

THÉÂTRE DIJON BOURGOGNE, CENTRE DRAMATIQUE NATIONAL  
THÉÂTRE NATIONAL WALLONIE-BRUXELLES

# 7 MINUTES

**Text Stefano Massini**  
**Direction Maëlle Poésy**

**French-Belgian casting**  
**for the eleven female roles in the play**

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# 7 MINUTES

**By** Stefano Massini

**Translation** Pietro Pizzuti

**Direction** Maëlle Poésy

**With** Olivia Carrère, Juliet Doucet, Marianne Hansé,  
Sophia Leboutte, Maïka Louakairim, Marie Razafindrakoto,  
Léa Sery, Réhab Mehal, Laurence Warin, Sophie Warnant

**Set design** Hélène Jourdan

**Costumes** Camille Vallat

**Lighting** Mathilde Chamoux

**Sound** Samuel Favart-Mikcha

**Dramaturgy** Kevin Keiss

**Assistant to the director** Alice Roudier

**Stage management and lighting** Tatiana Carret

**Sound and stage management** Samuel Babouillard

**Production** Théâtre Dijon Bourgogne, Centre dramatique national /  
Théâtre National Wallonie-Bruxelles

**Co-production** ThéâtredelaCité, Centre dramatique national Toulouse Occitanie

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Théâtre National Wallonie-Bruxelles

Available in audio description

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## 7 MINUTES

What are we willing to accept, to lose, as long as we get to keep a job? Blanche asks the question. After waiting for nearly four interminable hours, the ten other members of the Picard and Roche work council finally welcome their spokesperson, who reveals the information. A single request, almost trivial, a 'step' towards management, to 'reward the effort made' by giving up less than half of their break, i.e. only seven minutes. And only 1 hour and half to choose for all the 200 employees of the factory. "7 minutes" plunges us into the dizzying decision-making process. Stuck in the storage area amid the deafening noise of the machines, the eleven actresses engage in a frenzied match, in which words fly and tempers rise, carried by a rhythmic, precise and visceral performance. They bring to life the musical and choral writing of this breathless play by Stefano Massini, Italian author and artistic advisor to the famous Piccolo Teatro, immersing us in real time in the tensions of a pivotal moment.

## A RECREATION

When I created the play in 2021 with the Comédie-Française troupe, I was struck by its ability to explore the complex dynamics of the collective and the individual. This play has a special history; it has been with me for three years. We rehearsed it in 2020 and stopped a few days before the premiere due to lockdown. We premiered it in 2021 at Théâtre du Vieux-Colombier, where it was a great success, so we toured it in France the following season. A year ago, Théâtre National Wallonie-Bruxelles asked me to recreate it with a Franco-Belgian cast. As I have a genuine love for this play, for working with the teams of actresses who have performed it and those who will perform it in the future, and for this collective and collaborative work, I gladly accepted their proposal.

## TEXT EXCERPT

**Odette** They wouldn't touch salaries.

**Blanche** That's it.

**Odette** On the sole condition that we give up to...

**Blanche** ...a seven-minute break every day, you read that right.

**Mireille** That's what they're asking for.

**Sabine** That's all.

**Odette** Seven minutes more work.

**Agnès** Seven minutes.

**Mahtab** The break between shifts would last eight minutes, not fifteen.

**Zoélie** Nothing else would change.

**Blanche** Nothing.

**Arielle** Everything would stay as it is now.

**Mahtab** It's written.

**Zoélie** They're committed to it.

**Blanche** They're committed to it.

**Arielle** Black on white.

**Blanche** Black on white.

# NOTE OF INTENT

## MAËLLE POÉSY

By choosing eleven women to make a decision with immediate consequences for the work and lives of two hundred others, Stefano Massini writes a choral score, revealing the inner workings of the group, and the path taken by each towards a common thought. **Without judgment, he opens up a reflection on the difficulty of forming a collective, on what it means to choose, to agree, to convince oneself, to believe in the word of another...**

What I like about these women is that they are of different ages and backgrounds. In their diversity, they are representative of their company, which reinforces the uniqueness and complexity of their apprehension of the situation. **It's a play about limits, about our margin for renunciation when, summoned to make a choice, collective well-being may or may not become more important than individual well-being.** Massini's play is a political theater, not a militant one, giving voice to the unheard and seeing the unseen, thanks to a stage that brings together different generations of women. As a mirror of society, theater questions our direct environment, and echoes current social struggles. However, the central issue here is not the struggle itself, but the journey towards it or not.

