

THÉÂTRE DIJON BOURGOGNE
CENTRE DRAMATIQUE NATIONAL

COSMOS

Concept and direction Maëlle Poésy
Text Kevin Keiss
in collaboration with Maëlle Poésy

PREMIERED

on October 2023
Théâtre Dijon Bourgogne, CDN

ON TOUR 2024 2025

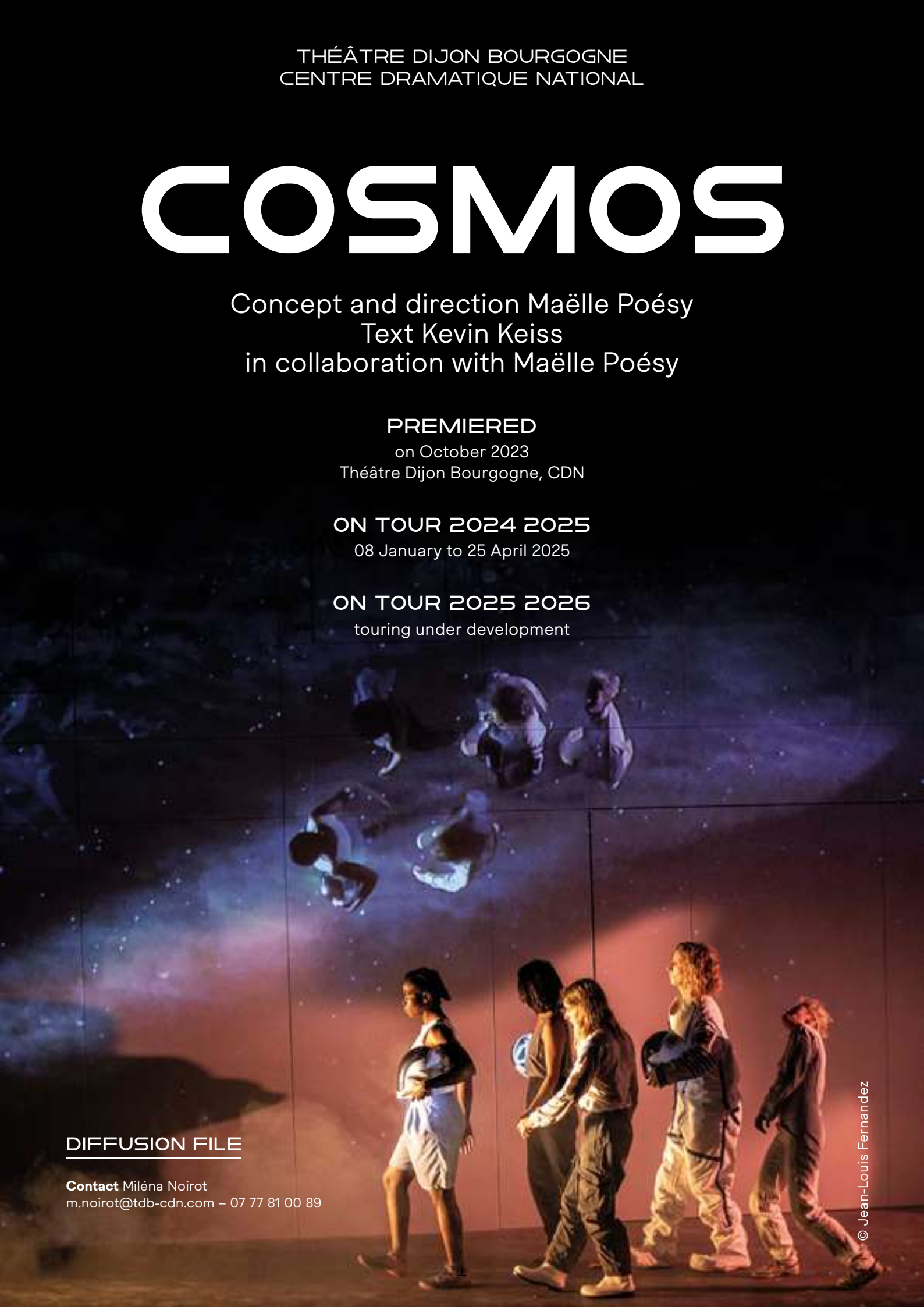
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COSMOS

Concept and direction Maëlle Poésy

Text Kevin Keiss **in collaboration with** Maëlle Poésy

With Caroline Arrouas, Liza Lapert, Eva Ordonez,
Kadiatou Camara, Mathilde-Edith Mennetrier

with special guest Kourou et de Kevin Keiss

Dramaturgy Kevin Keiss

Choreography Leïla Ka

Set design Hélène Jourdan

Lighting Mathilde Chamoux

Video Quentin Vigier

Sound Samuel Favart-Mikcha

Costumes Camille Vallat

Astronaut costume design Amélie Loisy, Julia Morlot

with the help of Florence Jeunet, Zazie Passajou, Laurence Rossignol,
Annabelle Santos, Mélody Gerbet (intern)

Assistant to the director Joséphine Supe

General and stage Manager during production Kourou

General and Manager for touring Julien Poupon

Sound Manager Samuel Babouillard

Stage Manager Geoffroy Cloix, Valentin Thullier

Video Manager Eve Liot **alternating with** Gerald Molé

Set design and construction ECLECTIK SCENO

The technical design of the set was created with sustainability in mind
by favouring the re-employment of structural elements

Production Théâtre Dijon Bourgogne, Centre dramatique national

Coproduction Compagnie Crossroad /

L'Azimut – Antony|Châtenay-Malabry, Pôle National Cirque en Île-de-France /

Théâtre de la Cité, Centre dramatique national de Toulouse Occitanie /

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Saint-Denis / FONPEPS

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Running time 1h40

For all audiences

Contact production

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SYNOPSIS

For this creation, our fiction blends two dramaturgical threads:

The first is inspired by a true story. In the 1960s in the USA, at the height of the Cold War and in the midst of the space race, a clandestine programme invited young American female aeroplane pilots to take part in a series of tests to test their ability to conquer space. Two years later, the Russians sent Valentina Terechkova into space, the first female cosmonaut.

