

LA GOUINERAIE

[The Dyke Orchard]



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Sandra Calderan & Rébecca Chaillon

Compagnie des Hauts Parleurs

Compagnie Dans le ventre

Credits

Text, Direction **Sandra Calderan & Rébecca Chaillon**

With **Sandra Calderan et Rébecca Chaillon**

Stage management **Suzanne Péchenart**

Dramaturgy, Collaboration in staging **Céline Champinot**

Scenographic collaboration **Camille Riquier**

Translation, Subtitling **Lisa Wegener**

Production, Development **Mélanie Charreton / O.u.r.s.a M.I.n.o.r, Malaury Goutoule**

Administration and touring **Élise Bernard et Amandine Loriol**

Acknowledgements **Morgane Lory**

Rébecca Chaillon is represented by L'Arche - Agence théâtrale. www.arche-editeur.com

Duration French version : **105 min**

Duration with surtitles : **120 min**

Not recommended under 15

Contains nudity

During the show, there will be cigarette smoke, hay and offal (beef tongue).

Production

Production **Compagnie Dans le ventre, Compagnie des Hauts Parleurs**

Coproduction **CDN de Besançon Franche-Comté**

With the support of **T2G - Théâtre de Gennevilliers – CDN ; Villa Valmont - Lormont Nouvelle Aquitaine**

The first version of this performance was presented in La Pop, in the frame of (Re)Mix festival.

The Compagnie Dans le ventre is supported by the French Ministry of Culture (DRAC Hauts-de-France).

TOUR CALENDAR SEASON 2025-2026

SHOW AVAILABLE ON TOUR FOR SEASON 26/27

October 2 to 4, 2025 at Kaaitheater, Brussels (BE)

November 12 to 13, 2025 at Festival Moving in November, Helsinki (FI)

November 19 to 20, 2025 at Théâtre de La Croix-Rousse, Lyon (FR)

December 9 to 13, 2025 at TnBA, Bordeaux (FR)

March 12 to 21, 2026 at T2G, Gennevilliers (FR)

March 25 to 28, 2026 at Théâtre Sorano, Toulouse (FR)



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LA GOUINERAIE

Rébecca Chaillon, **a dyke from the city**, and Sandra Calderan, **a country lesbian**, are a couple on- and off-stage. In this joyful, intimate performance, they attempt to deconstruct, dissect, and analyse what it means to 'form a family'.

Together, they invite the audience into their **home-in-the-making**. While Sandra makes frantic attempts to build as many little homes as possible from scrap wood, city girl Rébecca comes to give the countryside a chance. Surrounded by building materials, wrestling with wallpaper or objects from their daily lives, they think about what each person's position could be within their new home and family.

In a cheerful, intimate performance, we witness their different attempts to recreate the perfect family, between different moments of celebration, loneliness, fantasies, failure... **One by one, they ask each other questions about inherited family, invented family, chosen family. Without really offering solutions, but by encouraging the audience to join in the investigation.** What are the ways of forming a family when one is White, lives with her ex, their children, and her ex's new family, while the other is Black, urban, and spends more time in the theatres of France and Navarra than in her own flat?

Drawing inspiration from our TV-series culture, they find pleasure in remixing traditional, patriarchal, White, hetero 'family models'. With mischief, they revisit the Catholic iconography of the holy family, in a generous scenic mess that reflects their lives. As in a **television series that spans several seasons**, their reflections can go in a different direction at any time.





A STORY OF ATTEMPTS

interview with Sandra Calderan & Rébecca Chaillon

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Rébecca and Sandra, you're a couple and you've created La Gouineraie as a duo: Can you tell us how this show was born?

Rébecca: It started with a commission from the (Re)Mix festival at La POP, a Paris venue dedicated to contemporary sound art and music. The festival suggested that I invite someone to work with me—so it was an opportunity to try collaborating with Sandra, since we had a feeling we could also have fun together onstage. We had to work based on a song chosen by the venue, Billie Gentry's "Ode to Billy Joe." We opted for the French version of the song, which was sung by Joe Dassin under the title "Marie-Jeanne." The French version features boys who work in the fields and whose boots are full of mud. It's about the suicide of a teenage girl, and the comments this event leads to during a family meal. We used that basic outline to make a first 35-minute performance. Then in 2024, an invitation arrived from the Sant'Arcangelo performance festival in Italy, which gave us a chance to pick up the work where we left off, and also to spend time together.

