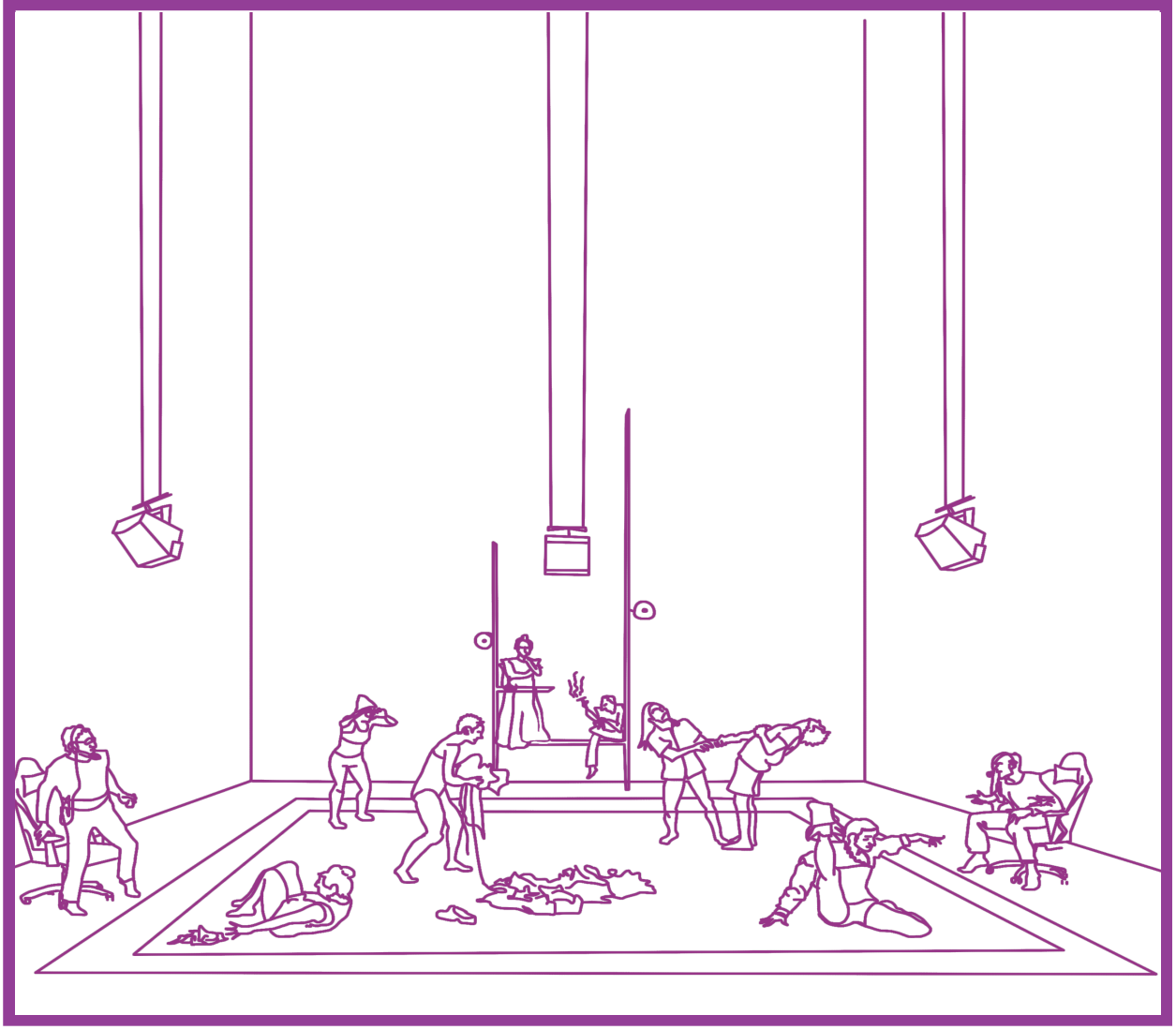
THE RING OF KATHARSY

Alice Laloy
2024 premiere



LA COMPAGNIE S'APPELLE REVIENS

THE RING OF KATHARSY

Concept and text
Alice Laloy

Cast - acrobats and dancers
Coralie Arnoult, Lucille Chalopin, Alberto Diaz, Camille Guillaume, Dominique Joannon, Nilda Martinez, Maxime Steffan

Singers
Marion Tassou, Antoine Mermet, Antoine Maitrias

Choreography adviser
Stéphanie Chêne

Assistant director
Stéphanie Farison

Music
Csaba Palotaï

Sound manager
Géraldine Foucault

Lighting designer
César Godefroy

Scenography
Jane Joyet

Props and assorted objects
Antonin Bouvret

Costume design
Alice Laloy, Maya-Lune Thieblemont & Anne Yarmola

General manager
Sylvain Liagre

Artistic project coordinator
Joanna Cochet

Production
Gabrielle Dupas

Administrator
Céline Amadis

Communication and press relations
Manon Rouquet

Produced by
La Compagnie s'Appelle Reviens

Coproduced by
T2G – CDN de Gennevilliers, Théâtre de L'Union – CDN du Limousin, Théâtre National populaire – CDN de Villeurbanne, Festival d'Automne à Paris, Théâtre National de Strasbourg, La Comédie de Clermont-Ferrand Scène Nationale, ThéâtredelaCité – CDN Toulouse Occitanie, Marionnettissimo, Théâtre d'Orléans, Scène Nationale et Le Bateau Feu – Scène nationale Dunkerque, Théâtre Nouvelle Génération - CDN de Lyon

Produced with the backing of the Ministère de la Culture
The company receives funding from the DRAC Hauts-de-France, the Région Hauts-de-France and the Communauté Urbaine de Dunkerque.