**The set-up** (the decision must be taken in the real time of the performance with the audience) **and the main theme of the play** (whether or not to lose a seven-minute break) **crystallize a more global relationship** with time by leading us to consider what is or isn't essential: is it productivity? Breathing that guarantees individual freedom? Is it rest that guarantees performance? Is it dreams and imagination? Here, this "not much" touches on the commodification of work, and what this entails in terms of our vision of society and our life ethic.

One of the reasons why *7 minutes* particularly appealed to me is the central place it gives to women, those invisible figures in social history, often absent from the great collective narratives. That's what this play is all about: rehabilitating the struggles of women workers. Evoking Lejaby is a way of personifying the many invisibilized struggles that have existed, which recently included the so-called Samsonites. **I see it as a way of rehabilitating these forgotten historical figures. As the political scientist Françoise Vergès points out, their invisibility stems from the fact that their struggles are not placed under the figure of a leader: eminently collective, they offer no names or faces with which to personify them, a frequent prerogative of male struggles.**

By meeting women workers, particularly in textile factories, I was able to hear testimonies that resonate deeply with the issues at stake in the play. These women are torn between a strong sense of solidarity and the constant pressure to be competitive, imposed by the logic of efficiency. **Economic constraints make relationships complex: solidarity collides with division.** It is this contradiction that I wish to highlight, showing that unity, in such an extreme social setting, is never self-evident, but emerges nonetheless, often in a fragile and imperfect way.

In *7 minutes*, the women are not well-versed in the art of rhetoric or public speaking. They are not part of a structured union, and their words are born of immediate necessity. It gives me great pleasure to work with the actresses on this word of the moment, which is both thoughtful and visceral. The score is like a long sequence shot in which - apart from Blanche's arrival - there are no entrances or exits: they are constantly on stage, and some don't speak for a long time. **Here, the theater becomes a space for collective introspection, with each character advancing along an intimate path, in a movement of thought that takes shape in real time, under the spectator's gaze.** The actresses' play, with its physical precision and feeling, sketches out this subterranean journey, these tensions between the individual and the collective, between speech and silence. It's a fascinating form for the actresses to take charge of, in its details, in its ways of breaking the silence or interrupting the other in order to sketch out this movement that's coming together. This group on stage is like a flock of migratory birds, following, stopping and responding to each other. **The women's thought in motion pauses this question, shared with the audience during the performance: what does it mean to be collective today?**

## STAGE SET UP

By choosing a dual-front device, we wanted to allow the audience to experience this deliberation in real time, immersing themselves in the characters' gazes and reactions, without ever being able to escape the subjectivity of each individual. A truly immersive experience in which the play unfolds like a long sequence shot, where every word and every silence intertwine, where tensions and emotions build beneath the apparent tranquillity of the stage. This staging device aims to make the audience witnesses, rather than distant spectators, to this process of collective reflection. This amplifies the subjectivity of both the audience and the characters, the challenge being to highlight that no one has the same understanding of what is happening, even though everything that is said concerns the collective.

Finally, the scenography echoes the question of space: where do we gather to make decisions when there are no spaces for dialogue and discussion? In the factory, such gathering spaces are rare. We therefore chose a break room, a place of transit, where the conditions for discussion are unsuitable for deliberation, where one can be interrupted at any moment, where one does not feel safe. This space embodies the difficulty of gathering in a social setting where uncertainty and urgency prevail. The space is not designed for a big conversation, but for fleeting and urgent exchanges. This environment of physical and emotional fragility is the setting in which the collective forms or breaks apart.