The second thread is directly linked to a series of encounters: over the course of two years, we interviewed around ten women astrophysicists. We were interested in their passion. The way in which their sometimes highly complex research objects allow us to take a step sideways in the way we think about time, space and life. We have therefore invented the journey of two astrophysicists: one who bases her research on the life and death cycles of stars, the other who investigates the past of Mars. When we talk about the cosmos, it's our relationship with time, cycles and evolution that we want to evoke. Speaking from space gives us the opportunity to step back and take an overview of our society and the changes we need to make in the future.

The five women on stage, five actresses including two circus artists, grew up in Chile, the Central African Republic, Austria or Normandy, under different stars and skies. They all play characters linked by the power of their passion, by their determination to do their job. To transform their skies.

These two intersecting narratives question our possibilities, our limits and our desire for transcendence. Our forces of liberation. The laws that govern our world, and those of the universe.

Cosmos traces the journey of these women who light our way, like stars that move the sky. So what does this dream of space tell us about our earthly realities? Who are the stubborn dreamers whose voices have blazed new trails ?

WRITING PROCESS

Our work is divided into several stages.

Firstly, there is an investigation and immersion phase. We meet space specialists: astronauts, astrophysics researchers, etc. (Claudie Aigneré, a French astronaut who went into space; Fabienne Casoli, director of the Paris Observatory, a specialist in the life cycle of stars; Nabila Aghanim, an astrophysicist and cosmologist at the Space Astrophysics Institute (IAS - Université Paris-Saclay, CNRS), a specialist in observational cosmology; Françoise Combes, director of research at the CNRS, an astronomer, specialist in dark matter...). These interviews help us to document our thoughts, define the issues at stake and raise questions about our perception of time, the limits of our existence and infinity. It's also a way of looking at the micro and macro aspects of our lives and the issues we assign to them. Following on from this research, we have invented the journey of two astrophysicists, each of whom, in their own way, questions the cycles present in the universe.

At the same time, we are working with available archives on the American conquest of space in the early 1960s, and in particular on the story of the Mercury 13, the group of women who were supposed to go into space but never did. This historical and social landscape helps to put into perspective the 'tipping point' of an era that, in many ways, mirrors our own time. What intimate and political conquests are being woven around these titanic undertakings?

Inspired by all this research, together we devise the structure of the text, its story, its issues and its characters. Kevin writes alone, but this score is the fruit of our passionate exchanges. Confronted with and enriched by the work on the stage with the artistic team, the text of the show changes as our discussions and rehearsals progress.

In the vein of the magic realism that drives us, the textual writing is interwoven with the stage writing (acting, sound, lighting, set design) to give body and voice to our story, which we want to be playful, intense and sensitive.

Maëlle Poésy and Kevin Keiss

TEXT EXCERPT



© Jean-Louis Fernandez

**'Come on girls
We're all going to the moon
456 girls from Lycée Fatima in Bangui set off for the Moon
They're going to walk on the Moon
The little ones in front, the big ones behind, like in the class photo
There would be the first images
The whole Earth would stop breathing
A close-up
We'd walk like this
We'd take off our helmets in slow motion
We'd pose like this
With hair like this
Our best braids, crazy afros
The only hairstyle that defies gravity!
The 456 girls of Bangui the coquette in a single movement
Surprise
And the whites of every continent would piss themselves with rage, fear
and jealousy
And men on every continent would say, 'Where did you get those girls
Where do all these black girls come from?
That's the way it is
We built our shuttle without asking anyone for anything
We want to go to the moon
Repeat with me girls
We choose to go to the Moon not because it's easy but
because it's hard
Say it again'**

Text Kevin Keiss in collaboration with Maëlle Poésy

NOTE OF INTENT

CONCEPT, DIRECTION

MAËLLE POÉSY

Who has the right to dream? Who doesn't and why? How do the dreams of a generation, a priori forbidden, become the very conditions for the great changes to come? How do the powers of passion act as a liberating force and guarantee major transformations in society?

Cosmos tells the story of the group of female Mercury 13 pilots in the 1960s, inspired by real events. The show traces a history that has been hidden from the public eye and tells the story of a society that is unthought of in its gaps and taboos. We confront this story with those of two female astrophysicists. In the Universe, every scientific discovery leads to physical revolutions that lead to cultural revolutions. Mirroring these earthly tales that invite us to look to the sky, understand it, discover it and transform our perception of reality, we admit that the world does not necessarily correspond to appearances.

I want to weave sensitive and sensory correspondences between several generations of women astronauts and astrophysicists: cross their dreams of space and the possible space of dreams. For this production, I am inviting five performers (actresses and artists from the circus arts) to the stage who will in turn embody the story of the Mercury 13 and the story of the astrophysicists, embodying in these intertwined journeys their research, their discoveries, their limits and their stubbornness.





