

Comédie de Genève

PRODUCTION FILE

# Absalom, Absalom!

BASED ON THE NOVEL BY  
**WILLIAM FAULKNER**

A CREATION BY  
**SÉVERINE CHAVRIER**



Rehearsal pictures © Alexandre Ah-Kye

Created 29th June at FabricA (Festival d'Avignon)

**“I was wrong.  
I admit it. I believed that  
there were things which  
still mattered because they  
had mattered once.  
But I was wrong. Nothing  
matters but breath.”**

**William Faulkner**

# Credits

Based on *Absalom, Absalom!* by William Faulkner

Translated by René-Noël Rimbault and edited by François Pitavy

Adaptation & direction Séverine Chavier

Set design, accessories & stage manager Louise Sari

Sound design Simon d'Anselme de Puisaye and Séverine Chavier

Musical composition Armel Malonga

Light design Germain Fourvel

Video design Quentin Vigier

Costumes Clément Vachelard

Cinematographer Claire Willemann

Birds' education Tristan Plot

Dramaturgy & assistant director Éléonore Bonah, Marie Fortuit and Baudouin Woehl

Dramaturgical consultant on diversity & representation policies Noémi Michel

Set design assistant Maria-Clara Castioni, Tess du Pasquier

Costumes assistant Andréa Matweber

Dolls' conception Chantal Sari

Featuring Pierre Artières-Glissant, Daphné Biiga Nwanak, Jérôme de Falloise, Alban Guyon, Adèle Joulin, Jimmy Lapert in alternance with Déborah Rouach, Armel Malonga, Hendrickx Ntela in alternance with Mélodie Mavinga, Ordinateur, Laurent Papot, Christèle Tual and the participation of Maric Barbereau in alternance with Remo Longo

With Comédie de Genève's team

Stage Mateo Gastaldello, Sylvain Sarrailh and Mansour Walter

Light Thomas Rebou

Sound Olivier Thillou, Alizée Vazeille

Video Gilles Borel

Dressing Karine Dubois

Set construction Ateliers de la Comédie de Genève

Conception & design Alain Cruchon, Gilles Perrier

Lock Hugo Bertrand, Wondimu Bussy

Woodwork Yannick Bouchex, Balthazar Boisseau, Mathias Brigger

Construction reinforcement Julien Fleureau

Car motor design Vincent Wüthrich

And all the administrative & technical teams at Comédie de Genève

## CONTACT PRODUCTION & TOUR

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Coproduction CDN Orléans / Centre-Val de Loire, Les Théâtres de la Ville de Luxembourg, Teatre Nacional de Catalunya - Barcelone, Théâtr de la Cité - Centre dramatique national Toulouse Occitanie, Bonlieu - Scène nationale d'Annecy, Théâtre de Liège- DC&J Création and the support of Tax Shelter du Gouvernement fédéral de Belgique et d'Inver Tax Shelter, Festival d'Avignon

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*Absalom, Absalom!* by William Faulkner, translated by René-Noël Rimbault and edited by François Pitavy is published by Gallimard editions.

Duration : 5h with two intermissions

1h40 First part

20 min intermission

1h15 Second part

20 min intermission

1h20 Third part

Show in French | Surtitle in English available | Age 14+

Rehearsals Winter and Spring 2024 at Comédie de Genève and CDNO Orléans / Centre-Val de Loire

Created on 29<sup>th</sup> June 2024 at FabricA (Festival d'Avignon)

Available from January 2025 and season 2025-2026



Rehearsal pictures © Alexandre Ah-Kye

# The Project

After the success of *Ils Nous Ont Oubliés*, Séverine Chavrier has chosen to immerse the audience in a show that recounts the fate of a humiliated man, thirsting for social recognition, in an American South that is torn apart by the Civil War and the frenzy of creeping industrialisation.

Ten years after *Les Palmiers Sauvages*, Chavrier returns to the words of William Faulkner with one of his most masterful novels. Inspired by a biblical episode, this text, akin to an ancient tragedy, unfolds a multitude of narratives. The words told to the young Quentin, some two generations apart, in the cramped confines of a room with closed shutters, the dormitory of a university in the north of France, or the back seat of a buggy, are organised into stories fragmented by the obsession of the man who states, rehashes, and recomposes the truth before our eyes (and ears), in order to understand his own, based on what the story says about him.

This puzzle lends *Absalom, Absalom!* a form of suspense, not narrative but spiralling, more enveloping and perhaps more anxiety-provoking and dizzying too. Perhaps it's the dampness of the South descending upon us...

## NOTE OF INTENT

But what is this Deep South? This feeling of condemnation that we all carry within us?

What stories do we bear? What heritage? By imitating Quentin's experience, will we succeed in giving voice to the vernacular narratives that the actors in the show also carry, encountering the Faulknerian epic from their own perspective? What do we choose to tell and to whom?

Beyond formal experiments, how can nagging questions of memory and enunciation—not the least of Faulkner's modernities—demand freedom and truth from us on stage?

*Absalom, Absalom!* traces the destiny of a self-made man who, from a single piece of gold, in a county where he arrives as a total stranger, succeeds in building a pharaonic house, a gigantic estate that he names after himself ("Sutpen's Hundred"), but who nevertheless fails, through incest and fratricide, to establish his lineage and dynasty.

