Rébecca Chaillon

Compagnie Dans le ventre

LA PARABOLE DU SEUM

[PARABLE OF THE SOUR]

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Credits

Conception and Text **Rébecca Chaillon**
With the participation of **Alexia Alexi, Yanis Boulahia, Solenne Capmas, Céline Champinot, Hassan Gourniz, Loulie Houmed, Camille Léon-Fucien, Living Smile Vidya, Nabila Mekkid, Élisa Monteil, Suzanne Péchenart, Camille Riquier, Julie Teuf**
Direction **Rébecca Chaillon & Céline Champinot**
With **Yanis Boulahia, Hassan Gourniz, Loulie Houmed, Camille Léon-Fucien, Living Smile Vidya Nabila Mekkid, Julie Teuf**
Set design **Camille Riquier**
Sound design **Élisa Monteil**
Light design **Alexia Alexi and Chloé Roger**
Costumes **Solenne Capmas**
Video design **Elisa Bernard, Boris Carré, Tao Klos, Pauline Millet**
General management (creation) **Suzanne Péchenart**
General and stage management (tour) **Suzanne Péchenart, Marianne Joffre** (alternately)
Light management **Chloé Roger, Selma Yaker** (alternately)
Sound management **Elisa Monteil, Justine Pommereau** (alternately)
Video design management **Boris Carré, Tao Klos, Pauline Millet** (alternately)
German translation and surtitling **Lisa Wegener**
English translation **Amelia Parenteau**
Technical support **Nicolas Asshaine**
Intern in directing assistance **Marie Delpit**
Administration, production **Élise Bernard, Manon Crochemore and Amandine Lorio**l
Production Direction & Development **Mélanie Charreton / Bureau O.u.r.s.a M.I.n.o.r**

A set design production by the **Pôle de mutualisation de services et ressources techniques.** With the support of the **Costume Workshop of the Théâtre National Wallonie Bruxelles**

Acknowledgements **Sandra Calderan, Shehrazad Dermé, Róise Goan, Abdallah et Maud Houmed, Mélanie Martinez-Llense, Mara Teboul, Margault Chavaroche, Léa Ferrez-Lenhard, Marianne Vigneulle and all the teams at the Manège Maubeuge – cross-border national theatre, the Théâtre Léo Ferré – Aulnoye-Aymeries, the Théâtre Public de Montreuil - CDN and the Wiener Festwochen** for their invaluable support during the creative residencies.

Practical information

Duration : **2h30 / 150 min**
Not recommanded under 15

Trigger Warnings **smoke on stage, food smells, loud noise, nudity, public interaction and scenes of a sexual nature. The show also addresses situations involving fatphobia, queerphobia, racism, Islamophobia, sexism, sexual violence and transphobia.**

Production

Production: **Compagnie Dans le ventre**
Coproduction: **Théâtre Public de Montreuil - CDN, Théâtre National Wallonie-Bruxelles (BE), Vienna Festival (Wiener Festwochen) | Free Republic of Vienna (AT), Les Nuits de Fourvière - Lyon International Metropolis Festival, Comédie de Genève (CH), Maillon - Théâtre de Strasbourg - European Stage, Festival d'Avignon, Dublin Theatre Festival (IE), tnba - Théâtre National Bordeaux Aquitaine, Le Volcan - Scène nationale du Havre, La Criée - Théâtre National de Marseille, Carreau du Temple - cultural and sport institution of Paris, Théâtre Sorano - Scène conventionnée - Toulouse.**
Coproduction supported by the **cross-border program Interreg VI France-Wallonie-Vlaanderen - EMERGE: le Manège Maubeuge - Scène nationale transfrontalière, le phénix - Scène nationale de Valenciennes, Maison de la Culture d'Amiens, Théâtre de Namur (BE) and Kunstencentrum VierNulVier - Gent (BE).**

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With the support of **Pôle International de Production et de Diffusion - SUN**, of **Théâtre Léo Ferré – Aulnoye-Aymeries** and of **Générateur – Gentilly.**

The text was commissioned by the **Maison de la Culture de Seine-Saint-Denis (MC93)** as part of Multitude, the Seine-Saint-Denis Intercultural Biennial.