2024 Premiere	From the age of fifteen	1h30

THE RING OF KATHARSY

" ... and so we look for the truth to emerge in due time.
Do away with the real tree, do away with the reality of delivery,
do away with the reality of action, and you tend towards
the doing away with the actor. This is what must come to pass in time,
and I like to see the managers supporting the idea already.
Do away with the actor and you do away with the means
by which a debased stage-realism is produced and flourishes.
No longer would there be a living figure to confuse us
into connecting actuality and art; no longer a living figure
in which the weakness and tremors of the flesh were perceptible.
The actor must go, and in his place comes the
nanimate figure — the Über-marionette we may call him,
until he has won for himself a better name. "

Edward G. Craig, *On the Art of the Theatre*, 1908

" We see that in the organic world, as thought grows dimmer
and weaker, grace emerges more brilliantly and decisively (...)
Grace appears most purely in that human form which either
has no consciousness or an infinite consciousness.
That is, in the puppet or in the god. "

Heinrich Kleist, *On the Marionette Theatre*, 1810

LETTER OF INTENT

This production proceeds from an accumulation of experiences, extrapolations and feelings that in turn generated questionings and persistent wishes. Taken all together they formed an echo chamber out of which grew a corpus of thought and scenic hypotheses: the point of departure.

Let me begin by saying that this writing is a continuation of the research I have been doing on the human puppet since *Batailles* (2012), *Death Breath Orchestra* (2020), *Pinocchio(s)*, and *Pinocchio(live)* (2019-2023). Originally there was the desire to do "upstream work" using my experiences with the bodily and sonic qualities of these hybrid part human part puppet beings. There was continuity in the experiment I decided to conduct with actors and actresses, some of whom invested a figure corporally while others were solely concerned with voice. Far from me however the temptation to claim that my experiment was, in and of itself, revolutionary: in a way, what I invented was simply a variation on dubbing... However, my research aimed at more than simply creating an illusion or an effect; and the experience led me down a path that in turn opened onto others.

There was also the desire to investigate a theme inherent to the puppet and which I had not yet confronted head on: manipulation. For within the puppet resides the mechanism of the power struggle, the false truth and the true falsity of manipulation. I wanted through writing to explore this fundamental aspect of the puppet. Extrapolating, rebounding metaphorically I juxtapose the relationship between manipulator and puppet and the relationship between author and character. To pursue the metaphor, I see a similarity in the director-to-actor connection. This vision in turn leads me to the idea that the theatrical figure is a surface of projection through which the audience experiences emotion vicariously.

The renewed desire to write something set in a dystopian context led me to transpose the puppet into an avatar while blending the catharsis that theatre can induce with the catharsis of video games. This play draws its inspiration directly from games and more specifically video games. The concept sprang from the dialogue necessary to turn the frame of an imagined game into a viable stage design. Video games are fundamental to the concept of the writing. They are also a poetic filter through which might flourish a visual, sonic, atmospheric language, a structure, characters.

More precisely, the play offers up a mirror image of our society, the game following a precisely defined and orchestrated system with its own hierarchical order and organization; a pyramid structure the parameters of which evolve while its basic functions remain stable. This brings momentum to the play, a driving force of form, rhythm, and dramatic tension. Whether on a screen or onstage, the game is a vector of action and is in effect a gaming mechanism.

Much like video games, the programming behind this parallel world follows a simplified order in the sense that it affords the player the possibility of choosing without plunging him or her in psychological chasms. The Ring of Katharsy is the theatre of action and reaction.

Seen through the prism of gaming and extrapolation, the monstrous side of society is here exposed: consumerism, hyper-competitiveness, hyper advertising, bullying, restrictions on freedom. This aspect of the world becomes a source of inspiration; while defining the rules of the game, it produces mechanisms and surprises. To play at playing at society like the Sims but in a monstrous, cruel, absurd, funny way — the better to encourage the audience to adopt a critical viewpoint. To conclude, games are a means rather than the end itself: the means to a revolution.

Alice Laloy

CALENDAR

Provisional calendar

SCENOGRAPHY / COSTUMES / SOUND

RESEARCH on PROTOTYPES & CONSTRUCTION / Props and costumes:
March 13-31 2023 : Le Bercail Dunkerque
June-July 2023 : Théâtre National de Strasbourg Workshop

CONSTRUCTION AND COMPLETION
September 2023-March 2024 : Théâtre National de Strasbourg Workshop

REHEARSALS / ACTING RESIDENCIES

RESEARCH RESIDENCY
June 19-June 30, 2023 : Le Bercail Dunkerque
November 13-24, 2023 : Le Bercail Dunkerque
January 22-26, 2024 : Le Bercail Dunkerque

