

THÉÂTRE DIJON BOURGOGNE
CENTRE DRAMATIQUE NATIONAL

INOXYDABLES

Text Julie Ménard
Directed by Maëlle Poésy

CRÉATION
December 2017

ON TOUR 2024 2025
December 09 to February 28, 2025



DISTRIBUTION FILE

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INOXYDABLES

Text Julie Ménard

Directed by Maëlle Poésy

With Benjamin Bécasse-Pannier, Mathilde-Édith Mennetrier

Dramaturgy Kevin Keiss

Music Romain Tiriakian

Lighting Mathilde Chamoux

Video Quentin Vigier

Sound Samuel Favard Mikcha

Set design Hélène Jourdan

Costumes Camille Vallat

Stage and Lighting Manager Julien Poupon

Production Théâtre Dijon Bourgogne, Centre dramatique national

Coproduction Compagnie Crossroad

With the support of DRAC Bourgogne-Franche-Comté / Région Bourgogne-Franche-Comté / FONPEPS / FIJAD, Fonds d'Insertion pour Jeunes Artistes Dramatiques / DRAC and Région Provence-Alpes-Comté DRAC and Région Provence-Alpes-Côte d'Azur

With the support of DRAC Bourgogne-Franche-Comté,

Project supported by the Fonds d'Insertion pour Jeunes Comédiens de l'ESAD - PSPBB

Julie Ménard's text received encouragement from
the Commission nationale d'aide à la création de textes dramatiques in May 2017
and the text is published by l'Œil du souffleur

Length 50 min

Age 15 and up

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THÉÂTRE DIJON BOURGOGNE
CENTRE DRAMATIQUE NATIONAL

CRÉATION
Décember 2017

ON TOUR
Season 2024-2025

December 09 - February 21, 2025
performances in general, vocational and agricultural high schools
in Bourgogne-Franche-Comté

February 24 - 28, 2025
decentralized tour
Le Lieu Unique, Nantes (44)

INOXYDABLES

Sil and Mia fall in love. A flash, during a concert : he plays bass in a rock band, she looks at him, he looks back at her. They fall in love to the sound of metal, live upright at night, horizontal during the day, raise a bird, a mynah bird. And then, one day, bags packed and cell phones in hand, they set off. Not because they dream of it but because they need to escape.

In this play by Julie Ménard, Maëlle Poésy takes us alongside these characters, so near and yet so far, on another journey, the wanderings of a contemporary youth in resistance.

THE PLAY

Love and the love of music : A universal love

Sil and Mia are young lovers from here and now. Their love relationship Their love story develops around a shared passion for music. They live by night and like to party hard.

These elements may seem anecdotal, but when the play turns upside down (Sil and Mia have to flee), the rereading that takes place is all the richer. One thinks of the the many stories told by refugees about the intensity of the festivities for young people in war-torn countries. (See, for example, *Le jour où Nina Simone a cessé de chanter*).

A plot based on a switch

The great strength of the play lies in the fact that those we take to be fellow human beings become strangers. Strangers so close to us that the confusion provokes identification and empathic reflection. We identify with Sil and Mia in the first part, before setting out on the roads of exile with them. From then on, we confront and project ourselves in the epic adventures of these young people in search of a new home.



THE TITLE

Julie Ménard's characters are rustproof (« *inoxydables* »). Their humor and ability to transform reality through derision gives them great dignity. Nothing is pathetic. This is what gives the play such strength. Mia and Sil are indestructible because they love as much as they laugh. They are miserable and luminous. Touching and vulnerable. And they show strength and courage they never thought themselves capable of.

Julie Ménard's play is extraordinary in the way it captures, like a snapshot, a situation that is, alas, so commonplace. The story of Sil and Mia is a story to which the author has given all its troubling complexity: Sil and Mia are the universal lovers we can identify with.



TEXT EXCERPT

Vodka & Blabla

Sil - I remember every detail of that evening.

It's engraved on my hard drive forever.

I remember the dress she wore, which she hasn't worn since, her super-strange way of moving in front of us, that completely premeditated gesture to nail me.

Undoing the elastic,

Head movement,

swinging her hair,

staring straight into my eyes.

She wants me?

Mia - It's all a blur when I think about it. Smoke, sound, too much vodka. I drank a lot in those days. We all did... We drank to take our minds off what was going on all around us.

I was like everyone else, and even more so that night.

Because my heart was beating like crazy and I was trying to calm it down.

It gave me a kind of consistency, it's stupid.

My friend had run off to meet her stupid boyfriend, and she'd left me there.

It was a first for me, you had to know someone, have a number, wait for someone to send you an address, show up there to be taken away somewhere else.

A treasure hunt for a youth in search for some fresh air and thrills.