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

Tour Calendar

2026

24 and 25 September – Théâtre Populaire Romand – La Chaux-de-Fonds (CH)
29 September to 2 October – Comédie de Genève (CH)
8 to 10 October – Dublin Theatre Festival (IR)
4 and 5 November – CDN d'Orléans / Centre Val de Loire
12-14 November – Théâtre des 13 Vents – CDN de Montpellier
26 November-12 December – Théâtre Public de Montreuil, as part of the Festival d'Automne in Paris
16-19 December – Théâtre National de Bruxelles, co-produced with the Kaaitheater (BE)

2027

29 and 30 January *Paysage#6* – Le Maillon – Scène Européenne de Strasbourg
12 March – Le Phénix, Scène nationale de Valenciennes
16 to 19 March – Théâtre National Bordeaux Aquitaine
24 and 25 March – Le Volcan Scène nationale du Havre
1 and 2 April – Maison de la Culture, Amiens
8 April – La Garance, National Theatre of Cavaillon
14 to 17 April – La Criée, National Theatre of Marseille
22 April – Kunstencentrum VierNulVier – Ghent (BE)
28 to 30 May – Théâtre de Vidy-Lausanne (CH)

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Synopsis

La Parabole du Seum* [Parable of the Sour] is an attempt to survive.
An attempt that begins in the margins, from life experiences that resist the norm and what it crushes.
In the face of rising fascism—in the face of the fascism already among us—Rébecca Chaillon offers neither a program nor consolation. She shares an experience: that of human beings wrestling with a world too big, too heavy, too urgent, despite their yearning for lightness.
Between sky and earth, the roofs of Seine-Saint-Denis, department 93, are home to satellite dishes pointed at a faraway place that is full, fragmented, already occupied. A space marked by French colonial history, by the neglect of public service and organized relegation, but also by strategies for living that are constantly inventing techniques of survival.
Faced with materialist rationality and the monotheisms of the norm, power and purity, religious syncretism, hybrid beliefs, and secular rituals function as poetic and political resistance, ways of allowing the soul to breathe.
In **La Parabole du Seum [Parable of the Sour]**, the sky is both the place from which disaster strikes—hurricanes, floods, so-called "natural" disasters, which always reveal the same fault lines and divisions, and the new territories of Western imperialism.
If the sky is raging and no longer empty, what space remains for us to project our beliefs?
Between gravity and lightness, Rebecca Chaillon composes a funny and fierce parable: if not a lesson, a parable of bitterness.

Montreuil, January 2026

Note on the french title* **La Parabole du seum [Parable of the sour]*: In French, the word "parabole" means both "parable" and "satellite dish." "Seum" is a French slang word said to derive from the Arabic word for "venom." It is used to express feelings of anger, frustration, and bitterness. The title* **La Parabole du Seum** *also refers to Octavia Butler's novel «Parable of the Sower», which is published in French as «La Parabole du Semeur» (note that "semeur" is very close phonetically to "seum").*

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NOTE OF INTENT

La Parabole du Seum [Parable of the sour] is a project for **an astrological and astronomic story**, possibly a religious parable that flirts with the eco-friendly animated film, and that starts from my own territory: Seine Saint Denis (also known as the 93, after its administrative department number). The 93 is a peripheral territory of the capital, and is extremely stigmatized. People project all sorts of violent ideas on the area, immediately connecting it with poverty, filth, migration and its deviant cultures, savagery. No, thank you.

In this story, **I'd like to invite those who are considered minorities** due to their race, their sometimes racialized religions (like Islam or Judaism), their gender, their sexual orientation, or their health or disability to continue to work collectively to fight fascism and ecophagy. Those people who are refused the right to form a community, but are penned and isolated from the rest of society. Through multiple artistic mediums including poetic text, performance, and the construction of audio and visual images. I still and always imagine, as with my previous work, finding an impact between the work and the audience in order to create empathy, awareness, laughter, dreams and the desire to revolt.

I hope to create communities on the stage that are more complex and more highly valued than in our society.

From February to May 2025, I had the good fortune to travel to New Orleans and Martinique. I was able to dive into two very inspiring spaces given my roots—one fantasized, the other real—and observe the strength required **to survive political and environmental catastrophes**. From the visits to plantations and homes of slaveowners to the traumatic discussions with locals about climate disasters due to capitalist and colonial excess, from emancipatory festive rituals that purge the violence to spaces dedicated to spiritual and material nourishment, I've come back from the trip feeling like I was in a time machine, a vessel traveling toward the past and the future at the same time.