WRITING AND PERFORMANCE
March 11-23, 2024 : Le Bercail Dunkerque
April 8-12, 2024 : Le Bercail Dunkerque
June 17-July 6, 2024 : Le Bercail Dunkerque
September 16-October 6, 2024 : Théâtre National Populaire de Villeurbanne

PREMIERE & TOURING SCHEDULE

October 9-19, 2024 : Premiere at the Théâtre National Populaire de Villeurbanne
November 20-29, 2024 : Théâtre National de Strasbourg
December 2024 : T2G-CDN Gennevilliers, Festival d'Automne
2024/2025 season (in progress) : Théâtre de l'Union CDN du Limousin, Comédie de Clermont-Ferrand, ThéâtredelaCité Toulouse, Scène Nationale Orléans, le Bateau Feu Dunkerque, Théâtre Nouvelle Génération — CDN de Lyon

SYNOPSIS

The Ring of Katharsy invites the audience to watch a tournament the rules of which are similar to those of video games. In this system two players face off for four cutthroat games. The encounter takes place on the ring via the players' flesh and blood avatars. They direct them, they give them orders or else become one with them by lending them their voice.

Above the game-playing surface is suspended a wire screen to which objects (clothes, a table and chairs, a television, a washing machine, etcetera...) are attached. At the beginning of each game one or several objects fall to the ring, stoking the covetousness of the players and thus setting the game in motion. The four games in question — Black Friday, Enjoy your meal, TV Session and Following Day — reflect a manipulation-, consumption-, and competition-based society.

As a prelude, the tournament begins with prep time during which the game (gameplay) is presented. As the tournament progresses, the games become increasingly cruel, the players increasingly violent, commands and insults and fly, and beleaguered avatars become ferocious.

After the ferocity of the games, during intermissions the Bouncer rids the ring of the inert bodies of deactivated avatars and tidies up. The goal of these interludes is to allow players and audience alike to take a break in the action.

Finally, theatre gets involved in the last game, upending competition through a revolt of the avatars. The momentum shifts, as does the stage by taking on the color of a new order. The idea is not necessarily to make improvements. The ending is a kind of warning rather than a moral.

"Video games are in continuous dialogue with the 'real' world;
they exchange principles, data, representations.
They also share an inhabitant: the player (...) The inherent principles
of the game (competition, values, conception of space...)
structure the 'gamespace' that transforms the world into
an 'imperfect copy of the game.'"

McKenzie Wark *Gamer Theory* (2019)

GRAY MONOCHROME AND ITS REVERSAL

Inspired by the work of **Hans Op de Beck**, the scenography is gray monochrome. Humans (the avatars, Katharsy, the Bouncer) and props are monochromatic, mineral gray. In fact, only the gamers are not painted: they are like two visitors in a space that is not entirely theirs. They are imported.

During the final reversal, embodied by the avatar revolution, the scenic enterprise is in large part borne by the plasticity of the writing: at that moment, the monochromatic gray environment is overturned. In one sequence angry avatars tear apart and vandalize each object present in the ring in order to empty it of its essential matter. The objects (armchair, cushions, quilt cover, footstool, washing machine, trashcans) then empty themselves of the thousands of balls of purple felt they were filled with, and melt onto the ring in a contamination of purple. Plastically speaking, the stage then almost starts resembling the bi-chromatic world of the photographs of **Sandy Skoglund**.

MECHANICS AND SCENOGRAPHY-MACHINE AND THE OBJECTS

In addition to lending an architecture to the space, the game is a machine to be played rhythmically and in terms of feeling. The stage is composed of different spaces:

— The ring (6m x 6m) is bounded by a square traced at the beginning of the show and that can be erased as many times as necessary. This is where the games take place and where the avatars face off.
— Suspended six meters in the air, the wire screen (6m x 6m) hangs over the ring. Stuck to the screen by electromagnets are two dozen objects that fall at the beginning of each game and become coveted prizes. As the tournament progresses, they accumulate on the ring and become obstacles and tools for the avatars.
— The players stand on opposite sides of the ring: stage left and right. Their spaces face off as in a duel and unlike the space of the ring, they remain unruffled as the games progress.
— The space of Katharsy and of the Bouncer is a frontal space far from the ring. It is the space where fallen objects are manipulated by Katharsy. Two screens flanking this space bear informative indications about the game (timing, duration, score, scoop).