# TESTIMONY

**These testimonials are taken from meetings Maëlle Poésy had with a number of working women, both salaried and non-salaried.**

→ I went into a workshop where there were 1,500 men, and there were three of us women... I'd never worked in a factory before, and the first thing that struck me - because I work in a workshop where it's essentially robots - was walking into this sort of big hangar with lots of robots spitting fire, making a thunderous noise, forklift drivers going everywhere, men looking at you as if they'd never seen a woman before. We talk about ergonomics, we're in a century where we're talking about exoskeletons, but why don't we come to my factory? We'll see how we work. There's no such thing as ergonomics, because an ergonomist in a factory like mine is paid by the boss. So, even though we often have young people coming in and we have faith because, when they see the state of the plant - is it the baraka? - they tell themselves they're going to improve this, improve that, but in the end we tell them no... because it's finance that runs everything and everything costs too much to improve our workstations or anything else.

We regularly get engineers who come for induction training, and we force them to stay on the line for a month, and they go crazy. They tell us, "You can't possibly work this hard! So we say to them? "Remember this moment; if you're going to be future leaders, future managers, don't forget it." But another generation is arriving. For them, it's robots, so they don't really care. Now we're going to need electrotechnical baccalaureates to keep an eye on the little robots. But we keep on fighting, it keeps us in shape. They say that when you gripe, you live longer. Given that our life expectancy is a little lower than normal, I'm extending it by grumbling about it.

**Ghislaine Tormos, décembre 2019**

→ It's very hard physically. And you're really the machine among machines, there's zero consideration in fact. It's not even the pay that's the problem, it's the way the bosses look at these people that I found horrible. It's never good enough, it's never fast enough. When everything's going well, there's never a moment when you're told you've done a good job. But if there's the slightest mistake, they'll come down on you and it's like the world comes to a standstill.

There's pressure to perform, but at some point, faster can't be good. And I know that in the time we're given, it's technically impossible. I had fun timing myself by turning the sewing machine up to full speed from start to finish. And indeed, it wasn't going fast enough. I took it up with my manager and said: "I don't mind, but I timed myself. I started from the beginning and the end, not from the handing of the piece? just the needle that picks up the first stitch and the last stitch. And I can't do it even when I'm all the way on my pedal, the machine can't go any faster." She said, "Yes, I know, but this way they don't pay a premium."

Working in textiles is a fascinating job, and I was learning new things every day. I think what keeps the girls going is that once you put the environment aside, you're working with living matter. Fabric is alive, and from one fabric to the next, you have to tame it, adapt to it... Now that's exciting. Seen from afar, it looks repetitive. The gestures are repetitive, but from one piece of fabric to another, you don't do the same thing, you don't manage it in the same way. Or from one fabric to another, it's not quite the same, the pattern... What I've done is beautiful. There's a real notion of beauty, of perception. It's the little things like that that keep us going.

**Catherine L., january 2020**

**Thanks to Marion Stenton for transcribing the interviews. *Le Salaire de la vie - Notre travail coûte trop cher, disent-ils*, by Ghislaine Tormos, in collaboration with Francine Raymond, was published in 2014 by Don Quichotte éditions.**

# DRAMATURGY NOTE

## KEVIN KEISS

*7 minutes*, Stefano Massini's play is singular and stimulating in more ways than one. Eleven women. A works council. Simple, rhythmic choral writing that follows, in real time, the ups and downs of a decisive debate between workers at the Picard & Roche textile factory.

The author's aim is to set the story in a French context: names of towns and factories, first names of workers... Nevertheless, "factory committees", common in Italy, did not exist in France. They are a group of women workers elected to represent their comrades. They are not trade unionists. They have no political affiliation. They're not experts in social conflict. Nor are most of us. The workers on the factory committee are not eloquent strategists. They speak "truly" in that they speak "sensitively". They allow us to dive deep into the urgency of the decision to be made. From then on, the line of tension only increases. Speech becomes the only effective weapon. How can we understand each other? How do we convince each other? How do you choose the best solution? What are the right criteria? Should we be wary of new bosses' proposals? What real power does a workers' committee have?