I want to propose **a work that mythologizes our survival strategies**, that offers inspiring figures and that, like me, gives the lie to the current system. I need theater today to give me the time and the tools to think about a future. I want to put myself forward as a researcher to resolve the painful equations we're offered. The exhilarating discovery of **science fiction written by black American women** (Octavia Butler, N.K. Jemisin, Nnedi Okorafor), Caribbean women (Ketty Steward, Isis Labeau-Caberia, Nadia Chonville), a non-binary African American author (Rivers Solomon) and a fat white writer (Meg Elison) filled me with the desire to play with this language poetically and politically. You don't find a solution in sci-fi, but you digest the pain differently, you dream differently.

During my trip overseas, I was particularly moved by **fat bodies**. I myself weigh 125 kilograms, I'm thinking about getting pregnant, and have experienced tension between my shame and my pride. Sometimes I wanted to fight back by diving headfirst into hyper-ultra-positive health-consciousness in the intense style of American clichés; other times, I felt the urge to fully embrace my weight—I felt "not that fat compared to." As in the movie La Grande Bouffe, I told myself, "let's bask in grease and die of capitalism, after all I'm in the country of excess and executions." I also told myself that I wanted fat bodies in **this strange community** I'm building onstage, which will come together like Dorothy's gang in Sidney Lumet's The Wiz to accompany the figures of Aya Nakamura and Fatoumata Kebe.

There are many of us who have more fights to fight than we have time to do it. There are so many of us who are overwhelmed. (Maybe it's a question of taking off). There are also many of us who are taking action.

What I'm doing here is a humble attempt at a creative reaction in the face of the loss of desire, the fear of collapse, the massacres underway and the collective stupefaction that leave greasy marks on everything they touch.

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I have faith, and my faith has been mixed with the occult since my childhood. It's in the air I breathe, in my decisions, in the voices in my head. God, an astral theme, a bible, precious stones hidden in the brassiere covered in full moons, a charcoal incense that sets off the fire alarm, salt over the shoulder, mirrors for chasing something away, lentils on the first Saturday of the month, a wish, a candle, a novena to pray… It's my Caribbean education, it's survival against the colonization of our cultures, a forced cross-breeding of the knowledge of the native people present in the Caribbean and massive white evangelization.

I have magical faith, and this is one of my strategies as a fat black woman, a childless aging lesbian.

As embodied onstage, these figures of resistance and survival will be full of faith, weight, gravity, and weightlessness.

Perhaps we'll find the very poetic-performative means to prevent our sky, our dreams, and our religions from being colonized.

I imagine working with Camille Riquier and Suzanne Péchenart on the set design and technical direction/stage management to continue what we started with *Carte Noire nommée Désir*: a search for a coherent but innovative scenic device allowing bodies and people with different cognitive needs to finally feel comfortable in the institutional theater and its codes. The sound design will be created by Élisa Monteil, who will skillfully and humorously depict the apocalypse and the overwhelming excess. Céline Champinot, my collaborator on several productions, who structures, challenges, nourishes, and brings to life the artistic project of which I am the architect, will help me craft a science-fiction-inspired, performance-based space.

Rébecca Chaillon, May 2025

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TO THE STARS – FICTION AS A SPACE OF SURVIVAL

interview with Rébecca Chaillon

In *Où la chèvre est attachée*, il faut qu'elle broute, you looked at gender through the prism of women's soccer; in *Sa bouche ne connaît pas de dimanche*, you focus on sexual orientation; in *Carte noire nommée désir*, you deal with desire as it is aroused or owned by black women. What's at the heart of your next show?

La Parabole du Seum [Parable of the Sour] is a project about survival and the magical-religious practices you can claim for yourself to survive, particularly when you're part of a so-called minority group—queer and racialized folks and people with disabilities, for example… I realized that in the same way that feminism has reclaimed the figure of the witch, the queer community today is creating a new mythology for itself with astrology. It happens that I grew up with a mix of religion, astrology and superstition, a syncretism that I associated with my mother and my Caribbean culture, which I long rejected and that today I'd like to reclaim.

You've just returned from a long residency in New Orleans. How did that stay influence your project?