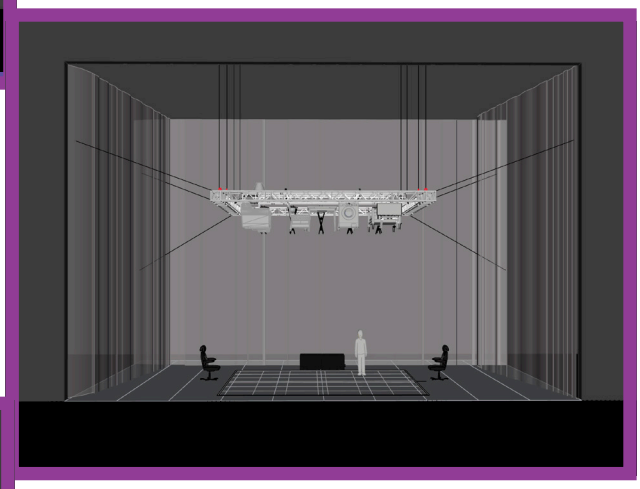
HANS OP DE BECK

SANDY SKOGLUND

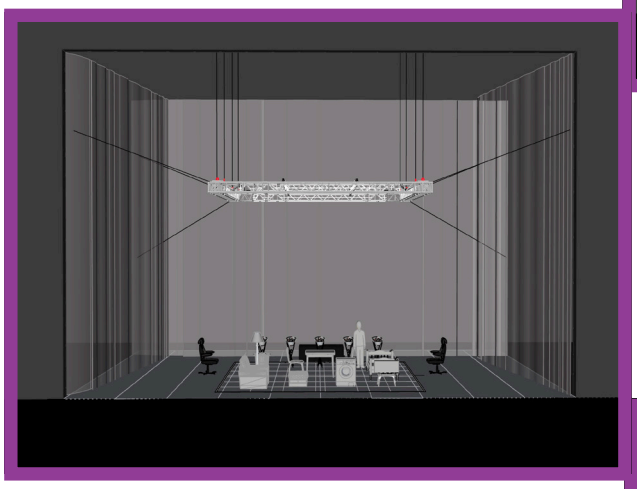
SCENOGRAPHY

Wire screen in low position

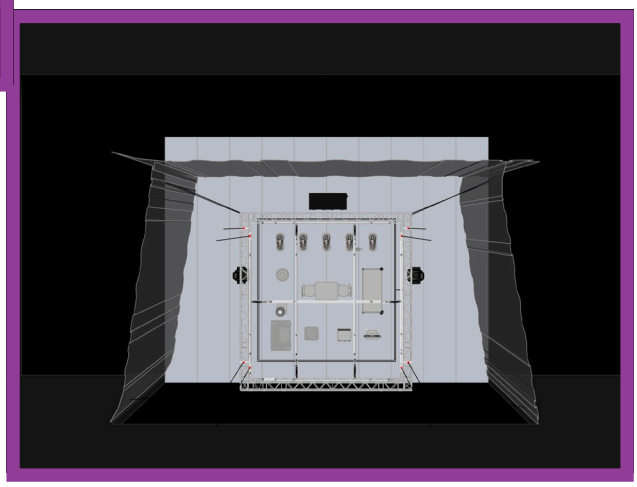
Wire screen in high position



Objects released on the ring



View from above



LA CIE S'APPELLE REVIENS

ALICE LALOY Author, artistic director

Alice Laloy graduated with the 32nd promotion (1998/2001) of the National School of Theatre of Strasbourg (scenography & costume design). She founded the theatre company "S'Appelle Reviens" in January 2002 with the aim of developing her personal research alongside her scenographic and costume design work.

Between 2002 an 2008, Alice Laloy worked alongside a number of theatre and opera directors including Lukas Hemleb, Catherine Anne, Michèlle Foucher, Jean-Pierre Vincent, Yannick Jaulin and Emmanuelle Cordoliani. From 2009 to 2011, the theatre company held a 3 year artistic residency at the TJP- CDN (Theatre for Young Audiences Department - National Dramatic Arts Centre) of Alsace. Following this period, Alice Laloy devoted her work entirely to developing her research within her theatre company.

In 2009 she won a Molière award for the best production for young audiences, for her creation ***86 CM***. In 2011, ***Y es-tu ?*** was selected amongst the four Molière nominees for best production for young audiences. In 2012 she created ***Batailles*** which she reworked into a creation she named ***Rebatailles*** in 2013, following which the International Institute of Puppetry awarded her the "Creation/Experimentation" prize, rewarding her work for the new horizons it opened in the field of puppetry in terms of language, techniques and aesthetics. Her production ***Sous ma peau/Sfu.ma.to*** was created in 2015, along with **Tempo**, a short production designed for vertical glass surfaces.

In 2017, she was invited by Fabrice Melquiot of the Amstramgram theatre in Geneva to write a show there for young audiences on the theme of the Dada movement. She created ***Ça dada.*** In 2017, she won the Institut Français award for her artist residency project Hors les Murs with ***Pinocchio(s)*** and went on to develop the project in Mongolia. Following this residency in Mongolia, she wrote a first version of ***Pinocchio (live)***. The stage performance is created for the opening of the International Biennial of Puppetry Arts in Paris in May 2019.

In 2020, she create ***À poils*** any public show from 3 years at the Comédie de l'Est - CND of Colmar, and ***Death Breath Orchestra*** at the Nouveau Théâtre de Montreuil. She create ***Pinocchio (live)#2*** in 2021 to Festival d'Avignon.

Alice Laloy is an artist-associate of T2G - CDN of Gennevilliers since 2021, and of Théâtre de l'Union - CDN of Limousin until 2022.

Since January 2023, the company is installed in Dunkerque in the newly named theater: Le Bercail, where it produces its own shows and welcomes companies in residence.