Sandra: Since the first version in 2019, both our lives have changed a lot: Rébecca's career blew up, and I moved into a collective living space. The only thing that remained from the first version is like the show's froth: the thread of the family meal, Joe Dassin, questions of rurality, which I'm more familiar with than Rébecca, and also the question of TV series as models or counter-models.

So beyond the initial commission and the invitation from Italy, it's also a shared project as a couple?

Rébecca: Yes. I tend to joke about the parallel between making babies and making shows. Early on, I said to Sandra, "You have kids; I have shows," and Sandra had to explain that it wasn't the same thing, nor the same responsibility—which I finally understood after spending time with her: You can quit a show, it's harder to quit a child. But in any case, this show is really focused on the idea of a project for the two of us, which is also a place where we can come together.

Sandra, is La Gouineraie [The Dyke Orchard] really the name of the place you live in?

Sandra: People come to see me after the show to ask if they can come to La Gouineraie, as if I was going to offer homestay packages! Rébecca is the one who found the title. She wanted to justify her theater studies with a tribute to Chekhov!

Rébecca: It started off as a joke, we were talking about the country dyke and the city dyke, and *The Cherry Orchard* became *The Dyke Orchard*.

Sandra: The Cherry Orchard is the end of a bourgeois world, people who must leave this cherry orchard behind. It's over for them, and we're the ones who come in to replace them. With our clumsiness, our plastic tractors, our doubts, our prefab houses, our wrong codes...

Rébecca: The fact that it leans toward questions of rurality, parenthood, and life together made me ask myself whether it was legitimate for me to deal with these issues, given that I don't have kids or live in the country. But the conclusion I came to is that I've built a theater family, that my inner circle is the people I work with. And Sandra also allows me to reinvest in and question my existing family, my forebears and my brothers and sisters, to analyze the role that family and television played in my makeup. I certainly don't want to give the impression that the only way to make a family or to cope, as a black person, is to ally yourself to the project of a white person who may have a less traumatic life experience of family. In fact, I'm saying I don't know how to project myself, how to construct myself, but that it isn't a completely negative thing.



In *La Gouineraie*, Sandra says she doesn't like performance. How would you define the show's genre?

Sandra: I don't really know. It's theater that includes an element of performance. As well as poetry. What I do is theater with myself. I'm an interpreter of myself.

Do you see the difference between theater and performance as being in this relationship to the personal, to private life?

Rébecca: For me, performance remains something to explore and experiment. I like to say it's a place that isn't fiction, that isn't necessarily narrative, that can have a ritual dimension, and that serves to question the world about its normative aspects. In that regard, it's an artistic discipline closely tied to personal questions.

Sandra: What you also often say, Rébecca, is that performance offers a certain relationship to temporality, where there's no difference between fictional time and the show's time. From that perspective, our show is between the two. The dramaturgical construction of the show and the principle of the performance work on each other, alter each other, play together. I'm telling my life story in the show, so I'm only working with ellipses; there are passages featuring extremely poetic texts by Rébecca, that are practically timeless; and then moments where we take the time to do things "for real," like putting wallpaper up or building furniture, which takes a very long time, but that's the time needed to establish the show.



Rébecca: I'm realizing that practically all my shows have twenty minutes like that where I ask the audience to change skins between what's outside the venue and what's inside, to abstract themselves from their expectations and to accept being there to observe what's going on, even if there isn't much happening. It's a little like making a language pact together.

So the show is like an attempt to inhabit a space-time that is shared between the two of you, but also with the audience.

Sandra: What motivates me is telling a story about attempts. Rébecca and I have very few answers, whether individually, in our two-person collective or in our couple. Nevertheless, for the last seven years, in our careers, in our lives and together as a couple, we've created spaces for attempts. We try out a lot of things in order to live, to be together, to work, to love each other, to create families, or to rekindle our ties with the families we already have. In the show, we open our attempts, the same way we could open our suitcase, it's like dissecting our attempts together, with the audience. That's what allows the show to always be in motion, because we always have new attempts in our lives, new events, new accidents, which mean that at every new session we have new questions to suggest.