Earthrise, 1968 © Bill Anders

Entering the space-time of the universe means stepping out of our earthly, mortal space-time, and into the relativity of the matter from which we come and to which we will return. It means becoming part of a cycle that is much larger than our own existence, and changing our perspective on our human destinies. What we perceive as the reality of time and space is no more. It opens up a new way of looking at things, a new space of freedom.

Observing the Earth from so far away, living in a space-time without gravity, with no connection to nature, the seasons, plants, the wind, the feel of the sun on your skin... To lose all these tiny, essential sensations in space is to experience the fragility of living things and the immense loss they would feel if they were to disappear. This change of perspective, which these women astronauts and astrophysicists undergo, allows us to question the 'critical zone' referred to by Bruno Latour, a concept that designates both the thin film surrounding the Earth where water, soil, subsoil and living organisms interact, and also the critical zones where the effects of the Anthropocene manifest themselves through natural disasters or threats to biodiversity.

What changes of perspective is our relationship with space shaking up? What is our relationship with the Earth, with space and time, and with our human journey? Beyond the dreams of space conquests, it is also this view of our fragility that I want to question. Isn't the obsession with the immense, the unknown also the obsession with the surpassing that we seek within ourselves, as Donna Haraway evokes in 'Living with Trouble'?

'Trouble' is an interesting word, coming from a 13th-century French verb meaning to stir up, obscure or disturb. It comes from a thirteenth-century French verb meaning to stir up, to obscure, to disturb. We live in disturbing and confusing times. Troubled times. And when I say we, I mean everyone on Earth. Become able to respond, in all our insolent disparity, that is the task is our task. We must learn, in the midst of a thick present, to live and die well, together. We must generate a powerful response to devastating events. We must also calm the storm and rebuild peaceful places.

When the time is urgent, for many of us the temptation is strong to remedy the turmoil by striving to make an imaginary future safe, by stopping the arrival of something that looms over the future, or by wiping the slate clean of the past and the present, in order to prepare the tomorrows of generations to come. Living with disorder hardly implies such a relationship with the times we call future. Rather, it is about learning to be truly present, to be more than mere evanescent pivots between a dreadful or Edenic past and a dreadful or salvific future; to be mortal bugs, intertwined between innumerable and unfinished relationships of place, time, matter and questions, of meanings.'

Living with Trouble, Donna Haraway, 2016



La voie lactée au-dessus des métropoles indiennes © JPC Van Heijst

TEXT EXCERPT

JANE

'Members of Congress.

It is inconceivable to me that the world of outer space is reserved for men only, like some sort of stag party club...

Don't get me wrong: I'm not saying that women should be allowed into space simply so that they don't feel discriminated against.

I'm arguing for them to be admitted because they, we, have a very real contribution to make.

At the moment, no woman can stand up and have a serious discussion on a subject like this without being painfully aware that her speech is going to inspire a lot of condescending smiles and amused winks.

But fortunately for the nation, there have always been men, men like the members of this committee, who have contributed to equality between American citizens by helping women succeed in roles that they were previously considered incapable of performing...'

Text Kevin Keiss in collaboration with Maëlle Poésy



NOTE OF INTENT

DRAMATURGY, WRITING

KEVIN KEISS

We thought of a dream of liberation, conquest and exploration that is so immense and insane that it defies all the laws of physics: to go into space. **Through the interwoven stories of several freedom-loving women who have wished to go into space, or have gone there, we want to tell the story of those who dream of the absolute.**

Our play is based on a long process of immersion and investigation with women astrophysicists who have crossed the sky, who dream of it or who, through their research, are helping to unlock the great secrets of modern science. The interviews Maëlle and I conducted with female astrophysicists were deeply moving: on the one hand, there was the fascinating field of investigation they were opening up, but also their life stories. Their obsession with research. The meeting with Claudie Haigneré, the only French woman to have gone into space, was particularly powerful. She told us about her years of training in Russia, in Star City, and the Russian ritual of 'farewell to Earth' before going into orbit: planting a tree, going to the cinema to see the same film as Gagarin, reciting verses by Pushkin, writing a letter to the children of the future, etc. The countdown in the shuttle before leaving for space. And suddenly... weightlessness.

However, you don't need to be a specialist in quantum physics or dark matter to have experienced the sky. The starry nights that overwhelm, delight and disturb us seem to bear witness to our deepest beliefs since the dawn of time. Every culture has populated this omnipresent sky with its gods and monsters. Trying to account for celestial regularities and to discern in them earthly events, they have tried to explain the creation of the world by writing cosmogonies.

The actresses in the show come from different cultures and make these cultural transmissions the subject of discussion. In constructing the fictional journey of our two astrophysicists, the challenge was quickly to 'make people believe' in the veracity of a person who talks about science, to make her a sensitive incarnation, to share with them a passion for her subject of research. That's why the style I use is intended to be as close as possible to an orality 'in the present', to a thought in the process of being developed. The writing creates a dialogue between eras, weaving together the intimate and the story of the Mercury 13s, from which we extrapolate situations, extract archive documents and pieces of history.

THÉÂTRE DIJON BOURGOGNE CENTRE DRAMATIQUE NATIONAL

Today, our telescopes let us imagine enormous bubbles of gas burning where the Inuits perceived the stars as shining lakes in the black grass... From north to south, from west to east, people have told each other about the sky, each projecting different conceptions of the world and different beliefs. Our means of investigation are constantly being perfected, enabling us to populate the sky with new objects (brown dwarfs, clusters of galaxies or black holes) and to push back the limits of 'known' space. But our quest does not seem to have changed its purpose. Where do we come from? Where are we going? Does the Universe make sense? In the West, Aristotle imposed his concept of a perfect, unchanging sky centred on the immobile Earth for almost two millennia. It was not until Galileo made his first observations with his telescope, showing the irregularities of the Sun, the Moon and the satellites of Jupiter, that this vision of the world gave way to observations. The gods gradually deserted the skies, perhaps giving greater prominence to questions about the origin and meaning of life. Our approach today is more rational, but it does not free us from our fantasies of immortality.