Above all, my trip to the United States fed my fear of the rise of fascism. It was dizzying to brush up against so much violence, to find myself in a country where the people around me have weapons, and to fear for my life when I encountered a police officer. I saw to what degree one can be alienated, to have a deep love for a dominant, white culture—in this case, American culture—while being threatened by the same culture. At the same time, I saw that a black diaspora with scattered roots has managed to become a powerful community, build itself community spaces, and forge a history for itself. I've seen the extent to which the rituals established, the time spent together talking, praying, dancing, eating, and making music could be powerful and inspiring.
One aspect I hadn't anticipated has to do with fatphobia. Simply by doing regular yoga in a place where there were racialized people and quite a few fat people, I came to think about the question of how to reinhabit your body, when this body is constantly singled out and made uncomfortable by the way other people look at it. I'd like to invent new narratives in which the fat characters are not secondary, in which they lead audiences to have a different view of non-normative bodies, as in the work of the writer Meg Elison. Her short stories The Pill and Big Girlchanged my way of looking at my body and its possibilities.

You mention narratives and characters, but in most of your performances to date, you've constructed imaginary worlds that aren't really fictional. Are you planning to change directions?

When I staged *Carte noire nommée désir*, I wanted to politicize the personal without doing documentary, I wanted to use theater to create images that didn't exist, an imaginary world of which racialized people could be proud, but without denying the violence that allowed us to arrive at these representations. This produced a nonlinear, non-narrative aesthetic, which was my way of moving toward the future, toward the fantastic. In my next show, I'd like to dig in to my love of fiction, which was born among other things of the discovery of works of science fiction written by African American and Afro-British women and trans folks like Nnedi Okorafor, Octavia Butler, Rivers Solomon, and Ketty Steward… Without imagining that it will be an entirely fictional show, I have a feeling that it will undoubtedly lead me to new aesthetic explorations.

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So far, you've worked in a variety of stage configurations, including frontal, alley, and in the round, in spaces intended for theatrical performances and others that are not. How are you thinking about the space for *La Parabole du Seum [Parable of the Sour]* ?

I'm planning to have two versions of the show: one is conceived to fit in a black box theater, the other in a format that allows for a certain amount of flexibility, notably to welcome an audience that doesn't necessarily feel comfortable stuck in its seat in the dark. For example, I'd like people to be able to go in and out, to be allowed to eat, and for different kinds of seats to be offered… Beyond the space, I want accessibility, whether physical, cognitive or sensorial, to be taken into account from the beginning of the production process. I'd like the performance to be like a long vigil, where one has the time to wander around and create one's own path as a spectator, even perhaps to interact with the piece. For this version, I'd like to invite artists from outside our show team to present their research in their own disciplines. I'm thinking of people like Mélissa Laveaux, Davide-Christelle Sanvee, Smaïl Kounaté, and Tabita Rezaire…

How do you connect this attention to different modes of reception to what your show is about?

I connect my attachment to science fiction to the idea of what is known as the paranormal, which is ultimately everything orbiting on the margins of normativity, and therefore at the heart of what has driven me since my company was founded. For the moment, I like to define this play as an astrological or astronomic fable. Astrological, because defining identities through signs has been part of my language since childhood, and it's really fun for me to conceive a kind of queer mythology. Astronomic, because the stars are also a space currently being colonized. Interfering with the moon and the sun, which is what Elon Musk is currently doing, is interfering with what makes the world go round, with the fact that we have light and heat. And that modifies nature's reactions, whether it's through the disappearance of animal and plant species, the increase in diseases among humans, or the multiplication of natural disasters.