Rébecca: For my part, there's something a little selfish, which consists in telling myself that anyways since I'm always at work, I might as well look at the way private life continues working onstage. Sometimes it makes me laugh when venues want to offer us dates in 2028, I'm like "Watch out, the show's longevity is contingent on us managing to remain a couple!" It's one of my most intimate shows.

Interview conducted by Laetitia Dumont-Lewi, March 2025.



THE ARTISTIC AND TECHNICAL TEAM

SANDRA CALDERAN



©Renzo Calderan

Sandra Calderan has been writing poetry for many years—poetry meant to be spoken, heard, and experienced. As an actress and director, she conceives her poetic writing as a physical gesture, a bodily commitment that must be transmitted live. It's on stage that her poems acquire all their strength.

In 2013, she founds La Compagnie des Hauts Parleurs. She creates her first show, *l'Envol* (silent theater and classical music trio), followed by a second in 2021, *Just Us* (poetry, dance, performance) premiered at the Scène Nationale d'Orléans. A lighter version, *Just Us, Poèmes à Cracher* (poetry/music duo) is still touring. Poetry is at the heart of her work, which is engaged, political, and tirelessly retraces the stories of forgotten, wounded and luminous lives. In 2023, she creates a show for young audiences inspired by Jacques Prévert's *L'Opéra de la Lune: Défile!*

Within the Compagnie des Hauts Parleurs, she is also involved in numerous cultural initiatives for schools, and in partnership with libraries and theaters.

Sandra Calderan collaborates since several years with Cirque Queer as author and director, Compagnie Monstra / Lucía Soto, Compagnie Eranos / Flor Paichard, Lou Trotignon stand up and with Rébecca Chaillon and Compagnie Dans Le Ventre.

RÉBECCA CHAILLON

Rébecca Chaillon is a director, author, performer, member of the collective group RER Q and Scorpio Ascendant Taurus. Activism, debates and performing naked on stage is a second nature. Her artistic work revolves around theatre, performance, poetry and explores the domination-based relationships and the struggle against discriminations. She loves to work around the desires and the violences that act on bodies, with a lot of love, humor and food.

Founded in 2006, her company Dans Le Ventre, seeks to be a platform for artistic exploring of minoritized identities in our society. With a highly personal approach to writing, whose themes are at once intimate and political, she has created works taking various forms, including: *L'Estomac dans la peau* (2011), a solo show about bulimia; *Où la chèvre est attachée, il faut qu'elle broute* (2018), an athletic and artistic piece that explores discrimination through women's football ; *Carte noire nommée désir* (2021), an a performative piece about the construction of desire in black women ; *Plutôt vomir que faillir* (2022), about adolescence to question a world made by and for adults.

She is an associate artist at the TnBA, Théâtre National de Bordeaux en Aquitaine, at the TPM, Théâtre Public Montreuil, at the Théâtre National Wallonie-Bruxelles, part of the Maison de la Culture d'Amiens constellation, and is a satellite artist at the Théâtre Sorano – Scène conventionnée (Toulouse).

She is represented by L'Arche, agence théâtrale. www.arche-editeur.com where *Boudin Biguine Best of Banane*, including several of her theatrical texts (2023), *Décolonisons les Arts* (2018) and *Lettres aux jeunes poétesses*(2021), collective collections are published.



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CELINE CHAMPINOT



Céline Champinot began her training as an actress at ESAD-Paris between 2005 and 2008. There, she met the co-founders of the LA GALERIE group, with whom she participated in collective creations of texts by Marion Aubert, Martin Crimp, Georg Büchner and Victor Hugo. She later continued her training as a director at the CNSAD (2012-2014), as well as through encounters with Philippe Quesne, Dieudonné Niangouna and the Blitz Theatre Group.