It's also an ode to natural beauty and the ephemeral, because far from wanting to tell exemplary stories, it's above all the forces of inner liberation that interest us and the way in which they allow us a collective liberation...



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Pilots part of the WASP, Women Airforce Service Pilots, then the Mercury 13 program, 1944 © DR



Mary "Wally" Funk, breathing test, Project Mercury 13, 1961 © Getty Images

TEXT EXCERPT

You have to realise that everything we're made of... if you look at, I don't know, well you take a one-euro coin... it's made of nickel, copper, er I don't know what's inside... your one-euro coin, it's been through a star several times... you have to think about that anyway... that's why... it's funny to think about it, isn't it?

Well, you're 60/70% water, H₂O, hydrogen comes from the Big Bang, and oxygen comes from a star... I find that we say to ourselves, well, yeah, OK... I come from the Big Bang and a star, a supernova... that's where we come from... all of us. So oxygen was made at the heart of a star, but iron requires an explosion, a supernova... and our bones, calcium too...

But for all this to happen, the star has to die, it has to explode so that we can use these chemical elements to make planets... well, to make grains of dust that will make planets and other stars and then living beings... So this life cycle of stars is... I find it fascinating.

One very important thing that comes to mind and that I'd like to add here is that... we've all been brought up watching films where it's easy to go to another galaxy, another planet and all that... in fact, it's not possible.

I've been an astrophysicist for almost twenty years and I'm telling you, it's not possible. We're stuck on our planet. I'm telling you this because I'm really convinced. In other words, we don't have the technical means, it's really a question of fundamental limitations.

We're not going to make manned flights, voyages to other...other solar systems.

Certainly not.

At least not in the foreseeable future...

You'd really need... you'd really need new physics...

When we talk about going to colonise Mars, it's really nonsense.

It's a lie.

THÉÂTRE DIJON BOURGOGNE
CENTRE DRAMATIQUE NATIONAL

I think it's shameful to even make that claim.

Planet Earth is rotten, we're going to move to Mars: no, Mars isn't inhabitable.

I mean, on Earth, we're stuck, we'll stay there. We'll have to live there. And that's... that's the way it is.

Excerpt from the text by Kevin Keiss in collaboration with Maëlle Poésy
Based on an interview with Fabienne Casoli

THE MOON SPEECH



© AP Photo/Dick Strobel

'Finally, if we want to win the battle currently being waged

between freedom and tyranny, the spectacular achievements in space in recent weeks should have revealed to us, as Sputnik did in 1957, the impact that this adventure is having on the minds of people around the world as they try to decide which way to go. (...)

I believe that this nation should set itself the goal, before the end of this decade, of sending a man to the Moon and returning him safely to the Earth. No other space project during this period will be more impressive for humanity, or more important for long-term space exploration, and none will be more difficult or expensive to achieve. (...)

The time has come to step up a gear - the time for a major new American initiative - the time for this nation to take a clear lead in space achievements. Space, which in many ways could hold the key to our future on Earth.'

Excerpt from President Kennedy's address to Congress, 25 May 1961

This speech comes 43 days after Yuri Gagarin's orbital flight, 36 days after the Bay of Pigs fiasco, and just 20 days after Alan Shepard's suborbital flight, the first American manned space mission, even though the United States had only been in space for a few minutes. This speech was based on the conclusions of the consultations launched on 20 April by President Kennedy on the best way to beat the Soviets into space.

MAËLLE POÉSY



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Maëlle Poésy has been appointed director of the Théâtre Dijon Bourgogne, Centre dramatique national, in 2021. After training at the École du Théâtre national Strasbourg, she has acted in theatre and film in France and abroad. As an actress, author and director, her work explores a 'theatre of confrontation' that questions society and its individual components.

In 2011, she directed her first show, *Funérailles d'hiver* by Hanokh Levin, followed by *Purgatoire à Ingolstadt* by Marieluise Fleisser, *Candide, si c'est ça le meilleur des mondes...* based on Voltaire, which she co-adapted with Kevin Keiss, *Ceux qui errent*

ne se trompent pas by Kevin Keiss in collaboration with Maëlle Poésy (opening of the Avignon Festival, 2016), *Inoxydables* by Julie Ménard. As part of the Buenos Aires International Festival, she acted in, co-wrote and co-directed *País clandestino* (2018), which toured in a number of international festivals in South America and Europe, including *Théâtre en mai* in 2018. She created *Sous d'autres cieux* based on Virgil's *Aeneid*, co-directed by Kevin Keiss (Festival d'Avignon 2019), *Passé Présent Futur*, co-written with Kevin Keiss (2020), conceived *Gloire sur la terre* by Linda McLean (2022) and *ANIMA* performance created in collaboration with visual artist Noémie Goudal (Festival d'Avignon, 2022).