Cinemas, billboards, drive-ins, ghost trains, and haunted houses, a whole world develops out of this constant production of images—a dream-manufacturing yet crushing machine. It provides a screen, a façade, an endless set for a family tragedy that consecrates the impossibility of social revenge, obsessed with the verticality of the father's lineage, which has collapsed here. Young Quentin is himself crushed by this story, of which he is at once the listener, the witness, and the heir, and of which he ultimately becomes the *aoidos*. With his Canadian comrade Shreve, he finds himself in a timeless face-to-face encounter with a broken youth, sacrificed both by the Civil War and by the arms of the fathers, driven both by the madness of "settlement" and by the fear of contamination that is still law and precedent.

Ultimately, the only viable reality, full of promise and future, is that of interbreeding. In this respect, it is with Édouard Glissant that we read *Absalom, Absalom!* and it is with him that we dare to walk in Faulkner's footsteps, to visit some of the author's abysses, in this steady journey, which is just that, the unveiling always deferred, with Glissant's grandson on stage and his dramaturgical interpretation in mind.

In *Faulkner Mississippi* (one of the most beautiful texts ever written about the American author), Glissant reads in *Absalom* the impossibility for Americans to establish legitimacy in this coveted land, because of the two traumatic events of the massacre of the natives and slavery. Sutpen's failure thus joins the epic of history, the past as well as the future, and through the uneasy evocation of a world that no longer exists, it is the places and times of representation that are set like traps.

Wearing make-up, tattoos, and masks, the performers play with different identities to throw their bodies into the story they seek to recompose, in the silence of action or the burning questioning of the spoken word, in the clash of times that only a stage can help cross in a single movement. Through them, the “ghosts” that inhabit Quentin’s brain “like an empty ballroom, a Republic” can appear. A young, unmarried widow, a dandy bastard, a fluttering mother, a frightened youth, an old stuck-up aunt the size of a doll, a braying partner, an icy henchman, a sulky Lolita, a howling last descendant, a wild dog, turkeys, children, and snakes are the flickering presences and remain the “unbowed” characters of this fallen domain, of this earth that must be scraped to read the inscriptions on the tombstones and dug up to discover the true heritage of a buried world, i.e. voracious exploitation, which is always renewed, right up to the very moment of the performance.

Let’s follow the Faulknerian sentence, from the Compsons to the Snopes, to understand how America goes from corn to popcorn, from cotton fields to Hollywood; to understand, in this ever more assertive commercialism, what America teaches us about ourselves, about our Western societies. For *Absalom* is also a story that passes through slave-owning Europe. Stories that have yet to be written, the stories of those who have none, because “what is revealed here is not a police truth but a colour of damnation”.



Rehearsal pictures © Alexandre Ah-Kye

# Séverine Chavrier

## DIRECTOR



Director of CDN Orléans/Centre-Val de Loire from 2017 to 2023, Séverine Chavrier is a musician, director, and philosophy graduate.

After a *hypokhâgne* class, she went on to win a gold medal and a degree in piano from the Geneva Conservatoire, as well as a first prize in musical analysis. She began training as an actor at a very young age, taking classes with Michel Fau and François Merle, then taking part in various training courses where she continued to learn from artists such as Félix Prader, Christophe Rauck, Darek Blinski, and Rodrigo Garcia.

Each of her shows is an opportunity for encounters and cross-fertilisation. As an actor and musician, she has worked with many different people while directing her own company, La Sérénade Interrompue. Alongside Rodolphe Burger, she met Jean-Louis Martinelli, for whom she created and performed the music for several shows at Théâtre Nanterre-Amandiers (*Schweyk* by Bertolt Brecht, *Kliniken* by Lars Norén, and *Les Fiancés de Loches* by Feydeau).

Séverine Chavrier has developed a unique approach to directing, in which theatre enters into dialogue with music, dance, images, and literature. She designs her shows using all kinds of materials: the bodies of her performers, the sound of the prepared piano, the videos she often makes herself, not forgetting the spoken word—erratic words that she shapes by immersing herself in the world of the authors she loves.

In 2009, her play *Épousailles et Représailles*, based on a play by Hanokh Levin, premiered at Théâtre Nanterre-Amandiers and was then programmed at Le Centquatre – Paris by L’Odéon – Théâtre de l’Europe for the Impatience Festival, dissecting the vicissitudes of the couple with humour, cruelty, and humanity. In October 2011, Chavrier, then associate artist at Le Centquatre – Paris, created *Série B – Ballard J. G.*, inspired by James Graham Ballard, for Arte’s Temps d’images Festival, then, at the 2012 Avignon Festival, *Plage Ultime*, performed at Théâtre Nanterre-Amandiers and MC2 Grenoble.