During her association with Théâtre Dijon Bourgogne-CDN (2016- 2021), she created the three parts of her biblico-pop trilogy: *VIVIPARES - posthumous* (2016), *LA BIBLE, vaste entreprise de colonisation d'une planète habitable* (2018) and *Les Apôtres aux Coeurs Brisés - Cavern Club Band* (2021). In 2019 she received the SACD's Nouveau Talent Théâtre award, and in 2020 will direct an adaptation of Anton Chekhov's *The Seagull* for high schools. Associate artist at the Théâtre des 13 vents - Centre Dramatique National de Montpellier, she staged an open-air student creation, Bertolt Brecht's *Le Cercle de Craie Caucasien*, in June 2022, and launched a new creative cycle, *L'Amour et l'Occident*, with her itinerant play *Juliette et Roméo sont morts* (2024) and her next creation, *Le Mauvais Sort* (dec 2025). Also associated with the Studio Théâtre de Vitry, she will stage Marivaux's *Les acteurs de bonne foi* with amateurs in March 2025. In autumn 2024, she published her Trilogie biblico-pop in the "Textes et documents" category of the Méthodes collection from Éditions Théâtrales, and in 2021 also contributed to the collective work *Les Intrépides, Frontière(s)*. Seven short plays, published by L'Avant-Scène Théâtre, with his text *La Chienne*.

She has also worked with Guillaume Barbot, Elise Chatauret, Mathilde Delahaye, Marie Provence, Tali Serruya, and choreographers Céline Cartillier and Clément Aubert.

CAMILLE RIQUIER



Camille Riquier graduated in 2007 with a Master's degree in Fine Arts from Rennes 2 University, then went on to train in scenography at the Nantes School of Architecture, where she obtained a DPEA in 2010.

Her professional activities focus on the various fields of scenography. She has worked on a variety of projects in theater, performance, dance, street art, exhibitions and opera (Alice Zeniter, cie Derezo, Julien Guyomard, Charlotte Lagrange, Rebecca Chaillon, Pierre Guillois, Dan Jemmett, Peter Brook, Julie Berès...). In 2019 she joins Ateliers du Vent in Rennes as a permanent associate artist.

By combining the visual arts and scenography, she finds her poetic expression around contextual, social and political issues.

SUZANNE PECHENART

Suzanne Péchenart has been working with the Dans le Ventre company since 2017 as a designer and lighting director, stage manager and stage manager. She will become the company's technical director in 2023. She has also collaborated with Cie Artincidence and Dromosphère on lighting design, and with the Grand Sbam orchestra on set design. She plays bass and synthesizer in the post-punk band Tisiphone.



ON TOUR / SEASON 2025-2026

WHITEWASHING - created in 2019



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- **September 25 to 27, 2025** at Dublin Theater Festival, Dublin (IE)
- **January 6 to 10, 2026** at La Comédie de Genève (CH)
- **April 3, 2026** at Viernulvier, Ghent (BE)

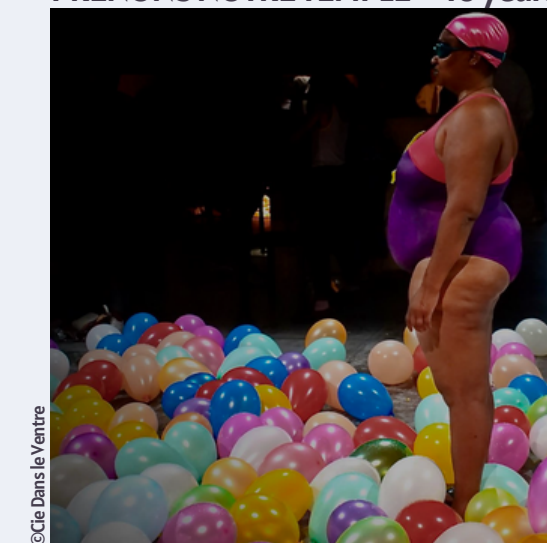
OÙ LA CHÈVRE EST ATTACHÉE IL FAUT QU'ELLE BROUTE - created in 2018



©Juanita Boada Salazar

February 25 to 26, 2026 at MC2: Grenoble (FR)

PRENONS NOTRE TEMPLE - 40 years at Carreau du Temple



©Cie Dans le Ventre

October 31 - November 2, 2025 at Carreau du Temple, Paris (FR)

LE GÂTEAU / THE CAKE- created in 2021



- **November 16, 2025** at BIT Teatergarasjen, Bergen (NO)
- **February 6, 2026** at Théâtre National de Strasbourg (FR)

CANIBALES, laisse moi t'aimer - re-created in 2025



February 9, 2026 at Université Sorbonne Nouvelle Paris 3 (FR)

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