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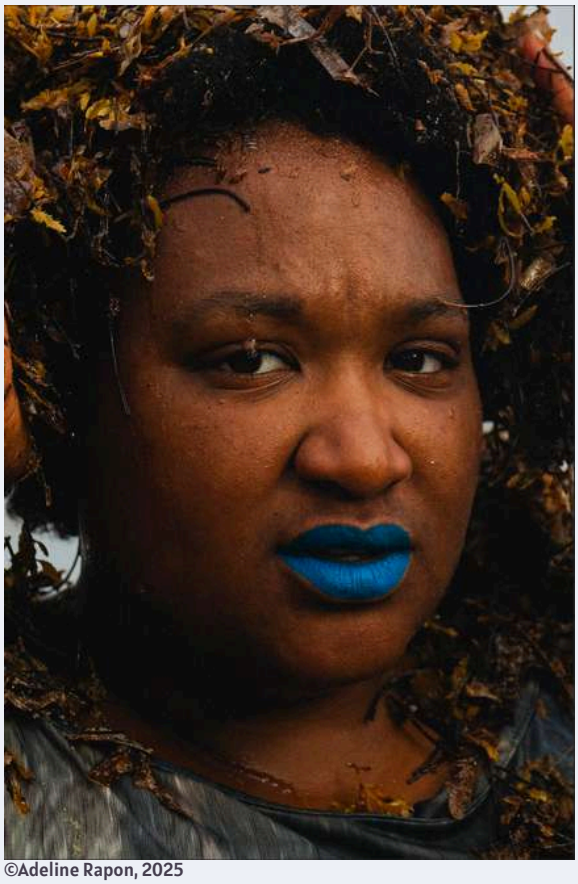
During my last trip to Martinique, I realized that it would become unhabitable in about thirty years, maybe earlier. Five earthquakes in one month, droughts and water shutoffs, beach erosion, algae invasion, hurricanes… Faced with that situation, I tell myself that as an artist I absolutely have to look for a place of survival in artistic creation. It will be a fiction in my special style, that of an inhabitant of Seine-Saint-Denis (department 93) who looks for her political and cultural models in her surroundings. For example, I'm thinking of two Afro-descendant figures from the 93: the star Aya Nakamura and the astrophysicist Fatoumata Kébé, whose research is on space debris, pollution in space. I imagine these two stars as guides for a small community consisting of people who defy normativity by being fat, racialized, or are in some other way considered members of minorities. This little group would train and help each other in a quest to repair the world, from the 93 to the stars.

Interview conducted by Laetitia Dumont-Lewi, May 2025.

THE ARTISTIC AND TECHNICAL TEAM

RÉBECCA CHAILLON



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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, and, more recently, *La Gouineraie* (2025), a performance co-signed with Sandra Calderan, which deconstruct the myth of the traditional rural family.

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.

CELINE CHAMPINOT

Céline Champinot trained as an actress at ESAD-Paris, then as a director at CNSAD (2012-2014) and through her encounters with Philippe Quesne, Dieudonné Niangouna and the Blitz Theatre Group.

During her association with the Théâtre Dijon Bourgogne-CDN (2016-2021), she created her biblical-pop trilogy: *VIVIPARES - posthume*, *LA BIBLE, a vast undertaking to colonise a habitable planet*, and *Les Apôtres aux Coeurs Brisés - Cavern Club Band* (published in 2024 by Editions Théâtrales). In 2019, she received the SACD's New Theatre Talent Award. As an associate artist at the Théâtre des 13 vents - CDN in Montpellier, she is developing a new cycle, L'Amour et l'Occident, with *Juliette et Roméo sont morts* (2024) and *Le Mauvais Sort* (Dec 2025). Also associated with the Studio Théâtre de Vitry, she will direct Marivaux's *Les acteurs de bonne foi* with amateur actors in March 2025.

A collaborator with director Rébecca Chaillon, she has also worked with Guillaume Barbot, Elise Chatauret, Mathilde Delahaye, Marie Provence, Tali Serruya, 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.

ELISA MONTEIL

Sound designer and performer **Elisa Monteil** has been collaborating since 2011 on all of Rébecca Chaillon's creations, as a performer (*Monstres d'amour*, *Où la chèvre est attachée il faut qu'elle broute*, *Rage dedans 32 fois*) and sound designer (*Carte Noire nommée désir*, *Plutôt vomir que faillir*). She produces fictional plays and radio documentaries for France Culture (*C(h)oœur de sex worker*, *Des corps et des cordes*), Arte Radio (*Tordre le paysage*, *Wendy et moi*, *La vie de château*...), Jeunes textes en liberté (*Les rendez-vous en liberté 2023, 2024*). She collaborates as a sound designer with Marie Fortuit (*Thérèse et Isabelle*, *Ombre*, *Eurydice parle*) and performs in *Boulevard du queer* by Mélanie Martinez Llense and Claire Lapeyre Mazerat.

With Laure Giappiconi and La Fille Renne, she directs Lomokino short films about bodies and sexuality, which have been selected for the Sundance Film Festival and the Rotterdam Film Festival. She creates the soundtrack and acts in films by Romy Alizée and Laure Giappiconi.

She co-created *Rivière sale* with Raphaël Mouterde, which questions heteronormativity and the uses of bodies in sexuality, and the solo performance *Le Tube*.

ALEXIA ALEXI

After completing a degree in Japanese and working in comics for several years, **Alexia Alexi** began her career as a lighting designer in 2009 for various theatre companies (Cie Jakart, Cie TGV, Cie Théâtre Déplié, etc.).

