives. This modern tragedy is interweaved with the classical tragedy Medea, the most infamous case of relationship conflict and infanticide in Western literature.

**A group of children take this bloody crime case and the perhaps darkest origin narrative of European culture as an opportunity to reflect on themselves:** on family history, first love and first encounters with death, on desires for the future and fears of the end of the world that haunts us all. How does a child deal with the divorce of its parents? With injustice, the breaking of friendships, the pressure at school? How do they deal with the radical power of Medea – with tragedy in general?

The children, condemned to silence in the classical tragedies, finally have their say this time around. ***Medea's Children*: the absurd and blood-drenched tragedies of adult life seen through the eyes of children.**

A SMALL HISTORY OF THEATRE AND A SCHOOL OF LIFE  
AS CRUEL AS IT IS POETIC

---

NTGent

NTGent  
Sint Baafsplein 17  
B-9000 Gent  
[www.ntgent.be](http://www.ntgent.be)

Jonas Mayeur  
Press employee  
[jonas.mayeur@ntgent.be](mailto:jonas.mayeur@ntgent.be)  
+32 (0)498/620230



# ALL GREEKS

NTGent & partners

**MAY AND JUNE 2024, IN FOUR NEIGHBOURHOODS IN GHENT**

Imagine: you are walking through the waking streets of Ghent early in the morning. Suddenly, in a forlorn spot, a colourful choir appears and cheerfully sings to you. It sings about how humans are both wonderful and violent, about pushing boundaries and our finitude. You close your eyes and listen intently. The choir leader comes up to you and offers you a cup of coffee and a piece of baklava.

This is the beginning of *ALL GREEKS*, the city festival by NTGent and many partners.

**Every festival day, a brand new Greek tragedy is born at dawn in the open air, as a recurring ritual for and by the city.** Various groups from Ghent and beyond will focus on specific tragedies, from various artistic and social perspectives. All 32 remaining tragedies will be shown in 4 districts of Ghent in May and June 2024.

*ALL GREEKS* offers an inclusive, super-diverse, and utopian public space in which we hold up a mirror to the city and society. Classic stories are interwoven with today's diverse Ghent. The contradictions from Greek tragedy still resonate, such as reason and intoxication, own and foreign, democracy and autocracy. The tragedies challenge participants to invent hopeful stories for today, new myths that reach beyond tragedy. **Together, we build a different, post-capitalist future.**

WELCOME TO ALL GREEKS, THE UNMISSABLE  
CITY FESTIVAL FILLED WITH CULTURAL FIREWORKS

---

NTGent

NTGent  
Sint Baafsplein 17  
B-9000 Gent  
[www.ntgent.be](http://www.ntgent.be)

Jonas Mayeur  
Press employee  
[jonas.mayeur@ntgent.be](mailto:jonas.mayeur@ntgent.be)  
+32 (0)498/620230

# THE TEN AXIOMS OF ALL GREEKS

## 32 TRAGEDIES

NTGent and numerous partners intend to tackle all 32 of the surviving Greek tragedies, including the outlier *Rhesos* (by an anonymous, obscure author).

## 32 PERFORMANCES

What is probably the most comprehensive festival of classical tragedy since Sophocles & co. will be held in May and June 2024. Four different tragedies will be performed every week. 8 weeks × 4 tragedies = 32 performances.

## A MORNING RITUAL

The pieces are performed somewhere between dawn and brunch time, as a morning ritual for a gently awakening city. The festival's motto (freely paraphrasing Aristotle) is: first art, then philosophy, and work only after that.

## IN THE OPEN AIR

The places where the tragedies are performed are in the open air, in public spaces, and in 4 different neighbourhoods of Ghent. Every 2 weeks, the festival caravan will travel to a different district in the city.

## NIE NEUTE, NIE PLEUJE

Sunshine or cloudburst, the show will go on, under the motto of Ghent *nie neute, nie pleuje* (don't grumble, don't give in). If necessary, NTGent will find a location that offers shelter from the wind and rain.