Between 2014 and 2016, she was invited to create two plays at Théâtre Vidy-Lausanne, *Les Palmiers Sauvages*, based on the novel *I Forget Thee, Jerusalem (The Wild Palms)* by William Faulkner, and *Nous Sommes Repus Mais Pas Repentis*, based on *Déjeuner chez Wittgenstein* by Thomas Bernhard. After touring France’s leading theatres (Bonlieu, Scène nationale Annecy, Nouveau Théâtre de Montreuil, Comédie de Reims, Théâtre d’Arras, L’Apostrophe Cergy-Pontoise, Théâtre Liberté Toulon, etc.), these two plays were presented as a diptych at L’Odéon – Théâtre de l’Europe in spring 2016. They were then revived at CDN Orléans/Centre-Val de Loire and toured during the 2019/2020 season (Le Monfort Théâtre, Théâtre de la Ville, Théâtre national de Bordeaux en Aquitaine).

Since 2015, Chavrier has also been developing a long-term project with the creation of *Après Coups, Projet Un-Femme*, the first two parts of which, created in 2015 and 2017, were presented at Théâtre de la Bastille in Paris and toured to Lyon, Rouen, and Orléans, bringing together female artists from the circus and dance worlds. A diptych was created in Orléans before being presented at Théâtre national de Bretagne (Rennes), Manège, Scène nationale-Reims, MC 93, and CDN Besançon Franche-Comté.

Music, which she plays in her own productions or with prestigious improvisers, continues to occupy an important place in her life as an artist. In 2013, she improvised at the piano, in a duo with Jean-Pierre Drouet on percussion for the Festival d'Avignon and Opéra de Lille, and in a trio with Bartabas at La Villette. In autumn 2016, at La Pop (Paris), she created the show *Mississippi Cantabile* with Congolese bassist Armel Malonga, a musical encounter between North and South.

In January 2020, at the invitation of Carmen Romero and the Santiago a Mil Festival, Chavrier staged a Spanish version of *Les Palmiers Sauvages (Las Palmeras Salvajes)*, with a Chilean artistic and technical team. This new version of Faulkner's text has been touring Spanish-speaking countries ever since.

In 2020, her creation about adolescence and music, *Aria da Capo*, premiered at Théâtre national de Strasbourg in partnership with Festival Musica. The show toured during the 20/21 season (CDN Orléans/Centre-Val de Loire, Théâtre de la Ville-Les Abbesses, Centre Pompidou) and in 22/23 (Théâtre des 13 vents – CDN Montpellier, Théâtre national de Bordeaux en Aquitaine, Théâtr de la Cité – CDN Toulouse Occitanie, Les Halles de Schaerbeek – Brussels, Théâtre Nanterre-Amandiers). In 23/24, it was presented at the Festival d'Otoño - Madrid in November and has been performed at the Comédie de Valence, CDN Drôme-Ardèche in March.

In 2022, she created *Ils Nous Ont Oubliés* by Thomas Bernhard at Teatre Nacional de Catalunya in Barcelona continuing to explore the relationship between theatre, music, images, and literature. The production was then presented at Odéon-Théâtre de l'Europe, Teatro Nacional São João de Porto, Comédie de Genève and, in January 2024, at La Colline - Théâtre national.

In autumn 2023, Séverine Chavrier appeared at the Festival Musica de Strasbourg with KV385, a staging of Mozart's Symphony No. 35, "Haffner", created with composer and musician Pierre Jodkowski and performed by the Orchestre philharmonique de Strasbourg. She is currently working on an adaptation of Faulkner's novel *Absalom, Absalom!*



# Louise Sari

**SET DESIGNER**

Louise Sari trained at ENSATT, from where she graduated in the Scenography section, after a BTS in Space Design at the Ecole Boule, a year at NABA in Milan, and a spell in the workshops of Théâtre de Nanterre-Amandiers.

She designed the sets for *Rock'n Chair* by Arthur Perole at Théâtre National de Chaillot, for *Juste la Fin du Monde*, *Nu Masculin Debout*, and *Serena* by Clément Pascaud at T.U Nantes, *Un Amour de Swann* by Nicolas Kerszenbaum at Chartreuse de Villeneuve-lès-Avignon, *Le Pont du Nord* and *Ombre*, *Eurydice parle* by Marie Fortuit. She also designed the set and several installations for an art centre in the LBO retirement home in Chambéry under the direction of Mohamed el Khatib, with whom she also collaborated on his creation *Gardien Party* and the *Renault 12* exhibition at Mucem.

Interested in the links between art and education, Sari joined the educational team at ENSATT in 2015 and ran several workshops at ESAD in Orléans. Since 2015, she has been working with Séverine Chavrier on a number of shows. She worked on the set and stage design for *Nous Sommes Repus Mais Pas Repentis*, *Après Coups – Projet Un-Femme*, *Egmont*, *Aria da Capo*, *Ils Nous Ont Oubliés*, and *Absalom, Absalom!*



# Armel Malonga

**MUSICIAN**

A musician from Congo Brazzaville, Armel Malonga inherited his passion for music from his family. A self-taught performer, he is renowned as a left-handed bass guitarist, multi-instrumentalist, singer, songwriter, and arranger. Influenced as much by great classical composers as by traditional musicians, he has forged his own contemporary style. In his musical research, he moves from one genre to another, defending “a universal language and a world without borders”.

A talented composer and arranger, he has worked with some of the biggest names in Congolese music, such as Zao, opening the door to international success in 1996. His virtuosity on his favourite instrument, the bass guitar,

was subsequently showcased with *Les Bantous de la Capitale*, Ali Farka Touré, Rido Bayonne, Pierre Akendengué, Jacob Desvarieu, Meiway, Lokua Kanza, etc.