In 2015, they trained in lighting techniques in the music industry and became a lighting designer for various bands (Miel de Montagne, Bonnie Banane, Voyou, La Grande Sophie, P.R2B, Mansfield TYA, Jeanne Added, Franky Gogo, Vikken, etc.).

In 2020, they also designed lighting for other forms of performance, including the unconventional theatre of Boulevard du Queer (Cie QG), the dance of Self-Entitlement (Mahmoud Elhaddad), the stand-up comedy of Tahnee (Fourchette Suisse productions) and the cabaret Drag Race France Live (Junzi Arts).

In 2023, they began leading lighting training courses for beginners, sharing not only their knowledge but also their vision of the profession in a field that remains highly sexist.

ELISA BERNARD

Elisa is a VJ, 2D/3D motion designer and digital artist.

In her creative process, **Elisa** explores numerous tools in a quest to hybridise traditional and digital arts. Chronically online, her influences range from the most obscure pop culture to abstract and minimalist visual experiments.

Elisa has been working with Neon since 2022 as a VJ.

Notable projects: Bakû, Plavace x La Rayonne, Encore x Teletech, Knights of Mandala, participation in Romane Santarelli's video creation, Tetra Hydro K's Dour 2023 concert...

SOLENE CAPMAS

Solenne Capmas specialises in performance costumes, adopting an approach that prioritises the technical requirements and comfort of the performers she dresses. Her creations include those for the Collectif Malunés (*Tout va hyper bien*), Cirque Inextrémiste (*GAP*, *Pic*, *Maladroite*, *Exit*, *Extreme night fever*), Cirque Queer (*Le premier artifice*), Cirque Rasposo (*Hourvari*, *Oraison*, *La dévorée*, *Morsure*), the Basinga company (*Soka tira*), and the Les Grandes personnes company (*Les horizontaux*, *La bonne aventure*, *La louvière*). She has also designed costumes for comedians Thanee (*L'autre*, as well as her costume for Drag Race France) and Lou Trotignon (*Mérou*).

She won the first ever Costume Design Award at the Festival Mondial du Cirque de Demain for her creation of the costume for tightrope walker Tatiana Mosio Bongoga, and several of her costumes have been exhibited at the Centre National du Costume de Scène as part of the exhibition *En Piste ! Les plus beaux costumes de cirque.*

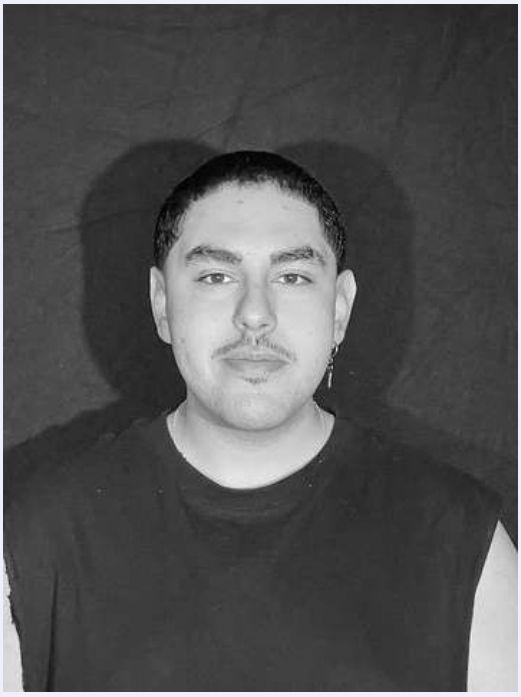
SUZANNE PECHENART

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.

YANIS BOULAHIA

Yanis Boulahia was born in Lille in 2004, the eldest of three children, into a family originally from Algeria. He grew up in Roubaix, where he followed a science-focused curriculum at secondary school, before going on to study biology – partly to reassure his parents in a family where the arts had no place. As his passion for theatre grew ever stronger, he decided to undertake an internship at the Cours Florent alongside his studies, which proved to be a life-changing experience. He subsequently joined the program in Bordeaux, followed in 2025 by the CPES course at the Conservatoire Jacques Thibaud. Between these two stages, he appeared in Cecilia Rouaud's film *Adieu Jean-Pat*. He is currently involved in a second film shoot and continues to pursue a career that is both demanding and sincere.

HASSAN GOURNIZ



Hassan Gourniz is an actor.
At the age of 20, he discovered the world of live performance through an improvisation workshop and decided to pursue a degree in performing arts at the Université Campus Pont de Bois, followed by training at the Conservatoire, both in Lille.