BIOGRAPHIES

ALICE LALOY

Author, artistic director

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STEPHANIE FARISON

Assistant director

After graduating in 2000 from the CNSAD and taking classes taught by Dominique Valadié, Jacques Lassalle and Philippe Garrel, she began her theatrical career performing contemporary and classical repertoire with Ramin Gray, Joël Jouaneau, Sylvain Maurice, Charles Tordjman, Robert Cantarella, Frederic Fisbach, Julie Brochen, Vivianne Théophilides, Michel Dydim, Alain Françon, Anne Margrit Leclerc, Frédérique Mainguand, Madeleine Louarn, Stéphanie Peinado, Mireille Perrier, and Lucie Valon. In 2005 she founded the collective F 71. She worked with puppeteers Cyril Bourgois and Elise Vigneron as writer, director, assistant, and increasingly as performer. She has taught in puppet schools such as Esnam, and Tmn. Today she is preparing with the F 71 collective the production of *Move on over or we'll move on over you*, a fictional documentary that she wrote about the struggle of the Black Panthers.
With the s'Appelle Reviens she has performed *SOUS MA PEAU/sfu.ma.to* and *Ça Dada*. She will also assist Alice Laloy in the upcoming 2024 production, *Le Ring de Katharsy*.

CSABA PALOTAÏ

Music

Csaba Palotaï is a Hungarian musician and composer born in Budapest in 1972. He has been living in Paris since 1996. Rock, free jazz, blues, and European folk music influence his style. At the age of seven he discovered the accordion and at twelve the guitar. He studied guitar at the Franz Liszt Conservatory in Budapest, and then at the CNSM in Paris, focusing on jazz and improvisation. Hungarian guitarist Gàbor Gado was an early influence. He has collaborated on very eclectic projects with the likes of Thomas De Pourquery, Rémi Sciuto, Fred Pallem, John Zorn, Yves Rousseau , Emily Loizeau, John Parish, Zsuzsanna Varkonyi, and Bertrand Belin. He has also composed music for shows and radio. Between 2010 and 2016 he collaborated with the Garbiella Cserhàti's company, GK. In 2021 he worked with Chrisophe Hocké on Les Fictions on France Culture. His music for *Wild Hair* marks his first collaboration with Alice Laloy. He will also be involved with her 2024 upcoming project: *The Ring of Katharsy*.

JANE JOYET Staging

After studying the applied arts, she went to the Théâtre National de Strasbourg school, from which she graduated in 2001 (Group 32). From 2001 to 2007 she designed sets for Lukas Hemleb's theatre and opera productions.

She staged *Le cabaret de Vanités* for the collective Incognito. With Richard Mitou, she spent seven years designing costumes and occasionally theatre sets for *Les Histrions, Le cabaret des numéros* and for the Opéra de Montpellier, *Affaire Étrangère*, and *Amahl*. She worked with Frédérique Borie on *Hamlet* and *Déjeuner chez les Wittgenstein*. In 2010 she staged *Soupçon* for Dorian Rossel at the Comédie de Genève. She worked with the collective F71 and *Notre corps Utopique*, created in 2014; with Jeanne Herry on *L'or et la paille* and *Forums*; with Pascal and Vincent Reverte on *Le Grand voyage*, *I feel good*, *Peut-être Nadia* and with Cécile Auxire-Marmouget on *La place du mort*, *Feuilleton Feydeau*, *1h18*, *Piscine* (pas d'eau), in Valence and at the Théâtre des Célestins. She has staged all of la Compagnie S'appelle Reviens productions including the very first, *D'États de femmes*.

ANTONIN BOUVRET Prop designer

Antonin Bouvret is a scenographer / constructor / prop designer and tinkerer.

After studying the applied arts, he attended as apprentice the Montbéliard Bains Douches set design workshop under the direction of scenographer Claude Acquart. He then pursued his training at the Mulhouse Beaux Arts before heading to the Théâtre National de Strasbourg, graduating in June 2002. He has worked with directors Laurent Hatat, Christian Sciaretti, Sylvain Maurice, Nicolas Ducron, and Martial Di Fonzo Bo, while collaborating with companies such as Cie Ché Panses Vertes, Le Théâtre du Pilier, La soupe Cie, La lunette Théâtre, Le Cirque Starlight, etcetera.

Antonin Bouvret has also designed sets for several short films and continues to broaden his knowledge of animation video techniques. He directed several videos featuring innovative filmic techniques.

His approach to scenography is essentially geared to the management of spaces and fluidity rather than the creation of merely illustrative scenery. He has been known to blend puppetry, video, and functional spaces, and digs deep in his wide-ranging palette the better to respond to the demands of a given project. He worked on prop design for *Pinocchio(live) #2*.

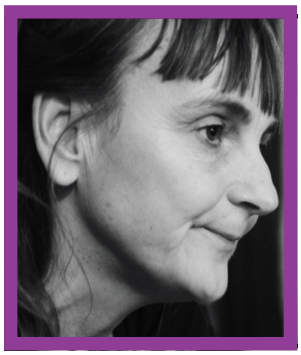
GERALDINE FOUCAULT VOGLIMACCI Sound design

After initially receiving training at the École du Théâtre National de Strasbourg, she chose sound design in choreographic and theatrical productions. Her encounters with Alain Mahé, François Verret and Pierre Meunier led her to the production of her own sound designs using recording, real-live treatments and repetitive schemes developed through collective improvisation. With authors Guillaume Vincent and Pierre-Yves Chapalain, she discovered how fruitful it can be to introduce a sound design during the actual writing of the text.