At the Comédie-Française, she directed Chekhov's *Le Chant du cygne* and *L'Ours* (awarded the Prix de l'Association professionnelle de la critique de théâtre, de musique et de danse) in 2016 and Stefano Massini's *7 minutes* in 2021. At the Opéra de Dijon, she directed Gluck's *Orphée et Eurydice* (2018). She directed the short films *Time Flies* (2020) and *Sans Sommeil* (2021). She also teaches at the École régionale d'acteurs in Cannes and Marseille and at the Théâtre national in Strasbourg.

In autumn 2023, she created *Cosmos* at the Théâtre Dijon Bourgogne, co-written with Kevin Keiss. In 2025, she will be bringing together Spanish, Uruguayan, Argentinean and Brazilian artists for a fortnight's research and work as part of the *À la croisée des routes* project.

KEVIN KEISS



© Vincent Arbelet

Kevin Keiss is an author and dramaturge associated with the TDB direction project and, since 2015, a lecturer in Theatre Studies associated with the University of Bordeaux-Montaigne. After completing a Magistère in Classical Antiquity at the ENS/Sorbonne, he trained at the École du Théâtre national de Strasbourg and pursued a doctorate in Classical Literature under the supervision of Florence Dupont.

Published by Actes-Sud Papiers, Heyoka Jeunesse and Solitaires intempestifs, his plays for all ages have been translated into several languages, performed in France and abroad, and adapted

for radio and opera. A regular guest at La Chartreuse, Cnes, he has won several awards (DMDTS, CNL, Artcena, Contxto, Jamais Lu Paris and Montreal, Comité de Lecture de la Comédie-Française, Santiago Chili, BESETO Japon...). Since 2012, he has worked with Maëlle Poésy on all her productions, including *Candide*, *Ceux qui errent ne se trompent pas*, *Sous d'autres cieux* (Avignon 2016 and 2019) and *Cosmos* (2023). After several residencies in Chile and Argentina, he will soon be creating *La Vergüenza* at the TDB.

He has also worked on a number of long-term projects as a playwright and/or translator, notably with : Julie Berès (diptych *Désobéir* and *La Tendresse*, written with Julie Berès, Lisa Guez and in collaboration with Alice Zeniter), the Munstrum Théâtre (*Zypher Z*, *40 degrés sous zéro*, *Le Chien*, *la nuit et le couteau*, *Makbeth*), Eugénie Ravon (*La Mécanique des émotions*), Élise Vigier (*Harlem Quartet*, dialogues imaginaires, *Avedon Baldwin*), Lucie Berelowitsch, Laëtitia Guédon (*Troyennes - Les morts se moquent des beaux enterrements*), Olivia Dalric (*Je vous jure que je peux le faire*, *Comment je suis devenue Olivia*), Jean-Pierre Vincent, Charis Ainslie (UK), Sylvain Bélanger (Canada), Kouhei Narumi (Japan), Cristian Plana (Chile).

For Radio France, with the Maîtrise and the Orchestre national de France, he has written and edited several operatic librettos. At the TDB, he created the *Karaoké des auteurs-rices* in 2023 and *Éductions sentimentales* with Julie Berès in 2024.

CAROLINE ARROUAS



© Jean-Louis Fernandez

She grew up in Austria, where she first worked as a singer at the Burgtheater in Vienna. When she arrived in France, she joined the school of the Théâtre national de Strasbourg. Since graduating, she has worked with many directors, including Rémy Barché, Jean-Michel Guérin, Jacques David, Marie Rémond and Caroline Guiéla Nguyen.

She then performed at the Théâtre de la Cité Internationale in Paris and went on tour with *L’Affaire de la rue de Lourcine* by Eugène Labiche, directed by Daniel Jeanneteau and Marie-Christine Soma, followed by *Ariane à Naxos* by Georg Benda at the Théâtre musical de Besançon, directed by Alexandra

Rübner. She also played in Feydeau’s *Le Dindon*, directed by Philippe Adrien.

In 2011, she created *Se souvenir de Violetta* based on *La Dame aux camélias* by Alexandre Dumas fils, directed by Caroline Guiéla Nguyen, acted in *Athalie* by Racine, directed by Alexandra Rübner, and in *René l’énervé*, opéra bouffe et tumultueux, written and directed by Jean-Michel Ribes at the Théâtre du Rond-Point. In 2012, she appeared in *Dostoïevski-trip* by Vladimir Sorokine, directed by David Lejard-Ruffet, and in *Purgatoire à Ingolstadt* by Marieluise Fleisser, directed by Maëlle Poésy. She then reunited with Jean-Michel Ribes in *Théâtre sans animaux*. She then played in *Candide*, directed by Maëlle Poésy, and in *GirlNextDoor*, soirée musicale, by Caroline Guiéla Nguyen in 2014. She also played in *Médée* by Euripides, directed by Charles Muller, and in *Le Système pour devenir invisible*, written and directed by Guillermo Pisani. In 2016, she worked again with Maëlle Poésy in *Ceux qui errent ne se trompent pas*, first performed at the Avignon Festival.

In 2017, she worked again with Guillermo Pisani on Pierre Bourdieu’s *C’est bien au moins de savoir ce qui nous détermine à contribuer à notre propre malheur* and worked again with Caroline Guiéla Nguyen on *Saigon*, first performed at the Avignon Festival.

In 2018 and 2019, she performed in *Cataract Valley* by Jane Bowles, directed by Marie Rémond, at the Théâtre de l’Odéon and will continue to tour *Saigon*. In 2020, she created *Kadoc* by Remi de Vos, directed by Jean-Michel Ribes at the Théâtre du Rond-Point.