He is currently in his second year of a Master's degree in Performing Arts Creation at Paul-Valéry Montpellier University, under the supervision of Laurent Berger. He is writing a final thesis in research-creation.

Attracted by spaces where words overflow and take action, he explores acting, directing and performance.
Hassan seeks movement and radicalism on stage.
Everything.
Nothing.

NABILA MEKKID

©Camouna

Actress and musician **Nabila Mekkid** trained at the Toulouse Conservatory in theatre, then in musical creation (singing, guitar, computer-assisted music, percussion).

Combining music and theatre or switching between the two, she met Simon Delattre for her first stage role in *La vie devant soi*, then Hortense Belhôte, Sephora Pondi and Laura Vazquez, for whom she created music or performed live.

In 2021, she sang on the TV show The Voice 11 and continued to perform in several plays (*Le Rêve et la plainte* by Nicole Genovese, *J'accuse* and *Une irritation* by Sébastien Bournac, *Polar(e)* by Céline Führer and *Aux suivantes* by Juliette Steiner).

For cinema, she composed the soundtrack and played a leading role in Caroline Fournier's feature film *Amantes* (2025).

She is also involved in more personal writing and stage performance projects, surrounded by all the artists she has met previously, as well as Kenza Berrada, Céline Champinot and Karima el Kharraze.

CAMILLE LEON-FUCIEN

Camille graduated from CNSAD in 2022 after completing a double degree in Acting and Directing.

She began working in cinema under the direction of Jacques Audiard in *Les Olympiades*, then Mareike Englard for *Rabia* and other directors - Elsa Benett, Olivier Abbou - for various international platforms.

In theatre, she worked with Stéphanie Farison on *Move On Over*, then with Alice Zeniter in *Edène*.

LIVING SMILE VIDYA

Living Smile Vidya is an author, actress, asylum seeker and founder-director of the Panmai Theatre. She has been working in theatre since 2004 and received the Swiss Theatre Prize 2024 for her play *Introducing Living Smile Vidya*, as well as the British Council's Charles Wallace Award 2013 for excellence in theatre.

She is the author of *I am Vidya*, India's first transgender autobiography, which was adapted for the cinema under the title *Naanu avanu alla avalu*, winning the 2014 National Awards for Best Actor and Best Make-up Artist and the Karnataka State Film Award.

Her collection of poems *Maranam mattuma maranam*, which means 'Is death only death?', has just been published. Her collection of essays is currently in preparation.

She has appeared in several short films (*Pombala pombalaya Irukkanum*, *500 & 5*) and documentaries (*Aghrinaigal, Butterfly*, *Naked wheels* and *Is it too much to ask*) and was assistant director to M. Mysskin on his film *Nandhalala* and to M. Gopinath on his film *Viratham*.

LOULIE HOUMED

Loulie Houmed is an Afrofeminist activist who uses popular education to explore power dynamics.

In 2022, she was co-founder of *Gros Amours*, a collective fighting against fatphobia. Coming from the community sector in Rennes, she works to combat relationships of domination. Through her presence and artistic performance, she questions the injunctions made against fat bodies and minority identities.

JULIE TEUF

Julie discovered theatre at the Faculty of Performing Arts in Amiens, under the direction of Fred Egginton and Jérôme Hankins, then joined the second class of ESTBA - Bordeaux, directed by Dominique Pitoiset and Gérard Laurent.

Freshly graduated, Julie presented *Claustria* as part of the Novart Festival and then performed in *Dans la République du Bonheur*, directed by Marcial Di Fonzo Bo and Elise Vigier.

She then worked under the direction of several directors, including Catherine Marnas for *Le Banquet Fabulateur* and *Les Comédies Barbares*, Frédéric Maragnani in *La Bibliothèque des Livres Vivants*, Sandrine Anglade in *L'Héritier de Village*, the Denisyak collective in *Scelŭs*, Fred Egginton in *Les Bacchantes*, *Dunsinane* and *Lune Jaune*, in *Libre Arbitre* by the Grand Chelem company, *Invasion* by the Crypsum collective and in *Mine de Rien*, a duo written by Jérémy Barbier d'Hiver.

In 2020, she adapted J.M. Barrie's *Peter Pan*, followed in 2024 by Dennis Kelly's *Débris* – productions by the TnBA, where she was then an associate artist.

CONTACTS

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