Her interest in instrumental music led her to work with Séverine Chavrier, Jean-Pierre Drouet, and Eve Risser. In 2022 she accepted a commission from Erwan Keravec to write a piece for four bagpipes and tape, which was premiered at the Aberdeen Sound Festival. She also co-composed with Pierre-Damien Crosson (DJ) the music for several plays including those by choreographer Balkis Moutashar.

MAYA-LUNE THIEBLEMONT Wigs and props

In June 2018 she was awarded the Diplôme National d'Art at the Orléans École Supérieure Nationale de Design, following her training in object design, staging, and graphics. During this time she became interested in materials and their narrative potential. A close follower of contemporary research on visual and conceptual theater, she collaborated with artists infusing theatre with experimental puppetry. While working toward her Bachelor's Degree in theatre at the Sorbonne nouvelle, she worked as assistant prop maker for puppeteer Élise Vigneron on her show *L'Enfant* (2018 2019) and for *Axis Mundi*, a show created alongside choreographer Anne N'guyen, Sujets à Vif at the 2019 Festival d'Avignon. Assistant to scenographer Julie-Lola Lanteri, she worked on the show *Les Beaux Ardents* (2018). With Alice Laloy she worked on *Pinocchio(Live)* before joining the *Wild Hair* team. Alongside her work on prop design, she has been exploring a personal project comprising conceptual research involving immersive experience in the framework of living theatre.



STÉPHANIE CHÊNE Choreography adviser

Stéphanie Chêne is a choreographer, director, and author. She is proud of her eclectic professional path, pursued through encounters and a love of theatre and dance. After a double major undertaken in Limoges with Dominique Petit, she enrolled in the École du Théâtre National de Chaillot. She debuted both as a dancer with Christian and François Ben Aïm and as actress under the direction of Adel Hakim. Focusing then entirely on choreography, she co-directed the Compagnie Praxis with which she premiered and performed in a dozen plays. She was awarded the Villa Medicis Hors les murs fellowship for her trilogy *La fée clochette s'est fait un shoot, Peter Peter Pet ....Peter !!*, and *Niaiseuses*. These plays marked a turning point in her research intermingling dance and theatre. In 2016, she returned to the stage with her first text: *Au Galop !*, the autobiography of a dancer hurt in a horse riding accident, a solo performance directed by Pierre Guillois. In 2022 she premiered her second text, *Vivante*, in which she asserted more forcefully than ever her taste for pluralistic writing. She has collaborated with numerous directors, all of whom appreciate her feeling for the human body and her choreographic theatre sense: Pierre Guillois, Julie Berès, les Octavio, David Gauchard and Catherine Vrignaud Cohen, Yann Dacosta...

The film world has these last three years come knocking, recognizing her expertise in constructing characters through a focus on movement and the human body. She has worked with closely with actors and actresses in films by Jacques Audiard, Thomas Cailley, Isaki Lacuesta, and Bess Wohl.

CÉSAR GODEFROY Lighting design

Starting out as a stagehand, César Godefroy subsequently worked as a stage manager for Hubert Colas and Alain Françon. In 2014 he began to devote himself entirely to lighting design. He has lately collaborated on shows by Élise Vigneron as well as Samuel Achache in tandem with the Ensemble Correspondances and the Orchestre de l'Opéra de Lyon. His career path has led him to work with Maëlle Poésy at the Festival d'Avignon, with Jeanne Candel, and the Ensemble Pygmalion. He worked alongside Yoann Gasiorowski on *D'où rayonne la nuit* at the Comédie Française Studio Théâtre. He worked closely with Guillaume Vincent on *Mille et une nuits* at the Théâtre de l'Odéon and will be involved in Pauline Susini's future projects. César Godefroy first studied architecture and scenography at the École Olivier de Serres in Paris before taking a DTMS degree in stagecraft and construction and enrolling in the Théâtre National de Strasbourg.

CAMILLE GUILLAUME Dancer and circus artist

After getting a degree in cinema, Camille Guillaume joined SEEDs Company, Spanish contemporary dance company CobosMika's junior company. Numerous internships brought her into contact with the art of clowning, polyphonic singing, the Alexander Technique (with Gilles Estran) and the Feldenkrais method (with Meytal Blanaru).

In 2016 she cofounded the Orobanches collective with Zoé Coudougnan and premiered several collective and solo performances. She immersed herself through these varied endeavors in sound design, spoken word, song, writing and a form of dance permeated with physical theatre and glitch effect videos. She also cofounded Daäm, a trio of in-situ performers with musicians Dawa Salfati and Amandine Steiblin, who often perform in prisons, in the wilderness or in people's homes. At the same time she joined the Arthésic company as well as the Ouvreurs de Possibles as dancer, actress and singer. In 2021 she joined the Cie Demestri & Lefeuvre for a reprisal of the duo GLITCH alongside Samuel Lefeuvre, and premiered HASARD with choreographer Pierre Rigal from the Cie Dernière Minute.

Being curious, a jack-of-all-trades passionately interested in all things strange and in the dream world, she created the Maison-Mât, her own company, in early 2023. She contributed drawings and linocuts, designed the soundscape and did the choreography for her solo show, *Milk*. With the support of Naomi Mutoh she has of late begun training in butô while pursuing her singing with Célia Marissal, the aim being to record a first album of her own, mostly vocal, compositions.