It could be dangerous to go there. I didn't give a damn, Since my father died, I didn't give a damn about anything.

JULIE MÉNARD



Julie Ménard is an author, director and actress. She writes some thirty texts, alone or as part of a collective. She collaborated with Maëlle Poésy on her play *Inoxydables* for *Passes-Murailles*.

Her texts have been directed by : Aurélie Van Den Dale, Maxime Mansion, Laurent Hatat, Chloé Simoneau, Sophie Guibard, Thibaut Rossigneux and Pierre Cuq. His texts have been published by éditions Koinè, L'école des loisirs, L'Œil du souffleur, Solitaires Intempestifs and l'Œil du prince. His text *Jo&Léo* was a finalist for the Grand Prix de Littérature Dramatique Jeunesse. *Jo&Léo's* writing veers between storytelling and the roughest present. Her fables are about courage, battles and lives trying to stay afloat, with humor and the mad love that binds her heroines and heroes together as a powerful weapon. She believes in the political and

poetic power of collective work. She is a member of the Traverse collective, with whom she wrote *Pavillon noir*, for the OSO collective. Together, they questioned the place of theatrical writers and signed a Manifesto.

She is also a member of the lacavale collective, which combines theater and documentary. She writes and performs in their first show, *L'Âge de nos pères*, a play that evokes the legacy of violence passed down to them. She directs the La Fugitive company, based in Dieppe, Normandy. She directed *Dans ta peau*, a fantastic musical tale co-written with composer Romain Tiriakian, presented at Théâtre en mai in 2023. She is the co-founder of #MeTooThéâtre, and with its members is preparing a show: *Les Histrioniques*.

MAËLLE POÉSY



Maëlle Poésy will be appointed Director of the Théâtre Dijon Bourgogne, Centre dramatique national, in 2021. After training at the École du Théâtre national de Strasbourg, she went on to perform in theater and film in France and abroad. As an actor, writer and director, she explores a «theater 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...* after Voltaire, which she co-adapted with Kevin Keiss, *Ceux qui errent ne se trompent pas* by Kevin Keiss in collaboration with Maëlle Poésy (Avignon Festival opening, 2016), *Inoxydables* by Julie Ménard. As part of the Buenos Aires International Festival, she performed, co-wrote and co-directed *Pais clandestino* (2018), which toured

several international festivals in South America and Europe, including Théâtre en mai in 2018. She created *Sous d'autres cieux* after Virgil's *Aeneid*, coadapted with 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* (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 de Strasbourg.

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

MATHILDE-ÉDITH MENNETRIER

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Mathilde-Édith Mennetrier joined the acting department of the École du Théâtre national de Strasbourg in 2014. There, she worked with Julien Gosselin, Simon Delétang, Annie Mercier, Lazare and Alain Françon. In 2017, she played with her graduating 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 *Inoxydables* in high schools for three months, in partnership with Théâtre Dijon Bourgogne. In September 2019, she performs at Berlin's Volksbühne in the Franco-German show *Phantom Menace* directed by Nikolas Darnstädt. Then in 2020, she plays in *I wish I was* by Maëlle Dequiedt.

Finally, in 2021, she plays in Shakespeare's *Beaucoup de bruit pour rien*, directed by Maïa Sandoz, then reunites with Maëlle Poésy in *7 minutes* by Stefano Massini, presented at the Comédie Française. At the same time, she is launching a musical project entitled *La Foudre*. In 2023, she is directed again by Maëlle Poésy in *Cosmos*.

BENJAMIN BÉCASSE-PANNIER

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Benjamin Bécasse-Pannier trained at the École Supérieure d'Art Dramatique de Paris. After graduating in 2017, he played in *Gonzoo-Pornodrame* by Riad Gahmi, directed by Julien Moreau. From 2016 to 2019, he was a member of the La Bourlingue collective, which initiated the Effusions festival. With the Abrasifs collective, he created two shows, including *Rugby*, a play written by several hands. The festival will also be the occasion of his first experience as a live musician, on Marine Garcia's staging, *La Musica*, and a one-man show in *Big Shoot* by Koffi Kwahulé directed by Léo Ricordel.

In summer 2018, he experiments with work around trance in *Transverberare* created by Samy El Moudni and directed by Julien Moreau. That same year, he met Maëlle Poésy, with whom he toured high schools for three months with *Inoxydables*, produced by Théâtre Dijon Bourgogne. His path then crosses that of Mathieu Létuvé: Benjamin will perform in

his show *Sur la route de Poucet* and in his creation *Vampyr* in May 2021.

In 2019, he meets director and actor Paul Pascot. Together, they created a musical duet and then worked on the director's next creation, *Les Clochard Célestes*. In 2022, he joined the La Horde dans les Pavés collective as a musician.

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