## ARTISTIC FREE REIN

The 32 partners have artistic free rein. They may opt for a classic adaptation or a monologue, or equally for a ceremony, debate, guerrilla campaign with a political flavour, lecture, rave party, ritual, video installation, and so on.

## THE MODERN POLIS

All the tragedies are guest productions of NTGent, so the Ghent Manifesto does not apply. As such, a monolingual, staged reading of a play, exclusively by professional actors, is a possibility. However, NTGent does encourage the greatest possible diversity and inclusivity, in terms of both artistic approach and the participants in the city festival. As many groups and neighbourhoods as possible in the modern polis of Ghent will be represented.

## INTERPRETATIONS

Some plays by NTGent and its urban partners will also be performed during the regular season and in the evening programme. These productions are asked to share at least an excerpt or interpretation (say a version without scenery, a debate or staged reading) with the festival audience in the open air in the morning.

### JUST AS THE ANCIENT GREEKS

NTGent is the curator and organiser of the festival but will not take on the artistic directorship and production of all the tragedies. Each partner will do their share of this. As for technical support; everyone will manage without sound amplifiers and stage lightning just as the ancient Greeks did. Neither will there be any particular scenography, unless a partner chooses to provide it themselves.

### THE PERFORMANCES ARE FREE

ALL GREEKS is a festival *for* the city, *in* the city and *by* the city. It reminds us how central theatre was to the democracy of ancient Athens. And how central art can still be in the city, in society and in everyone's life today.

FOR AN ENTIRE SPRING, GHENT WILL BE  
THE ATHENS OF THE 21<sup>ST</sup> CENTURY



credit: Paulien Verheyen

---

NTGent

NTGent  
Sint Baafsplein 17  
B-9000 Gent  
[www.ntgent.be](http://www.ntgent.be)

Jonas Mayeur  
Press employee  
[jonas.mayeur@ntgent.be](mailto:jonas.mayeur@ntgent.be)  
+32 (0)498/620230

# PERSIANS

Action Zoo Humain & NTGent

👤 CONCEPT & DIRECTION: [Chokri Ben Chikha](#)

👤 PRODUCTION: NTGent

**PREMIERE: 19TH OF JUNE 2024, NTGENT MINNEMEERS**

In this multidisciplinary theatre performance, theatre maker Chokri Ben Chikha explores the relevance of reinterpreting Greek tragedies. He does this through a theatre play that marks the starting point of the Western canon: *The Persians*. Did tragedy writer Aeschylus (who himself fought the Persians) look at them with empathy, or did he just orientalise them? Ben Chikha investigates how artists adopt an empathetic artistic stance within contemporary conflicts.

**In this version of *The Persians*, Ben Chikha has therefore decided to work with four exceptional artists from four different conflict zones.** Presenting them with this age-old text questions its performance in 'their' conflict zone, the boundary between art and reality, empathy and opportunism. Do the artists succeed in reinterpreting the conflict in which they grew up through the lens of this Western tragedy? Or is Ben Chikha's role as a 'socially engaged' artist and his projection of the Western canon gratuitous and egotistical? Is it empathy or Orientalism? What role might there still be for this play in the context of contemporary conflicts? Does the play have universal value?

**Since its beginnings, Action Zoo Humain and Chokri Ben Chikha have been bringing Western cultural heritage into contact with new stories.** Think of *De leeuw van Vlaanderen*, or the recent *Flemish Primitives*. With *Persians*, Action Zoo Humain continues this tradition and breaks open the thinking around heritage and the Western canon again in an innovative and inclusive way.

Is it empathy or Orientalism?