Malonga is a passionate artist who is involved in his country's artistic scene. He has surrounded himself with numerous Brazzaville artists and for the past 20 years has been running workshops and masterclasses aimed at both professionals and novices. These workshops have led to the creation of "Kudia", a cultural space in Brazzaville that acts as an open stage for artists and a live venue.

He has worked with internationally renowned directors and choreographers to introduce this style, of which he is the sole proponent, into contemporary dance and theatre productions, including Delavallet Bidiefono, Séverine Chavier, Dieudonné Niangouna, Jean Paul Delors, Andrey Ouamba, and Etienne Minoungou.



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# Germain Fourvel

**LIGHT DESIGNER**

After obtaining a Diplôme des Métiers d'Art Régie de Spectacle in Lighting in Besançon, Germain Fourvel continued his studies at Ecole du Théâtre National de Strasbourg between 2016 and 2019. The encounters he made at that time led him to work with Cirque Plume, lighting designers Nicolas Marie and Yves Godin, and Pascal Rambert (*Mont Vérité*), and to forge links with the young directors in his group, Ferdinand Flame and Aliénor Durand.

Fourvel now works mainly with Boris Charmatz (lighting design for the solo *Somnole*), Camille Dagen & Emma Depoids of Cie Animal Architecte (video design for *Bandes*) and Séverine Chavier for lighting design and general management for the creation of *Ils Nous Ont Oubliés* in 2022, *KV385* created at the Musica festival in Strasbourg in 2023, and for her next creation adapted from Faulkner's *Absalom, Absalom!*



# Quentin Vigier

**VIDEO DESIGNER**

After technical (BTS Image) and literary and cinematographic studies (L3 Practice and Aesthetics of Cinema – La Sorbonne), Quentin Vigier turned to video for the theatre. He was video director for the reopening of La Gaité

Lyrique in Paris from 2010 to 2011. Since 2008 he has been working with Bruno Geslin as video director and designer on *Kiss Me Quick*, *Dark Spring*, *Un Homme Qui Dort*, *Une Faille*, *Chroma*, and *Parallèle*. He also co-created the video for *La Loi du Marcheur* in 2010 at Théâtre de la Cité – CDN Toulouse Occitanie, a project by and with Nicolas Bouchaud, and continues to follow Bouchaud's shows on tour, including *Un Métier Idéal* and *Le Méridien*.

He has also worked with Théâtre des Lucioles and taken part in the video creation of *La Paranoïa* at Théâtre National de Chaillot, directed by M. Di Fonzo Bo and Elise Vigier. With the latter, 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. In 2016, he designed the video for *MayDay* by Julie Duclos at Théâtre national de la Colline, followed by *Pelléas et Mélisande* at the Festival d'Avignon in 2019 and *Kliniken* in 2022. In 2017, he created *Dissection d'une Chute de Neige* with Maëlle Poesy at L'ERAC, then *Inoxydables* at Théâtre Dijon-Bourgogne Centre dramatique national, where in October 2023 he designed the video for *Cosmos*.

In December 2018, he worked with Maëlle Dequiedt at Théâtre de la Cité internationale – Paris for the show *Pupilla*, then in March 2020 at Opéra de Lille with *Les Noces – Variations*. He has also worked with Declan Donnellan on *Ubu Roi*, Mickaël Ackerman and Vincent Courtois on *L'Intuition*, Barbara Carlotti on *La Fille*, Fellag on *Bled Runner*, Cécile Backès on *Mémoire de Fille*, Rafaël Sprengelburd on *Fin de L'Europe*, and Margaux Eskenazi on *1983*.

He began collaborating with Séverine Chavrier in September 2018 at CDN Orléans/Centre-Val de Loire and created the diptych *Projet Un-Femme*, before taking part in the video creation of *Aria da Capo* and *Ils Nous Ont Oubliés*.

In March 2019, he and Alix Riemer founded Cie Paper Doll and put on *Susan* at Théâtre Studio d'Alfortville, a collective project based on the diaries of Susan Sontag. In 2022, he created his own company, La Nuit Pour Voir.

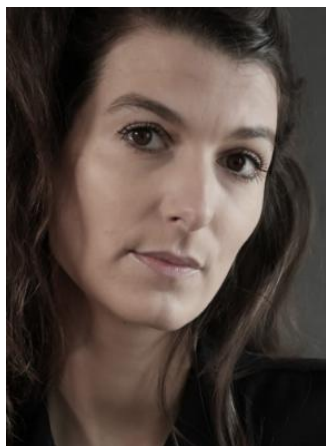


# Clément Vachelard

**COSTUME DESIGNER**

Having graduated from the Beaux-Arts de Lyon in 2013 and from ENSATT in 2015, Clément Vachelard now conducts theoretical and visual research into gender and the construction of virility through dress codes. In the performing arts, he has worked with Alain Françon (*La Trilogie du Revoir*), Daniel Larrieu (*Littéral*), Alban Richard, and Séverine Chavrier. In 2023, he supervised the creation of costumes for *Marie Stuart*, directed by Maryse Estier at Théâtre Montansier – Versailles.