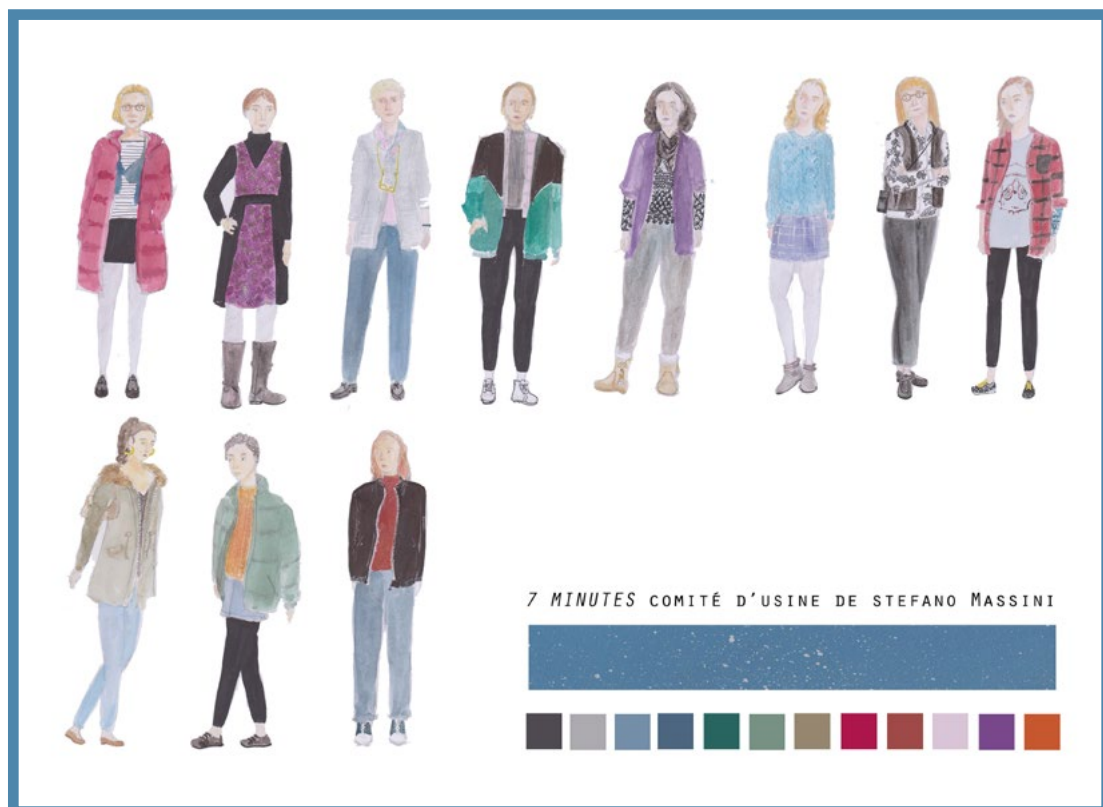
The extreme situation in which they are plunged forces them to sharpen their thinking, deconstruct preconceived ideas., It is an epic battle of modern times., We follow it like a frenzied match: serve, backhand, forehand, smash.,The phrases fly.,Tempers flare.,The cunning and declarations of dignity are tinged with all the complexities of each.

Immersion in the factory committee is an experience that evokes feelings much more than it provides understanding, with intelligence and humor. The delinquency of the richest, the games of manipulation, the internalized symbolic violence of a working class are revealed gear by gear.

Giving voice/way to today's female workers is something rare enough to be commended.

We think haphazardly of certain Brecht plays, which examine the struggling proletariat under a microscope... But we keep returning to an aesthetic and political reference, a powerful approach: the eight films that Armand Gatti shot with the immigrant workers from Peugeot in Montbéliard, *Le Lion, sa cage et ses ailes*, from 1975 to 1977 with Héléne Châtelain and Stéphane Gatti., Filmed in its musical environment, each community tells of its unsuspected strengths of solidarity that intertwine dream and documentary.