---

NTGent

NTGent  
Sint Baafsplein 17  
B-9000 Gent  
[www.ntgent.be](http://www.ntgent.be)

Jonas Mayeur  
Press employee  
[jonas.mayeur@ntgent.be](mailto:jonas.mayeur@ntgent.be)  
+32 (0)498/620230

## BUT ALSO:

👤 NTGent is a house that creates, produces and tours, but also a city theatre that brings dozens of guest performances from Belgium and beyond to Ghent every season. Traditionally, the **guest programme** for season 23-24 is a mix of (new) work by established creators and emerging talent. Among them:

- ✓ *The Last Generation, or the 120 Days of Sodom* - Milo Rau & Théâtre de Liège
- ✓ *WUNDERBAUM speelt LIVE (online gaat het mis)* - Wunderbaum
- ✓ *ENSEMBLE PIECE EXHUME BURIED CRIES BEAUTY LOVE REANIMATE THE DEAD* - Khadija El Kharraz Alami
- ✓ *Women in Troy, as Told by Our Mothers* - Tiago Rodrigues & Dood Paard
- ✓ *Extra Life* - Gisèle Vienne
- ✓ *Shelly Shonk Fiffit (wt)* - Benjamin Abel Meirhaege & Toneelhuis
- ✓ ...

👤 Successful NTGent performances from past seasons we are pleased to offer again. In season 23-24, these are the **reprises**:

- ✓ *Antigone in the Amazon* - Milo Rau & NTGent
- ✓ *Great Apes of the West Coast* - Princess Isatu Hassan Bangura & NTGent
- ✓ *The Interrogation* - Édouard Louis & Milo Rau / NTGent & IIPM
- ✓ *Flemish Primitives* - Chokri Ben Chikha / Action Zoo Humain & NTGent
- ✓ *Gruis / Aan de twijfel* - Jesse Vandamme / Werktoneel & NTGent
- ✓ *Short of Lying* - Luanda Casella & NTGent
- ✓ *Testament van een journalist* - Chokri Ben Chikha / Action Zoo Humain & NTGent

👤 On the 3<sup>rd</sup> of May 2024, *Time quarks all over the place*, the brand new performance by **Ontroerend Goed** - recently appointed artist in residence at NTGent - will premiere at NTGent Schouwburg.

👤 For the second season in a row, NTGent invites a guest curator under the name **Fingerprints** to leave his/her/their fingerprints on our programming. Each time, NTGent asks someone to choose performances based on his/her own expertise around themes that the city theatre wants to embed in its activities. After Leni Van Goidsenhoven and Alexia Leysen, author, artist and activist **Fleur Pierets** puts female queer creators in the spotlight during season 23-24.

👤 Also this season, NTGent is investing in [the Theatre Tablet](#) to make its own productions maximally integrally accessible. Thanks to the tablet, we provide blind, visually impaired, deaf, hard of hearing and non-native speakers with the best possible theatre experience.

👤 NTGent is fully looking for **a new artistic director** (v/x/m or several persons). After the publication of the [Open Call](#) at the beginning of May, a jury consisting of members of the Artistic Advisory Board, three externals and three NTGent staff members will select a maximum of three candidates in June. The announcement of Milo Rau's successor(s) is scheduled for the 14<sup>th</sup> of July 2023.

👤 Despite inflation and increased energy and personnel costs, NTGent is keeping its ticket prices in season 23-24 the same as in past seasons. Moreover, visitors can benefit from hefty discounts thanks to NTGent's **new and expanded range of subscriptions**.

👤 Besides the traditional **volume discounts** (from 4 performances onwards), NTGent is introducing **three thematic subscriptions** (*The Greeks*, *Queer & Now*, and *Young & New*). The **CLUB XL subscription** remains (all performances at 360 euro) and is joined by the **YOUNG XL subscription**. For 199 euro, people under 30 have access to all performances and enjoy a bunch of extra benefits:

- ✓ *Young XL on tour*: Once every season, members get the chance to travel to an international venue to see a NTGent performance abroad.
- ✓ Invitations to parties and nightlife events.
- ✓ An overstuffed goodie bag.
- ✓ Access to an exclusive Whatsapp group in which offers and special events are announced.
- ✓ A meeting with the artistic team.
- ✓ Invitations to activities from the public engagement offer such as guided tours, open rehearsals and follow-up talks