For the cinema, he designed the costumes for *Lola*, Laurent Micheli's first feature film, which was nominated for a César in 2020, as well as those for Céline Rouzet and Florent Gouelou. He was also part of the costume team for the feature films *120 BPM* and *Anatomy of a Fall*, which won the Palme d'Or at the Cannes Film Festival in May 2023.



# Claire Willemann

**CINEMATOGRAPHER**

Claire Willemann is a videographer, camerawoman, and video director for the performing arts. With a background in the visual arts, she graduated from the Haute École des Arts du Rhin in Mulhouse in 2010, then went on to complete an MA in Euromedia: Journalism, Communication and Audiovisual at the University of Dijon in 2013. She is pursuing a multi-track career, combining visual arts, audiovisual media, and performing arts.

Since 2015, she has been working with video and creating images for the theatre. She created her first videos for music and dance between 2015 and 2017, in particular for the Orchestre Victor Hugo Franche-Comté. From 2018 to 2022, she designed 2D/3D images and animations for video mapping during concerts and events at the Centre Culturel de Rencontre Les Dominicains de Haute-Alsace. In 2019, for Mozart's *Don Giovanni*, directed by Marie-Ève Signeyrole at Opéra National du Rhin, she explored the creation of live images for the first time as a camerawoman on set. She collaborated again with the director for *Baby Doll*, a play in which she once again brought her eyes and body into play to shoot, this time with a choreography-like approach.

In 2022-2023, in the theatre, she was video manager for *Kliniken*, directed by Julie Duclos. In dance, she collaborated with Yann Philippe on the video creation of *Requiem – La Mort Joyeuse*, a dance work by Béatrice Massin. In opera again, in 2023, she joined Nicolas Dorémus and the MxM collective as a video camera operator on the set of Beethoven's *Fidelio*, directed by Cyril Teste and recreated by Céline Gaudier.

With Séverine Chavier and Pierre Jodlowski, she worked as a video manager on *KV385* presented at the Musica 2023 festival at Théâtre National de Strasbourg, and as a camerawoman on set for her new work for the theatre, an adaptation of Faulkner's novel *Absalom, Absalom!*



# Marie Fortuit

**ASSISTANTE À LA DRAMATURGIE**

From her training in history and theater studies, to her experience as an actress, soccer player and classical musician, she has retained a taste for mixing genres. As a performer, she has worked with Cécile Pauthe, Rébecca Chaillon, Komplex Kapharnaum, Armel Veilhan, Marie Normand, Erika Vandelet, Nathalie Grauwin, and the visual arts duo Alice Lescanne and Sonia Derzypolski.

From 2010 to 2015, Marie Fortuit co-directs La Maille, a theater workshop dedicated to contemporary writing in Les Lilas (93). She trained as a director, assisting Cécile Pauthe on Marguerite Duras's *La Bête dans la Jungle*, Claude Duparfait's *La Fonction Ravel*, and Christine Angot's *Un amour impossible*. She also collaborated with Séverine Chavrier on *Nous sommes repus mais pas repentis* and *Ils nous ont oubliés* after Thomas Bernhard. She is currently working with Chavrier on *Absalon, Absalon*, based on the novel by Faulkner. Building on these experiences, Marie Fortuit has now embarked on her first productions. In 2013, she directed *Nothing Hurts* by Falk Richter. In 2019, she wrote and directed *Le Pont du Nord*.

In 2020, Marie Fortuit founded her company Les Louves à minuit and chose to base it in Haut de France, her native region. In 2021, Marie Fortuit creates *La vie en vrai*, with Anne Sylvestre, a musical show constructed as a singing tour that pays tribute to the poetic and political commitments of the artist who died in 2020. The show was selected by DRAC Hauts-de-France for Plaines d'été program, and toured throughout the Valenciennes region. Following its great success at the Festival d'Avignon (Train bleu) 2023, a tour of over 120 dates is organized over the coming seasons.

In January 2023, she offers an adaptation of Elfriede Jelinek's text, *Ombre (Eurydice parle)*, a rewriting of the Orpheus myth that finally gives voice to Eurydice. For this show, she won the Prix de la révélation théâtrale du syndicat de la critique in June 2023. The company's next show, *Thérèse et Isabelle*, will premiere in February 2025 at *Le Phénix*, scène nationale de Valenciennes. The company's future project for 2026 - 2027 is *Dimanche soir*.

Marie Fortuit joined the Pôle Européen de création du Phénix - scène nationale de Valenciennes in 2022. She has been associated with Plateaux Sauvages (2018 - 2019), CDN de Besançon (direction Cécile Pauthe) and CDN d'Orléans (direction Séverine Chavrier).



# Baudouin Woehl

## DRAMATURGY

Baudouin Woehl is a director and playwright for dance and theatre. After an MA in Philosophy, he trained in acting at the Conservatoire du 19e arrondissement in Paris, before joining the dramaturgy department of Théâtre National de Strasbourg in 2017. He quickly developed an interest in dramaturgy linked to movement and the writing of dance and musical pieces.