While preparing the show, we are reminded of Marguerite Duras who, following the closure of the Renault Billancourt factories, wrote "the truth is the number." , Indeed, one counts one hundred ninety-nine thousand four hundred ninety-one people who worked there., Marguerite Duras imagines a crazy project: to record the names and first names of all the women and men who worked there, to make an exhaustive list of the workers, a "wall of proletariat.", In *Writing*, she says, "We should reach the number of a great capital.",[...],Here, the story would be the number,[...]The truth is the number,[...]The truth would be the number still unmatched, incomparable, the pure number, without any commentary, the word.



## PRESS EXCERPTS

### **Le Monde - Fabienne Darge**

*Maëlle Poésy delivers an absolutely must-see show [...] 7 minutes, or how to turn a factory committee meeting into a grand moment of epic theater.*

*And there is nothing banally realistic either in the show signed by Maëlle Poésy, who orchestrates the closed quarters of these eleven angry women with consummate skill. The director has chosen a bi-frontal setup that creates a great proximity between the spectators and the stage: we are with them, with these women, almost as if we were among them, sitting in a corner of the room, under the spools of colored thread, with the fierce desire to speak up.*

*We are all the more with them because each one exists in all her singularity, with a striking human density. In this group of eleven women who make up the "factory committee" (a system of representation that exists in Italy, but not in France, and which is not part of union delegation), the profiles are very different.*

### **Télérama - Emmanuelle Bouchez**

*Eleven female workers rally together in the face of the threat of relocation. A vivid and subtle social fresco. [...]*

*We discovered Stefano Massini in 2015 with his successful saga about the Lehman brothers' banking empire. This time, he has imagined a closed-door world at the bottom of the ladder, where people sometimes work in suffering, as Blanche testifies. Due to her seniority, she does not rejoice when she announces that everything will continue as before. With one exception: seven minutes less break time per day. A painless sacrifice or one with serious social consequences?*

*Here, there are no trade unionists arriving from outside to sway opinion. Young recruits, immigrant workers from the South or East, and office employees are left to their own devices to decide. Maëlle Poésy draws on an inspiring cast of actresses to do justice to this diversity of destinies. The exchange becomes musical while seriously reflecting the construction of a majority point of view within the group. [...] And the question – what would we decide in their place? – is quickly shared by the audience.*

### **Sceneweb - Vincent Bouquet**

*At the helm of this social closed-door drama, Maëlle Poésy brilliantly raises the tension through a bi-frontal scenographic setup that enhances the immersive power of the text and the impression of a vise in which the eleven women, constantly present on stage, are trapped.*

*With extreme precision, her direction of actresses focuses as much on what is said as on what is not said, on what is clearly read on the actresses' faces. All remarkable in their commitment, [...] they never try to mimic workers, but rather simply embody women on the brink of struggle. Surfing with incredible ease on the verbal ping-pong orchestrated by Stefano Massini, they manage, at the same time, to form a collective and to offer a character, a voice, an attitude, a journey, a unique identity to each of these women, to whom it then becomes difficult, even almost impossible, not to become deeply attached.*

### **Les Echos - Philippe Chevilly**

*Maëlle Poésy tackles this twist-filled social thriller head-on, with clarity, a sense of rhythm, and unwavering energy. (...) Respectful of their sensitivity, she ensures that the roles seem to have been written for them. The involvement, the truth, the emotion of these eleven angry actresses smooth over the somewhat cunning aspects of the text. Without preaching, these "7 minutes" keep us on the edge of our seats for an hour and a half, distilling their humanistic message of struggle, lucid, harsh, but not desperate.*

### **La Terrasse - Anaïs Heluin**

*With her 7-minute staging of Stefano Massini, Maëlle Poésy brings the working-class world to the stage. The encounter works wonders : carried with finesse by eleven actresses, the Italian author's choral score is offered to us in all its subtlety. They turn in circles, stamping their feet. (...) The actresses directed by Maëlle Poésy seem to have been there for hours. Before even the first word, they put the play "7 minutes" by the Italian Stefano Massini under tension, known for his theater that directly addresses political issues, highlighting the excesses of the capitalist system. [...] They fully seize the possibilities offered by the diversity of voices that coexist and often clash in the play. They delve into them and invite the spectator to join them in this rich endeavor.*

# BIOGRAPHIES

## STEFANO MASSINI

Stefano Massini, born in Florence in 1975, is a playwright, director, and regular contributor to the Italian newspaper *La Repubblica*. He has won numerous Italian and international literary awards, including the prestigious Premio Vittorio Tondelli and Premio Ubu, the Drama Guild Award, and the Outer Critics Circle Award.