MAXIME STEFFAN Acrobat Under-stander

His first encounter with acrobatics and group portés occurred at the École nationale de cirque de Châtellerault (ENCC) where he was pursuing a circus arts-based baccalauréat. After graduating he spent a year at the Académie Fratellini, then two years at the École nationale des arts du cirque (ENACR). Finally, after a stint at the Centre national des arts du cirque (CNAC) he began de develop a sophisticated acrobatic and dancing arts vocabulary, freeing his body from its under-standing stance rooted in the ground. Over the course of his apprenticeship he worked with Olivier Dubois, Denis Plassard and Sandra Savin. He began collaborating with the company SID and the Cirque Baraka. He cofounded the collective LA HORDE DANS LES PAVÉS, a group of wandering public performers with which he premiered his first show, *Impact*. He also cofounded with Basile Herrmann Philippe a prize-winning circus performance duo, winner of the 2021 SACD-Processus Cirque Prize, and shortlisted for the circusnext, Broths / et autres paysages prize.

DOMINIQUE JOANNON Actress and circus artist

Trapeze artist, dancer and actress, Dominique was born in Chile in 1987; at the age of eighteen she launched a theatre school, Duoc UC, before leaving for Buenos Aires where she encountered the circus arts and was particularly struck by the aerialists, all while pursuing dancing and theatrical performance. A few years later she went to Rio de Janeiro, where she enrolled in the Circus Escola Nacional. She then came to France, enrolling at the École de cirque du Lido in Toulouse where she spent three years while continuing to perform as dancer and ground acrobat with the collective Femmes d'Cro.

She has worked with Départ Flip - Compagnie Virevolt, Fins i tot la foscor - Circ d'hiver Ateneu nou Barris, Rêve Parade - La Fauve, Femmes d'Crobatie, La Soirée - My laika, Les Gums - Stoik, et Cosmos - Maelle Poésy.

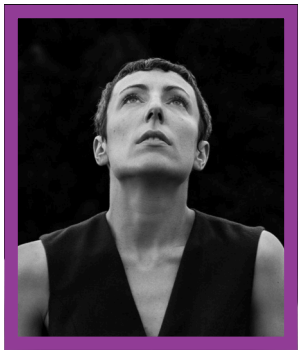
ALBERTO DIAZ Acrobat and circus artist

Alberto was born on March 8, 1994 in Santiago, Chile, in an immense valley dominated by the Cordillera des Andes. He devoted four years of his adolescence to his passion for skateboarding, a practice whose blend of speed and precision pleased him. This initiation to risk-taking and the pleasure it entails sparked a desire to explore the myriad ways he could express form through his body, on the ground, and aerially. His critical nature led him to want to address through the circus arts a range of social and political issues in a multicultural, performative, emotional and satirical language.

Trained at the Centre national des Arts du Cirque in France and El Circo del Mundo in Chile, he specializes both in dance and set trapeze and has broadened his physical explorations with aerial straps, acro-dancing, "instinctive movement," juggling (balls, hoops, sledgehammers, devil sticks, bolas, contact balls) and urban dance. He has worked in France with Raphaëlle Boitel (circus) and from 2020 to 2023 with Christophe Huysman (circus/theatre). In Chile he worked in 2017 with Alain Veilleux (circus), and in 2019 with Camila Osorio Ghigliotto, (theatre/circus). In 2023 he joined the ranks of the Compagnie S'appelle Reviens, a French theatre company, in time for its new production.

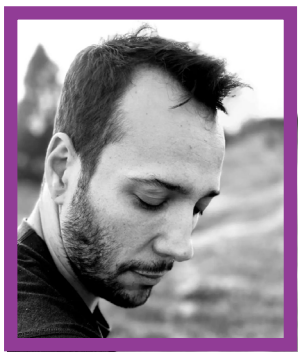
LUCILLE CHALOPIN Circus artist and contortionist

Lucille began her career in gymnastics at the age of four, while also taking ballet lessons. In 2009 she joined the French national team, with which she participated in 2013 in the European Championships in Vienna and the World Championships in Kiev. In 2014 she entered the École nationale des arts du cirque at Rosny-sous-Bois (ENACR), where after having studied various disciplines, she chose the hanging pole. In 2016 Lucille enrolled in the Centre national des arts du cirque (CNAC) in Châlons-en-Champagne, where she perfected her under-standing technique. It was during a role reprisal with Guy Alloucherie and Les Sublimes that she began to search for a new vision of her practice. And so, with the help of teachers, she embarked on a new specialty: evolving between balancing, contortion, dance and acrobatics. Workshops with performers in companies such as La Batsheva, Akram Khan, and Sidi Larbi Cherkaoui, have enriched her vocabulary while expanding her palette of movements and expressions.



CORALIE ARNOULT Dancer

After taking a cinema major in hypokhâgne, Coralie turned to dance. She was awarded the ballet Diplôme d'État in 2013 while training in contemporary dance in Paris. In 2014, she joined SEEDs, Spanish contemporary dance company CobosMika's junior company in Catalunia where she worked with Lali Ayguadé, Anton Lachky and Hofesh Shechter. Since then she has collaborated with the cie Inosbadan in aerial dance, with the collective Puntos de Partida and the Colectivo Tac-Tiq. She is also keenly interested in physical theatre and has developed her own choreographic projects focused on a series of characters whose emotions are expressed through a number of tics and strange movements. She has taught ballet in the professional SEEDs CobosMika program since 2019, leading numerous dance/theatre workshops.