He has collaborated with choreographer Maud Le Pladec on *Static Shot* (2020) and *Counting Stars with You* in 2021. In 2020, he was artistic collaborator with François Chaignaud and butoh master Akaji Maro for *GOLD SHOWER*. His collaboration with Chaignaud continued in 2022 for *Tumulus*, created jointly with Geoffroy Jourdain, and then for *Cortèges*, composed by Sasha J. Blondeau. He is currently working with artists Séverine Chavrier, Clédats&Petitpierre, and Silvia Paoli on their next creations.

Since 2018, he has been working as a duo with Daphné Biiga Nwanak: their productions (*Lecture Américaine*, *Maya Deren*) combine different mediums, and use the stage to develop new horizontal and performative ways of speaking.



# Noémi Michel

**DRAMATURGICAL CONSULTANT ON DIVERSITY & REPRESENTATION POLICIES**

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Noémi Michel is an author, playwright, and teacher/researcher. Using a variety of media, her work focuses on Black critical thought, which she approaches as a valuable resource for making sense of our contemporary condition and imagining fairer futures.

In the theatre, she was co-author and playwright for the multidisciplinary play *Vielleicht* (Grütli, Vidy, Schaubühne 2022-2023) and has worked regularly as a dramaturgical consultant on the politics of representation and diversity (e.g. with Thomas Ostermeier and Selma Alaoui).

Michel teaches at HEAD – Genève/Geneva University of Art and Design and at ECAL/University of Art and Design Lausanne and works with various cultural institutions such as Ethnography Museum (MEG), Centre d'Art de la Meute, and Nouveau Musée de Monaco on projects ranging from writing critical texts to producing radio content.



# Pierre Artières-Glissant

**ACTOR**

Pierre Artières-Glissant was born in Paris in 2005. He is currently a student in literary preparatory classes, specialising in theatre.



# Daphné Biïga Nwanak

**ACTRESS**

Daphné Biïga Nwanak trained at École de la Comédie de Reims and Conservatoire du 5ème arrondissement de Paris before joining École du Théâtre National de Strasbourg in 2016. She also has a degree in Philosophy from École des Hautes Études en Sciences Sociales. She is a writer, actor, and director.

She has performed in plays by Jean-Pierre Vincent (*Cancrelat*, 2011), Robert Wilson (*Les Nègres*, 2014), Maxime Kurvers (*Dictionnaire de la Musique*, 2016), collective (La) Horde (*Cultes*, 2018), and Séverine Chavrier (*Absalom, Absalom!*, 2024).

At Théâtre de la Cité Internationale – Paris, she has created two plays together with Baudouin Woehl, *Lecture Américaine* (2021) and *Maya Deren* (2023), whose direction combines different disciplines, and for which she wrote the texts. She has also conducted theoretical research with Woehl on the “History of Emotions”, which she shares with the audience on stage.



# Jérôme de Falloise

**ACTOR**

Born in 1978, Jérôme de Falloise taught Social Sciences in secondary school for 3 years. After this experience, he decided to fulfil a long-held desire and returned to his studies at Liège Conservatoire Actors' School. Winner of the class of 2010, he has acted in *Les perdants radicaux* by Raven Ruëll (2008), *Un uomo di meno* by Jacques Delcuvellerie (2010), Pedro Calderon's *La vie est un rêve* by Galin Stoev (2010), F.X. Kroetz's *L'indigène* by Nathalie Mauger (2011), *Amor mundi* by Myriam Saduis (2015), and *La salade* by Baptiste Sornin (2017).

A member of Raoul Collectif, he has written, directed, and acted in *Signal du Promeneur* (2012), *Rumeur et Petits Jours* (2015) and *Une Cérémonie* (2020). As part of the La Brute collective, he co-created and acted in *Blackbird* by David Harrower (2013) and *Paying for it* (2019). Under the direction of Françoise Bloch, he co-wrote and acted in *Money!* (2013). As a member of the Nimis group, he took part in the production of *Ceux que j'ai rencontrés ne m'ont peut-être pas vu* in 2016.

Alongside the theatre, De Falloise has acted in a number of feature-length, short-, and medium-length films for cinema and television (*Le conseiller*, *Un grand mur*, *Sentinelles*, etc.).

Always keen to pass on his knowledge, he teaches at Conservatoires de Liège and Mons and gives workshops in partnership with the theatres with which he is associated.



# Alban Guyon

**ACTOR**

Trained at the Conservatoire National Supérieur d'Art Dramatique, Alban Guyon went on to work in theatre with François Orsoni, Pauline Bureau, Thierry de Peretti, Jean-Louis Martinelli, Georges Lavaudant, and Alexandre Steiger.

For cinema, he has worked under the direction of Mati Diop, Marion Harlez Citti, Pierre Schoeller, Marina Diaby, Olivier Treiner, Antoine Camard, and Karim Bensalah. In 2018, he received the Best Actor Award at the Nice Short Film Festival for the role of Daniel in Antoine Camard's film *Sacré Cœur*, and in 2022, the Best Actor Award at the Clermont-Ferrand Festival for the role of Tony in Marion Harlez Citti's film *Ce n'est rien*.