In 2005, he began writing the first part of the *Trittico delle Gabbie (Triptych of Cages)*, a project he completed four years later.

In 2007, he created the play *Donna non rieducabile*. Theatrical memorandum on Anna Politkovskaya (Woman Non-Reeducable), performed in all the major theaters of Europe and adapted for the screen in 2009 by Felipe Cappa. In 2012, he wrote *Chapters of the Fall, Saga of the Lehman Brothers*. This play is performed for the first time by Arnaud Meunier at La Comédie de Saint-Étienne in October 2013, with a production awarded the Grand Prix by the Critics' Union in 2014.

Stefano Massini has also translated William Shakespeare's plays into Italian and has adapted novels and stories for the theater. The jury of the Premio Pier Vittorio Tondelli – chaired by Franco Quadri – praised his writing: "clear, tense, rare, characterized by a high efficiency of expression, capable of visually conveying the characters' torments." in immediate dramatic ferocity.

His works, translated into twenty-seven languages, make him the most performed contemporary Italian author on international stages, including in Iran and Korea. From 2015 to 2020, he was the artistic director of the Piccolo Teatro in Milan. His *Lehman Trilogy*, directed by Sam Mendes, premiered on Broadway in 2020, and it won multiple Tony Awards in New York in 2021.

In 2023, a year after the start of the war in Ukraine, Stefano Massini writes *Bunker Kyiv* based on testimonies reported in newspapers and on social media.

## MAËLLE POÉSY

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

In 2011, she directed her first show, Hanokh Levin's *Winter Funeral*, followed by Marieluise Fleisser's *Purgatory in Ingolstadt, Candide, if this is the best of all possible worlds...* based on Voltaire, which she co-adapted with Kevin Keiss, *Ceux qui errent ne se trompent pas (Those Who Wander Are Not Wrong)* in collaboration with Kevin Keiss (opening of the Avignon Festival, 2016), and *Inoxydables* by Julie Ménard. As part of the Buenos Aires International Festival, she performed, co-wrote and co-directed *País clandestino* (2018), which toured several international festivals in South America and Europe, including Théâtre en mai. She created *Sous d'autres cieux* based on Virgil's *Aeneid*, co-adapted with Kevin Keiss (Avignon Festival 2019), *Passé présent futur*, co-written with Kevin Keiss (2020), and designed *Gloire sur la terre* by Linda Mclean (2022) and *ANIMA*, a performance created in collaboration with visual artist Noémie Goudal (Festival d'Avignon, 2022).

At the Comédie-Française, she directed Chekhov's *The Swan Song* and *The Bear* (awarded the prize of the professional association of theatre, music and dance critics) in 2016 and Stefano Massini's *7 Minutes* in 2021. At the Dijon Opera, she directed Gluck's *Orpheus and Eurydice* (2018). She directed the short films *Time Flies* (2020) and *Sans Sommeil* (2021). She also teaches at the Regional Acting School in Cannes and Marseille and at the National Theatre in Strasbourg.

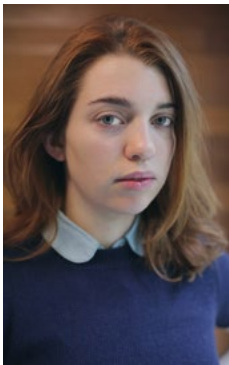
In autumn 2023, she will create *Cosmos* at the Théâtre Dijon Bourgogne, co-written with Kevin Keiss. In autumn 2026, she will recreate Stefano Massini's *7 Minutes* at the Théâtre Dijon Bourgogne with a Franco-Belgian cast in a co-production with the Théâtre National Wallonie-Bruxelles. In 2027, she will create *Magico if* with Spanish, Uruguayan, Argentine and Brazilian artists for Théâtre en mai and *7<sup>e</sup> Saison*, the result of a new collaboration with Noémie Goudal in the autumn.