EVA ORDONEZ



© DR

After several years of drama classes, Eva Ordonez discovered the circus in the squats of Buenos Aires. During her time at Le Lido circus school in Toulouse, she developed the art of trapeze-suspension, putting her own limits into play. Slow movements, endurance, strength, twists and contortions, height and danger are her main areas of research. Very quickly, the worlds in which she develops her circus technique become almost more important than the technique itself. In 2010, she joined the company My!Laika, Side-Kunst Cirque and travelled around Europe for over 10 years with the show Pop-Corn Machine. The show has been performed in a number of prestigious venues, but also, and above all, in alternative venues as a real

choice against elitist cultural policy. against an elitist cultural policy.

In 2012, she co-founded the Oktobre company with Florent Bergal, Yann Frisch and Jonathan Frau, working together to develop an assertive circus-theatre. With the shows Oktobre and Midnight Sun, the company defends tragi-comic, powerful and aesthetic universes, mixing circus, theatre and new magic with an uncompromising critique of the violence that surrounds us. Later in 2017, Eva Ordonez met Cirque Pardi! a modern circus in a big top, and discovered a nomadic way of life that develops and promotes an independent way of working that tends towards autonomy. She took part in this great adventure as an outsider, directing the actors and dramaturg for Rouge Nord, a large-scale collective creation in the public space. But also as circus actress for the big-top show Low-Cost Paradise. A collective creation under the watchful eye of Christophe Lafarge dit Garniouze.

From 2020 onwards, she will be looking at several contemporary circus projects from the outside and, with Philine Dahlmann, will be directing the show Event the darkness for the 25 Circ d'hiver de l'Ateneu Popular Nou Barris in Barcelona. She also regularly teaches artistic research at a number of circus schools, including the Flic in Turin and the Académie Fratellini in Paris. Most recently, with five friends, she created Underdog (or the one who risks losing). A site-specific, ephemeral and engaging creation, combining non circus, non theatre and live music. An immersive and disturbing universe. In 2023, Eva joined FAIAR, a higher education institute for art in the public space, in Marseille, to continue her personal research in the public space. In 2024, she will join Maëlle Poésy's performance Cosmos.

KADIATOU CAMARA



© DR

Following her interest in the human body in movement, and its emotional, relational and expressive dimensions, Kadiatou Camara obtained her diploma in psychomotor therapy in 2021, then began a professional theatre training course at the École Nationale de Musique, Danse et Art Dramatique de Villeurbanne, directed by Caroline Boisson of the Théâtre de l'Iris, and worked with Pierre Notte.

The GEIQ-compagnonnage (a professional integration scheme for actors in Lyon) took her on from September 2022 to June 2024, a period that gave her the opportunity to work with Arpad Schilling, Sylvie Mongin Algan, Guillaume Bailliart, Brune Bleicher and others.

Kadiatou Camara plays in *La Crèche - Mécanique d'un conflit* (2023) by François Hien, *Grand ReportERRE #9 : France dégage !* (2024) directed by Angélique Clairand and *Libre arbitre* by Léa Girardet and Julie Bertin (2022) and soon in *Le Chat* directed by Yann Lheureux and *La Peur* by François Hien. In the 2024-2025 season, Kadiatou will appear in *Cosmos*, designed and directed by Maëlle Poésy.

LIZA LAPERT



© DR

Liza Lapert was born in Rouen in 1992. She began her life in gymnastics before switching to the circus in 2008, first at the École Nationale des Arts du Cirque de Rosny-sous-bois (ENACR), then at the Centre national des arts du cirque (CNAC), from which she graduated in 2013. In 2012, she starred in *Pulsions*, directed by Laurent Laffargue of the Compagnie du Soleil Bleu.

Between 2013 and 2017, she worked with the company she co-created, *Marcel et ses Drôles de Femmes*, as a circus acrobat. In 2015 she took part in writing and performing in the show *La femme de trop*, directed by Alba Sarraute Pons.

In 2017, she was a performer in the creation of Vincent Macaigne's show *En Manque* alongside Thibaut Evrard, Clara Lama-Schmit and Sofia Teillet. In 2018 she joined the singer Christine and the Queens, and took part in her world tour as a dancer. Between 2020 and 2023, Liza Lapert performed in *La Mouette* directed by Cyril Teste. In 2023, she took part in *Cosmos*, designed and directed by Maëlle Poésy.

MATHILDE-ÉDITH MENNETRIER



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Mathilde-Édith Mennetrier joined the acting section of the École du Théâtre national de Strasbourg in 2014. There she worked with Julien Gosselin, Simon Delétang, Annie Mercier, Lazare and Alain Françon. On graduating in 2017, she performed with her class in 1993 by Aurélien Bellanger, directed by Julien Gosselin. She then acted for Simon Delétang in Littoral by Wajdi Mouawad at the Théâtre du Peuple de Bussang. Laurent Cazanave directed her in Tous les enfants veulent faire comme les grands and Lucie Berelowitsch in Rien ne se passe jamais comme prévu by Kevin Keiss.

In 2018, she met Maëlle Poésy, with whom she presented the show Inoxydables, in partnership with the TDB, in secondary schools over a three-month period. In September 2019, she will perform at the Volksbühne in Berlin in the Franco-German show Phantom Menace directed by Nikolas Darnstädt. In 2020, she will play in I wish I was by Maëlle Dequiedt.

Finally, in 2021, she will be appearing in Shakespeare's Beaucoup de bruit pour rien, directed by Maïa Sandoz, before reuniting with Maëlle Poésy in 7 minutes by Stefano Massini, presented at the Comédie-Française. At the same time, she launched a musical project called La Foudre.

