

LA CHARGE DU RHINOCÉROS



COOPÉRATION ARTISTIQUE - PRODUCTION & DIFFUSION DE SPECTACLES

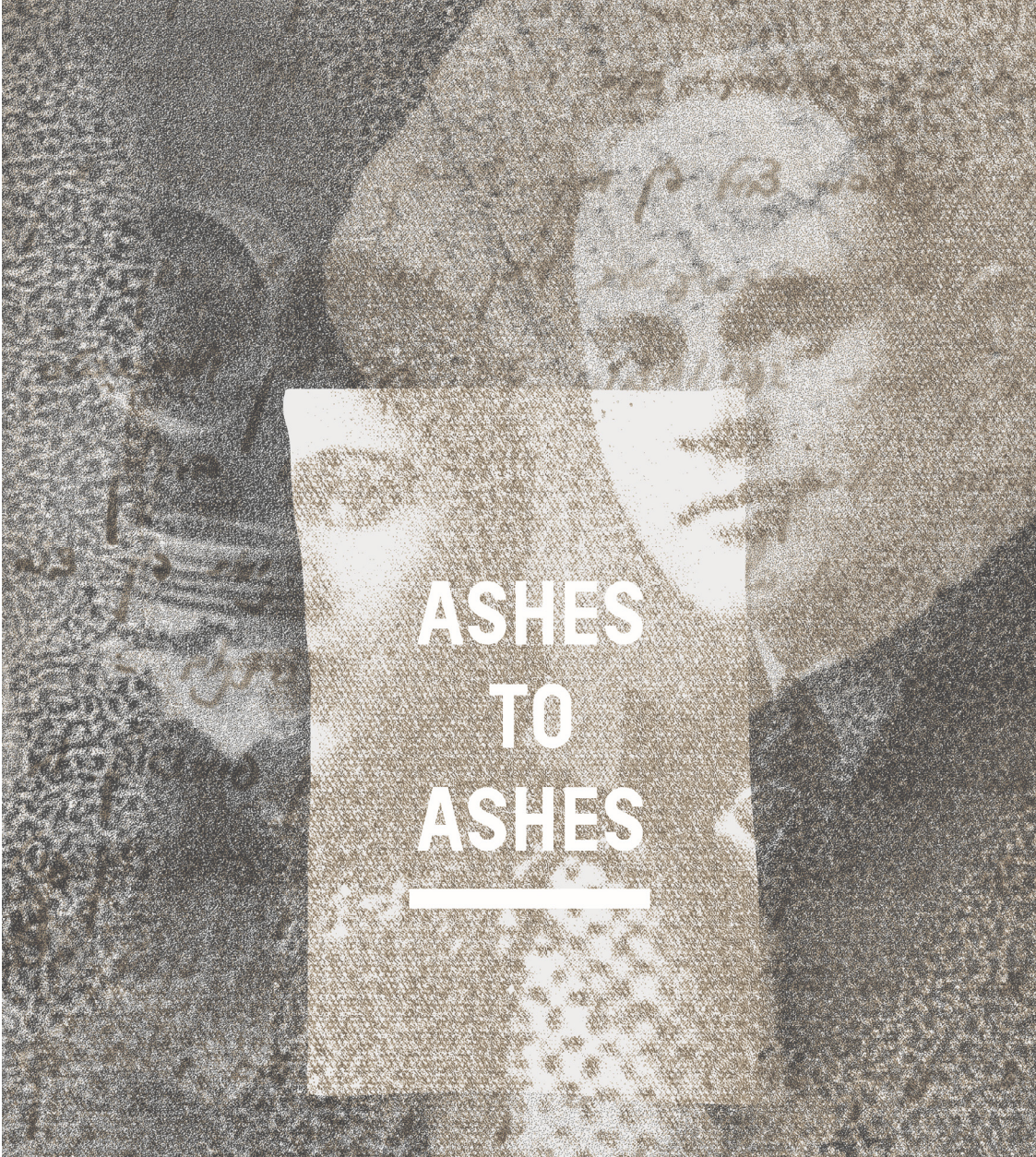
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Based on the testimony of Zalmen Gradowski, *Écrits I et II - Témoignage d'un Sonderkommando d'Auschwitz*
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With Gil Mortio, Simon Wauters **Adaptation** Agnès Limbos, Simon Wauters **Production** Agnès Limbos **Music** Gil
Mortio **Lighting and technical** Loïc Scuttenaire Stage design Mathieu Lautrédoux, Sophie Boury, Nicolas Stevens
Creation Simon Wauters, Who is Who Collectif **Executive production and distribution** La Charge du Rhinocéros
Coproduction Théâtre de Liège, La Charge du Rhinocéros, Pierre de Lune **Support** Centre Culturel du Brabant
Wallon, Centre Culturel de Braine-l'Alleud, SABAM, SACD, La Compagnie Gare Centrale, Quai 41, Philippe
Mesnard, Valentin Wauters, Fondation Auschwitz **With the help of** La Fédération Wallonie-Bruxelles / Service
Théâtre, Province du Brabant Wallon. **With the support of** du Club des Entreprises partenaires du Théâtre de
Liège



"If one day, dear reader, you want to understand, you want to know our "I", immerse yourself in these lines, you can make an image of us there at that time (...) and you will understand why we were so and not otherwise."