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## OLIVIA CARRÈRE

Olivia Carrère is a Franco-Belgian actress, musician and singer. After graduating in drama from the IAD (2007), she made her debut at the Théâtre National in Philippe Sireuil's *Shakespeare is dead get over it*. After several collaborations with Fabrice Murgia, *Life Reset* and *Exils*, she continued in 2014 with *Je vous envoie comme des brebis au milieu des loups*, a one-woman show for which she wrote, composed and performed. Since 2012, she has been combining acting, singing and musical performance on stage, notably in *Heroes just for one day* and Vincent Hennebicq's *La Bombe Humaine*.



© Loïc Ougier

## JULIET DOUCET

Juliet Doucet studied with Marc Ernotte at the Cm8 in Paris, then with Nadia Vadori-Gauthier, Thierry Thieu Niang, Alexandre Del Perrugia, Joël Pommerat and Elsa Granat. She was awarded the Prix de la tragédienne Silvia Monfort 2014. With her collective La Ville en Feu, she co-created *Le Sacre*, at Théâtre de la Ville, on tour since 2016, then *Les Planètes* at Klap in Marseille in 2024. In film, she was Talent Adami 2017 in *Timing* by Marie Gillain. Her theater credits include *Pronom* by Guillaume Doucet and *Capharnaüm* by Valérian Guillaume and Livia Vincenti. In 2021-2022 she joins the cast of *Contes et Légendes* by Joël Pommerat. In 2023-2024 she plays in *Némésis* by Tiphaine Raffier, created at the Théâtre de l'Odéon.



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## MARIANNE HANSÉ

After studying social communications and four years at the Théâtre des Jeunes de la Ville de Bruxelles, she co-founded the Théâtre de Galafronie in 1978 with Jean Debeve, Didier de Neck and Jaco Van Dormael. For 40 years, she worked there as an actress, author, set designer and co-manager of the company's collective ideal. She collaborates with other theater companies: Théâtre Maât, Théâtre du Papyrus, Compagnie Point zéro, compagnie Musik-e-Motion, le KVS, compagnie Lovo, compagnie Tchaïka, compagnie La Relative, Magrit Coulon as an actress or singer, or in dramaturgy, set design and stage direction.



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## SOPHIA LEBOUTTE

Trained at the Institut National des Arts du Spectacle in Brussels, Sophia Leboutte made her debut at the Rideau de Bruxelles in 1987 in Botho Strauss's *La Guide de voyage*, directed by Bernard de Coster. She won an acting prize for her role as Mariette in 1996. She met Ingrid Von and also worked with various Belgian and French directors, including Jacques Delcuvelerie, Philippe Sireuil, Isabelle Pousseur, Yves Beaunesne, Isabelle Gyselinx, Jean-Marc Chotteau and Jean-Claude Berutti. In 2016, Salvatore Calcagno offered her Cocteau's *La Voix humaine* for the Théâtre de Liège, followed by the role of Blanche in *Un tramway nommé désir*. She also plays in his creation *Bellissima* at Théâtre Varia in 2023.



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## MAÏKA LOUAKAIRIM

Maïka Louakairim joined the Studio d'Asnières school, directed by Jean-Louis Martin Barbaz and Hervé Van Der Meulen, then in 2014, the École Supérieure des Comédiens par l'Alternance (ESCA) under the direction of Hervé Van Der Meulen and Tatiana Breidi. She trains alongside Gilles David, Nathalie Fillion, Anne Delbée, Paul Desvoux and Marie-Sophie Ferdane. In September 2017, she joined the Académie de la Comédie-Française as an actress. In theater, she performs under the direction of Maëlle Poésy, Robin Goupil, Aurélia Lüscher, Guillaume Cayet, Tiphaine Raffier, Anthony Thibault, Morgane Demman and Penda Diouf. This season, she joins the Bajour collective for a new creation.