JOSÉPHINE SUPE

After a double degree in Philosophy and Theatre Studies, validated during three years of preparatory classes in Paris, Joséphine Supe joined a Masters in Culture at Sciences Po Lyon. She wrote her dissertation on the representation of trials in theatre. Between 2015 and 2016, she assisted directors Julian Blight and Maxime Contrepois with their direction.

Also interested in production, she joined Ariane Mnouchkine's Théâtre du Soleil company as an administrative assistant between 2017 and 2020.

Joséphine Supe is continuing her studies in dramaturgy and stage writing by joining the Master Théâtre Mise en scène et dramaturgie at Nanterre University in 2021. There she will take part in a wide range of rich workshops with professionals such as David Lescot, Mathieu Lorry-Dupuy, Pascale Gateau, Thomas Pondevie and Evelyne Didi.

At the same time, she joined the team behind Maëlle Poésy's latest productions, assisting her as director for Gloire sur la Terre and Cosmos. She is also working with Eugénie Ravon on La Mécanique des émotions, written by Kevin Keiss and premiering in January 2023.

HÉLÈNE JOURDAN

After training at the Haute École des Arts du Rhin, where she studied installation and performance design, Hélène Jourdan went on to study at the Université du Québec à Montréal and then at the École du Théâtre national de Strasbourg. Since then, she has created installations and set designs for Karim Bel Kacem: with the company Le Thaumatrope, on the chamber pieces Blasted, Gulliver and Mesure pour Mesure, and with Think Tank Théâtre, on the Klérotérion project (a participatory installation created as part of the far° festival), as well as on the sport-show projects You will never walk alone and Cheerleader.

For Julie Duclos, she designed the sets for MayDay by Dorothee Zumstein and recently for Pelléas et Mélisande by Maeterlinck. For Maëlle Poésy, she designed the sets for Le Chant du cygne / L'Ours by Chekhov at the Studio-Théâtre, Comédie-Française, Ceux qui errent ne se trompent pas by Kevin Keiss and Inoxydables by Julie Ménard and recently 7 minutes by Stefano Massini at the Vieux-Colombier, Comédie-Française. She worked with the OS'O collective on the X project by Alistair McDowall, translated by Vanasay Khamphommala. She also designed the sets for Susan by Susan Sontag for Alix Riemer and is collaborating on her next creation Getting Ready with the performer Biño Sautzvy.

She is continuing her collaboration with Tiphaine Raffier : after France-fantôme, she will be designing the set for La réponse des Hommes, to be presented at the Odéon-Théâtre de l'Europe. She also works as a set designer on short films, including Les Soirs, les matins by Lucie Plumet. Hélène Jourdan also works for artist Noémie Goudal. In 2022 she designed the set for ANIMA, a performance created by Mäelle Poésy and Noémie Goudal in collaboration with Chloé Thévenin and Chloé Moglia.

MATHILDE CHAMOUX

Mathilde Chamoux joined the TNS school (stage management and creation) after a course in audiovisual and theatre studies. Since graduating in 2013, she has been working on the dramaturgy of lighting, taking particular care to create sensitive, pictorial images.

She has worked with Julie Duclos since 2014 on *Nos serments*, Dorothee Zumstein's *MayDay* and Maeterlinck's *Pelléas et Mélisande*, first performed at the Festival d'Avignon 2019, then presented at the Odéon-Théâtre de l'Europe. For playwright and director Tiphaine Raffier, she recreated the lighting for *Dans le nom* and then designed the lighting for *France-fantôme* (a show that will be revived at the CDN Nanterre-Amandiers in January 2023). Mathilde Chamoux has worked with a number of directors, including Pauline Haudepin (*Chère Chambre*, first performed at the Théâtre national de Strasbourg in 2021), Charlotte Lagrange (*Désirer tant* in 2019, then *Les Petits Pouvoirs* in 2022), Delphine Hecquet (*Nos solitudes* at the CDN de Reims in 2020), the Collectif l'Avantage du Doute (*Encore plus, partout, tout le temps*) at the Théâtre de la Bastille in May 2022.

She worked with lighting designer Jérémie Papin on Caroline Guiela Nguyen's *Fraternité*, a fantastic tale presented at the Festival d'Avignon in summer 2021.

For Simon Delétang, she created the lighting for Sarah Kane's *Anéantis* at the Studio- Théâtre de la Comédie-Française, Shakespeare's *Hamlet* and Heiner Müller's *Hamlet-Machine* at the Théâtre du Peuple in Bussang in summer 2022, and Georg Büchner's *The Death of Danton* at the Comédie-Française (running in the Salle Richelieu until June 2023).

For Maëlle Poésy, she is directing *Inoxydables* by Julie Ménard and *Dissection d'une chute de neige* by Sara Strisberg. In 2021, at the Comédie-Française, Mathilde Chamoux will be designing the lighting for *7 minutes* by Stefano Massigny, directed by Maëlle Poésy at the Théâtre du Vieux-Colombier. She also lit *ANIMA*, a project designed by Maëlle Poésy with visual artist Noémie Goudal at the Festival d'Avignon 2022.

QUENTIN VIGIER

After technical studies and a course in literature and film at the Sorbonne, his visual approach turned to video for the theatre. He was video director for the reopening of La Gaîté Lyrique in Paris from 2010 to 2011. Since 2008, he has worked with Bruno Geslin as video director and designer (Kiss me quick, Dark Spring, Un Homme qui dort, Une Faille, Chroma, Parallèle). He co-wrote the video for La Loi du Marcheur, a project by and with Nicolas Bouchaud in 2010, and continues to follow Bouchaud on tour (Un métier idéal, Le Méridien).