NILDA MARTINEZ

Acrobat

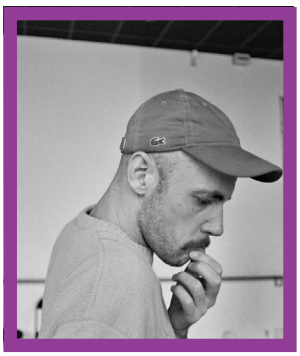
Nilda was born in the Vercors, and joined his first theatre company at the age of seventeen before enrolling in the Lomme École de cirque, majoring in Chinese pole. No sooner had he graduated than he began working with the Cie Retouramont, the cie Transe Express and a cabaret formed by members of his graduating class at circus school. He then went to live in Brussles, where he still resides. Trained in contemporary dance, he worked with choreographers Michèle Anne Demay, Karine Ponties, Pia Meuthen (Panama Pictures) and director Sara Lemaire. He also has produced more personal projects, including a solo show and a duo with his company. He is currently working in France with Circographe Fanny Soriano (Libertivor) while simultaneously teaching and giving workshops in professional circus schools. He is notably a trained teacher of systema, a Russian martial art. Nilda balances his various artistic activities with an academic career, and is currently training to become a clinical psychologist.

ANTOINE MAITRIAS

Actor and singer

Antoine Maitrias was trained in theatre and dance at the Conservatories of Lyon and Grenoble, before enrolling at the Paris ESAD to follow the Arts du Mouvement curriculum. He collaborated with Marcus Borja as assistant on several projects blending theatre, music and dance, including at the Théâtre des Abbesses and at the Milos International Festival in Greece. He also performs in the pluridisciplinary collective projects of Particules and Céleste, led by the Compagnie Ad Chorum, that was created following his time at the ESAD. His musical activities led him to create the music for several shows with Janice Szczypawka, Fanny Jouffroy and Léo Ricordel, and to perform in drag using the stage name Abat-Nuit at the Madame Arthur cabaret in Paris. He also joined the team of the Bureau d'Études de la Chanson in order to participate in the street performances of L'armoire Polyphonique.

He cofounded with Fanny Jouffroy the Compagnie Spontanément Oui in 2023, with which he has led an amateur performance project articulated around the writings of Jacques Rancière, Murmurations/Traductions.

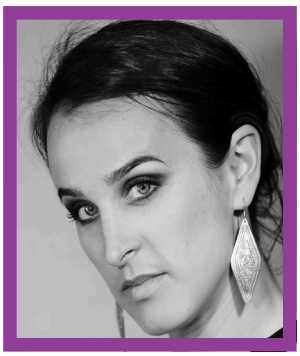


ANTOINE MERMET

Acteur et chanteur

Antoine Mermet is a musician, composer, improviser and pluridisciplinary artist invested in the fields of dance, theatre, and the visual and performing arts. On the saxophone, with voice and with electronic instruments he has been developing a language as expressive of melodic as of noise potentialities, and began training late in life in dance and theatre while performing in shows. His love of recording led him to regularly record and mix albums for artists other than himself. Trained as a classical saxophonist, he studied jazz and electroacoustic composition with Stéphane Borrel, Jean Cohen and Laurent Fléchier. As a teenager free improvisation made a deep impression on him through workshops led by Martine Altenburger and Jacques Di Donato. He graduated from none of the conservatories he attended but cofounded the group CHROMB!

He is currently performing with and composing for musical groups that he has himself founded, a trio with choreographer Nitsan Margaliot and performance artist Joachim Perez and installations and performative forms based on thematic queer archives. He is pursuing a long-term collaboration with performance artist Tiphaine Calmettes, for whom he has designed sound environments (CIAP Vassivières, Béton Salon Paris, Zoo Galerie Nantes) since 2018.



MARION TASSOU Singer

Born in Nantes, Mario Tassou graduated from the Conservatoire National Supérieur de Musique de Lyon in 2008. She has performed in roles as varied as Melanto in *Il ritorno d'Ulisse in Patria*, Venus in *Le Carnaval and La Folie de Destouches*, Eurydice in *Orpheus and Eurydice*, Ilia in *Idomeneo*, Zerlina in *Don Giovanni*, The Countess in *Nozze di Figaro*, Pamina in *The Magic Flute*, Pauline in *La vie parisienne*, Mahenu in Reynaldo Hahn's *L'île du rêve*, Blanche de la Force in *Dialogues des Carmélites* in theatres and venues such as the Saint Céré Festival, the Tours Opera, the Opéra de Montepellier and the Hambourg Staatsoper. After spending a year at the Académie de l'Opéra Comique in 2013-14, she took part in three world premieres: Dominique Pauwels' *L'autre hiver*, and Beach Bosch by Vasco Mendonça with the LOD Muziektheater in Ghent as well as *Le Mystère de l'écureuil* bleu by Marc-Olivier Dupin at the Opéra Comique. In 2019-2020 she made her debut at the Théâtre du Capitole de Toulouse in *Parsifal*.

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