© Lisa Lesourd

## MARIE RAZAFINDRAKOTO

Marie Razafindrakoto graduated from the École nationale d'art dramatique in 2020, and joined the AtelierCité at ThéâtrédelaCité, Toulouse's Centre dramatique national. Since then, she has performed classical texts such as *L'Avare* by Molière, directed by Clément Poirée, and contemporary texts such as *Voix* by Gérard Watkins, *Beauté Fatale* by Ana Maria Haddad Zavadinack and *Le Grognelement de la Voie lactée*, directed by Maïa Sandoz and Paul Moulin. In 2023, she plays Sonia in Chekhov's *Uncle Vanya* at the Odéon-Théâtre de l'Europe, directed by Galin Stoev. She will play Lyse in Corneille's *L'illusion comique* directed by Fabien Rasplus, premiering in January 2026.



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## LÉA SERY

Léa Sery trained at the Conservatoire de Nantes in 2015, then at the École du Théâtre National de Strasbourg in 2017. Since 2020, she has acted in productions by Julien Gosselin, Eddy d'Aranjo, Daphnée Biiga Nwanak and Baudouin Whœl, Mathilde Waeber, Sylvain Creuzevault, Youssouf Abi-Ayad, Matthieu Cruciani, Émilie Capliez, Sylvain Levey, Lena Paugam and Joachim Latarjet. She was a permanent artist with the Comédie de Colmar and Comédie de Reims CDNs for two years. In 2024, she founded her company Du bois pour le feu in Strasbourg. She is currently working on her first play: *Afropéennes - une histoire de famille*.



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## RÉHAB MEHAL

Born in Montpellier, Réhab Mehal is a multidisciplinary and socially engaged artist of Moroccan origin. In Brussels, she studied dramatic performance at INSAS from 2006 to 2010, then took a course at the Atelier des écritures contemporaines at the École d'art de La Cambre. Réhab Mehal is the author and director of the trilogy *La Réconciliation*, a reflection on interculturality and the multiplicity of identities, the last of which, *La Fille du Sacrifice*, was created in 2022. On stage, she has played a variety of roles in productions by Salvatore Calcagno, Jasmina Douieb, Lucile Urbani, Collectif La Gang, Emilienne, Clémence Labatut, Fatym Layachi, and Guillermo Calderon. She works regularly with director Volodia Serre on radio dramas for France Culture.



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## LAURENCE WARIN

After studying at L'IAD, Laurence Warin worked on many roles in the classical repertoire (Molière, Goldoni, Shakespeare, Labiche, Feydeau, Gombrovitz, etc.) She worked for 13 years with the Point zéro company (Jean-Michel d'Hoop). Her meeting with Jessica Gazon and the Gazon Neve company was a turning point in her career (even if she doesn't like the word). Here, she works with them on self-fiction and stage writing. Recent credits include Virginie Thirion's *Un Poisson sans bicyclette* at Théâtre Océan Nord, and C. Kohler's *La Vie trépidante* de Brigitte T at Théâtres des Galeries. She is currently rehearsing an inclusive show, *Looking for Antigone*, with the Wooshing Machine.



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## SOPHIE WARNANT

Following her training at ESACT in Belgium, Sophie Warnant encountered the psychiatric milieu, a founding event for her first creation *Ha Tahfénéwai!* which won Best Discovery at the Maeterlinck Prizes in 2015. She works with directors such as Alexis Julémont and Dutch-speaking directors such as Raven Ruëll, a valuable partner on the road. Sophie Warnant also works internationally, in France with Vol Plané (Alexis Moati), in Luxembourg with Renelde Pierlot, and with international companies such as Belova - Iacobelli and Lisi Estaras' *Monkey Mind*. Her interest in contemporary art led her to collaborate as artistic assistant with Berlinde De Bruyckere, adding another dimension to her work as a designer. All these experiences converge in *Macc(h)abées* (2024), presented at Atelier 210 and Rideau de Bruxelles, the fruit of research into death.