He is currently on tour with *Le Petit Garde Rouge* by Chen Jian Hong, directed by François Orsoni, and working on Séverine Chavrier's adaptation for the stage of Faulkner's *Absalom, Absalom!*



# Adèle Joulin

**ACTRESS**

A trained musician, Adèle Joulin studied piano and music theory for fifteen years at the Conservatoire à Rayonnement Départemental d'Orléans, but also theater at the Conservatoire du 20e arrondissement de Paris, and singing within various associations. In 2018, she met Séverine Chavrier, who invited her to create the piece *Aria da Capo* with three other young musicians. At the same time, she attended a preparatory class in Humanities and Social Sciences in Orléans, then prepared a Master's degree in Urban Planning and Development at the Université Paris 1 Panthéon-Sorbonne. From 2023, she works again with Séverine Chavrier in the play *Ils nous ont oubliés*, followed by *Absalom, Absalom!* in 2024.



# Jimmy Lapert

**CIRCASSIENNE**

© Poppy Moukoukenoff

Jimmy began her life in gymnastics before trading it in for circus, joining the École Nationale des Arts du Cirque de Rosny-sous-Bois (ENACR) in 2008, then the Centre national des arts du cirque (CNAC), from which she graduated in 2013.

Between 2013 and 2017, she works with Marcel et ses Drôles de Femmes, the company she co-created, as a circus acrobat. She created two shows with them, *Miss Dolly* and *La Femme de Trop*, which toured for 5 years. In 2017 she was a performer in the creation of Vincent Macaigne's show *En Manque*. 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 plays in *La Mouette* directed by Cyril Teste.

In 2023, she performs in *Cosmos*, designed and directed by Maëlle Poésy.



# Hendrickx Ntela

**DANSEUSE**

Hendrickx Ntela is a Belgian artist, dancer and choreographer. She is one of the first Belgian krumpseuse to create performances in which Krump plays a predominant role. As a multidisciplinary artist, Hendrickx practices several dance styles: Hip Hop, Krump and African dance. She works as a freestyle dancer and choreographer.

For example, she has worked with Brahim Rachiki, Allesandra Seutin and Grichka, a true Krump pioneer in France. A finalist at the Krump World Championships in Germany in 2014 and 2022, Hendrickx has taken part in numerous Belgian and foreign cultural projects in the field of street dance.

In 2017, Hendrickx Ntela presented her first creation *To be a Slave*, featuring eight international krumpers and three live musicians at Zinnema and KVS on the occasion of the Lezarts Danses Urbaines Festival in Belgium. She is founder of the Drickx Konzi collective and Cie Konzi, and a member of the Ruthless collective (100% all-female multi-purpose group). In 2018, she and her acolyte Pierre Anganda created *Beyond form*, produced by Lezarts Urbains. In it, they explore the boundary between reality and imagination by installing a character in two distinct bodies. In 2019, she joined the Tremplin Danses Hip Hop training program, becoming co-choreographer and

performer of the piece *Au Fil du Temps* by Cie Corpeaurelles. The same year, she became a trainer for the Les Nuits de la Danse festival in Dakar, where she presented the first stage of her creation *Blind*. The premiere took place in February 2022. In 2020, she created *Duo Fusion* with slam artist Joëlle Sambé, which was performed at the Avignon Festival in 2021.

In 2021, she became associate artist at the Théâtre National de Bruxelles.



© Maral Fard

# Ordinateur

**DANCER**

Kevin Poh Bah, aka Ordinateur, is an artist/dancer born in 1994 in Abidjan (Côte d'Ivoire). He began dancing at the age of ten, coming from street dance, specialising in *coupé-décalé* and quickly becoming one of the most popular dancers in Côte d'Ivoire. Ordinateur soon joined a number of dance collectives before embarking on a multi-year collaboration with Ivorian legend DJ Arafat, who took him on tour across Africa and Europe.

Ordinateur's distinctive style is characterised by rapid movements with his feet, earning him the nickname "magic feet". In 2015, he was named best dancer in Côte d'Ivoire.

He arrived in France in 2016 to teach *coupé-décalé* techniques in a series of workshops. It was during this period that he met Austrian dancer Monika Gintersdorfer and La Fleur collective, with whom he worked on a number of shows: *Les Nouveaux Aristocrates*, *Nana ou est-ce que tu connais le bara?* and *Trio (for the beauty of it)*, a piece featuring New York voguing star Alex Mugler and Mexican urban dance specialist Carlos Gabriel Martinez. In 2021, at the invitation of La Commune (CDN d'Aubervilliers), he took part in the production of *Pièce d'actualité n°11: trop d'inspiration dans le 93*.

In 2023, he also began developing his own dance projects with *Les Chercheurs*, created at Points Communs (Nouvelle Scène nationale de Cergy-Pontoise et Val d'Oise) and currently on tour in France and Germany. In 2024, he collaborated with Séverine Chavrier on *Absalom, Absalom!* in which he features as both dancer and performer.



# Deborah Rouach

COMÉDIENNE

Born in Brussels in 1980, Deborah has appeared in around twenty shows since 2003. These include *Face de cuillère* by Lee Hall (winner of the Best New Actress prize at the 2007 Prix du Théâtre), *Chatroom* by Enda Walsh, *Kinky Birds* by Elsa Poisot...