He took part in the video creation of La Paranoïa, directed by Marcial Di Fonzo Bo and Elise Vigier at the TN de Chaillot. With them, he created Vera at La Comédie de Caen in 2016. He also collaborated on the video creation of Déplace le ciel for Elise Vigier and Fred Loliée.

That same year, he designed the video for MayDay by Julie Duclos, followed by Pelléas et Mélisande at the Avignon Festival in 2019. In 2022, Kliniken is their 3rd collaboration. In 2017, he and Maëlle Poésy created Dissection d'une chute de Neige at L'Erac and Inoxydables at Théâtre Dijon Bourgogne.

He began a collaboration with Séverine Chavrier in 2018 and created the diptych Projet Un/Femme, took part in the video creation of Aria da capo, and signed the latest creation in progress Ils nous ont oubliés. At the end of 2018, he worked with Maëlle Dequiedt on Pupilla, and in 2020 at the Opéra de Lille on Les Noces - Variations.

He has worked with Declan Donnellan for Ubu Roi, Mickaël Ackerman and Vincent Courtois on the project L'intuition, Barbara Carlotti with La Fille, Fellag in Bled Runner, Cécile Backès for Mémoire de Fille, Rafaël Spregelburd with Fin de L'Europe, and soon with Margaux Eskenazi on the project 1983.

In 2019, he and Alix Riemer founded the Paper Doll company, and staged Susan at the Théâtre Studio d'Alfortville, a collective project based on the diaries of Susan

CAMILLE VALLAT

Camille Vallat trained at the École Nationale Supérieure d'Architecture de Paris-Belleville and then at the University of Rome III, before joining the set and costume design department of the École du Théâtre national de Strasbourg in 2008. She began a collaboration with Jean-Pierre Vincent for the graduating class show B+B, based on fragments of Brecht's *Great Fear and Misery of the Third Reich* and *Woyzeck* by Büchner; she reunited with the director in 2013 for the set and costume design of *Les Suppliantes* by Aeschylus (Théâtre du Gymnase in Marseille).

She was also second assistant to costume designer Moidele Bickel for Genet's *Les Nègres*, directed by Robert Wilson (Odéon-Théâtre de l'Europe, 2014) and assisted Renato Bianchi with the set design for *Soulèvement(s)*, directed by Marcel Bozonnet (Maison des Métallos, 2015). Since 2014, she has worked on stage with Thomas Condemine, Didier Giraudon, Hugues de la Salle, Astrid Bahia and Laurent Bellambe, and on opera with Constance Larrieu, Mireille Larroche and Maëlle Poésy.

For Maëlle Poésy, Camille Vallat created the costumes for *Candide, si c'est ça le meilleur des mondes...*, *Ceux qui errent ne se trompent pas*, *Orphée et Eurydice*, *Inoxydables*, *Sous d'autres cieux*, and *Passé, Présent, Futur*. On the choreographic stage, she is creating the costumes and set design for *Näss* created by Fouad Boussouf in 2018, the set design for *Home* by Saïdo Lehlouh in 2019 and the costumes for *Le Sacre du Printemps* created by Louis Barreau in 2020.

For the 2021/2022 season, she is co-creating the set design for *Anaïs Nin au miroir* adapted by Agnès Desarthe and directed by Elise Vigier at the Avignon Festival, and for Schubert's *Sonate arpeggione*, choreographed by Louis Barreau, at the Scène nationale de Saint-Nazaire.

In 2022, she created the costumes for *ANIMA*, an installation-performance designed by Maëlle Poésy and Noémie Goudal, and for *Cosmos*, by Maëlle Poésy.

SAMUEL FAVART-MIKCHA

After a degree in Performing Arts from the Université Paris 3 - Sorbonne Nouvelle, Samuel Favart-Mikcha trained at the École du Théâtre national de Strasbourg in the stage management/creation department. Since then, he has produced the sound and music for Charlotte Lagrange's shows with La Chair du Monde: L'Âge des Poissons, followed by Aux Suivants, Tentative de Disparition, Désirer Tant, and Les Petits Pouvoirs in February 2022.

As a sound designer and musician/composer, he also works with Jean-Paul Wenzel, Joël Jouanneau, David Clavel, Vincent Ecrepont and Carine Piazzi, as well as with the companies Graines De Soleil, La Stratosphère, Le Groupe La Galerie, the ensemble Epik Hotel and Pierre-Yves Chapalain's company Le Temps Qu'il Faut. For the Collectif De La Bascule, he created the lighting for the circus show Quand Quelqu'un Bouge.

As a stage manager, he has taken part in tours of plays by Jean-Louis Martinelli, Bruno Bayen, David Lescot and Jacques Rebotier, and was general stage manager for the Moroccan street arts festival Awaln'Art 2013. He worked with the team at the Lavoir Moderne Parisien during the 2017/18 season, alongside the venue's director Julien Favart. In 2022 he began working with the TORO TORO company on their next show, Duet.

Since 2011, he has created sound and music for Maëlle Poésy in Funérailles d'hiver, Purgatoire à Ingolstadt, Candide, Si c'est ça le meilleur des mondes..., Le Chant Du Cygne / L'Ours, Ceux qui errent ne se trompent pas, Dissection d'une chute de neige, Inoxydables, Sous d'autres cieux and 7 Minutes. He also wrote the music for his latest short film, Time Flies.