The Author

Born in Poland, Zalmen Gradowski was 31-years-old when he, and his family, were deported to Auschwitz-Birkenau. Forcibly conscripted into the Sonderkommandos, he was forced to participate in the "final solution", from the internees' arrival to the burial of their ashes. Up until his assassination, Zalmen Gradowski was possessed by an irresistible urge to write. He would bear witness to what he and his brothers saw and went through, so that we can mourn them, know them, and so that these crimes do not go unpunished. In order to do this, he took the risk of sealing his three manuscripts in heavy containers and burying them under the ashes, in the hope that they would be found. The original piece of writing behind this show is one man's cry, excavated from the deepest part of the pit.

Note of Intent

Simon Wauters

Zalmen Gradowski regularly repeats that he writes so that we know, so that we do not forget, so that it was not all in vain, so that amnesia and ignorance will never again take his brothers and sisters.

Essentially, he does not write for himself, although it is an act that brings him some comfort in the hell in which he finds himself. He writes for those who follow, for those who will not want to believe and cannot imagine the tragedy of these beings, abandoned by humanity.

Through this act, this act of resistance, he tries to warn us of the danger and the beauty of humanity. It is a warning about the tragic ambivalence of man, who was, is, and always will be, in turn both executioner and victim of his own humanity. This is the very concept behind the "Grey Zone", the cornerstone of our research.

Moreover, it is striking to discover the undeniable literary qualities of Zalmen Gradowski's manuscripts. He testifies to this hell with a real literary talent, a quality of writing, a poetic richness and psychological sensitivity that are almost inconceivable given the conditions in which he is writing.

With Agnès Limbos's invaluable cooperation, we have created a stage adaptation made of clay, music, and words; all of which allow us to give a nuanced, polymorphous, and lucid voice to those left to their fate, condemned as much by their peers as by their executioners.



"No-one will believe it...Everything that is written here, I have lived myself, in person, throughout these sixteen months of work, and all my accumulated distress, the pain by which I am paralyzed, my atrocious sufferings, I have only been able to express it all through mere writing."

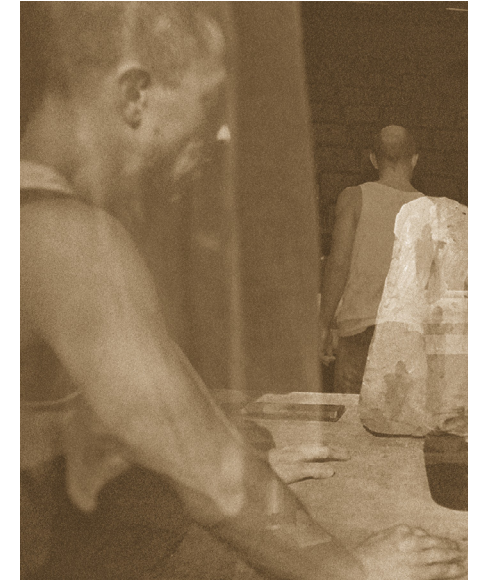
Simon Wauters

Creator and actor

Simon Wauters graduated from the IAD in 2006 and thinks of the theatre as an enormous set of communicating vessels. He strives to be influenced by as many different forms of the art as possible, all these forms feeding and contributing to each other.

He is convinced that he performs far better for adults since he began to perform for young audiences; that his experience in visual theatre was enhanced by the first alexandrine to come out of his mouth; that street theatre brings something to the stage.

In other words, he is a conscientious craftsman at the service of a fundamentally multifaceted artform. It is perhaps for this reason that he has had the opportunity of working with Thibaut Neve, Philippe Sireuil, Michel Kacenenbogen, Pascal Crochet, Carlo Boso, Yves Claessens, Jasmina Douieb, Daniel Hanssens, Pierre Richards, Patrice Mincke, Les Bonimmenteurs, Jean Michel Frère, Gwen Aduh, Jerome Poncin and now... Agnès Limbos !



"Not you – it is not you who is concerned, you do not have to worry yet, for the moment we only "call" the "other". And you, you forget that this other is your brother, your wife, your child, your parents, all the family you have left in the world."

Agnès Limbos

Invaluable contributor

Since 1984, when the Compagnie Gare Centrale was founded, Agnès Limbos has created 14 new and original shows, each developing her artistic research into object theatre and the performer as manipulator. Passionate about theatre, discovering miniature toys in soap boxes, and contemplating the trees and the sky; she spent part of her childhood in Africa, before going on to study political and philosophical sciences. Preferring the open road to university benches, she began a personal journey that led her to the International School Mime Movement Theatre Jacques Lecoq in Paris from 1977 to 1979, in Mexico from 1980 to 1982, and to the creation of the Compagnie Gare Centrale in Brussels in 1984.

Through her shows and collaborations, Agnès Limbos strives to create quality popular theatre, full of feeling, starting from a magical/real, tragic/comic contradictory understanding of the universe, from the power of instinct, and from the search for an ever-evolving visual and body language. In short, to create entertaining, moving, and fun live performance art. She works as a writer, actor, director, and helps young artists in their artistic process. Her shows have distinguished themselves in numerous theatre festivals and have been performed in more than 25 countries.

"Each of us knows that a terrible evil is at work, an evil of which we ourselves are accomplices."