In 2011 she became Joël Pommerat's *Cinderella* (nominated for Best Actress at the 2012 Prix du Théâtre), premiered at the Théâtre National de Belgique, then performed in France and on international tour until 2017. In 2014 she created *Les Palmiers Sauvages* by Séverine Chavrier, based on William Faulkner, at the Théâtre de Vidy in Lausanne, and is touring it until 2019. Also, *La Vila dolorosa* by Rebekka Kricheldorf, directed by Georges Lini, in 2019 at the Théâtre des Martyrs.

In 2021, she premiered *Je ne haïrai pas (I won't hate)* by Denis Laujol, based on the story of Dr Ezzeldine Abuelaïsh, at the Théâtre de Poche in Brussels, and will perform it again until 2025.

*Mawda ça veut dire tendresse* was her first collaboration with Marie-Aurore d'Awans and Pauline Beugnies, premiered in 2021 at the KVS, and toured for two seasons. Deborah acts and dances in *Knokke-Le-Zoute*, a creation of the Rideau de Bruxelles, by Ilyas Mettioui (2022), which will be revived until 2025. She is the voice of William in *Beaux Jeunes Monstres*, by Florent Barat, a radio drama recreated live in 2023 at M.A.R.S. and Théâtre Varia (tour 2024-25).



© Yann Morrison

# Christèle Tual

COMÉDIENNE

Christèle Tual trained as an actress at the Théâtre National de Strasbourg school. She has worked with Jean-Marie Villégier, Elfriede Jelinek for the adaptation of the novel *Les Amantes*, Élisabeth Chailloux, Xavier Marchand, Mikaël Serre, Jean- François Sivadier, Joël Jouanneau (creations of texts by Jacques Serena,

Louis-Charles Sirjacq, Elfriede Jelinek, Joël Jouanneau), Frédéric Bélier-Garcia (*Dans la luge d'Arthur Schopenhauer* by Yasmina Reza), and Frédéric Maragnani (*Tout doit disparaître* by Éric Pessan, staged at the 2011 Avignon Festival for the 40th anniversary of Théâtre Ouvert).

Her film credits include work with Pascale Ferran, Eléonore Pourriat, Robert Guédiguian, Judith Godrèche, Christine Dory, Yasmina Reza, Jean-Pierre Améris, Philippe Le Guay, Thomas Lilti, Karine Albou and Sophie Marceau.

Since 2008 and Chantier n°17 *Un nid pour quoi faire* by Olivier Cadiot, she has been directed several times by Ludovic Lagarde, notably in *Oui dit le très jeune homme* by Gertrude Stein (first performed at the Avignon Festival in 2004), *Fairy Queen* by Olivier Cadiot, *Richard III* by Peter Verhelst (first performed at the Avignon Festival in 2007) and *L'Avare* by Molière (2014).

In 2014, Ludovic Lagarde and Lionel Spycher directed Christèle Tual in her first play, *Le Regard du nageur*. She played Arsinoé in *Le Misanthrope* under the direction of Jean-François Sivadier. She also played in Anton Chekhov's *The Seagull*, directed by Mikael Serre, and *Comment vous raconter la partie*, written and directed by Yasmina Reza. In 2017, she worked with Chloé Bruñon on the monologue *Ma vie avec John Wayne* by Lise Martin. In 2019, she is writing a feature-length screenplay, *Tóxicos*, with Mario Fanfani (in production). In February 2020, she appears at the Théâtre de la Ville in *La Faculté des Rêves*, directed by Christophe Rauck. In 2022, she plays *Quai Ouest* directed by Ludovic Lagarde at the Théâtre des Amandiers, the TNB and on tour. Then she performed the one-woman show *Sur la voie royale*, adapted from Elfriede Jelinek at the T2G and Théâtre 14. In 2023, she played at the Théâtre de la Colline in *James Brown mettait des bigoudis* by Yasmina Reza.



# Laurent Papot

ACTOR

After training at Ecole Florent, Laurent Papot founded La Sérénade Interrompue with Chavrier in 2003, producing a dozen shows, including *Les Palmiers Sauvages*, based on William Faulkner as well as *Nous sommes repus mais pas repentis* by Thomas Bernhard, and *Ils nous ont oubliés* in 2022.

His theatre credits include work with Vincent Macaigne (*Requiem3*), Jérémie Le Louët (*Macbett* by Eugène Ionesco, *Hot House* by Harold Pinter), Aurélia Guillet (*Déjà Là* by Arnaud Michniak), Blandine Savetier (*Love and Money* by Dennis Kelly), Philippe Ulysse (*C'est Comme du Feu* by William Faulkner), Ivo van Hove (*Vu du Pont* by Arthur Miller) and Simon Stone (*Les Trois Soeurs*).

His film career includes work with Guillaume Brac (*Un Monde Sans Femmes*), Jules Zingg (*Les Voisins*, *Kudoh*, *Les Restes*), Vincent Macaigne (*Orléans*), Philippe Ulysse (*Le Sourire des astronautes*), Thomas Grenier (*Château de cartes*, *Le Chant du coq*), Clémence Madeleine-Perdrillat (*Bal de nuit*, *Le Cowboy de Normandie*), David Lucas (*Home Run*), Hugo Dillon (*Fraïgers*). He is currently working with the Orchestre National d'Île-de-France, reciting *Peter and the Wolf* at the Philharmonie de Paris conducted by Enrique Mazzola.