

animale

STÉPHANIE CHARIAU

SOLO PERFORMANCE DANCE



SYNOPSIS

Animale

Between Sky and Earth

A dance and voice performance, Animale – Between Sky and Earth is an intimate journey exploring the intuitive alchemy of my animal nature, moving between shadow and light within a body shaped both by conditioning and instinct.

How can these paradoxes become a story deeply connected to the living world? How can we make space for the stripping away of the self, of identity itself, in order to reveal a singular sensitivity laid bare?

CREDITS

Stéphanie Chariau – Choreographer · Performer · Singer

Seiji Champollion – Musical Cinematography

Juliette Louste – Lighting Design

J.-F. Duclos – Technical Director

FOR ALL AUDIENCES - Recommended from age 12 • Duration: 45 minutes • Audience capacity: 120-250 people

ARTISTIC STATEMENT

" July 2023, I embarke on an artistic journey to Brazzaville, Republic of the Congo.

There, I experience both the fragility and the strength that run through me. Standing on the banks of the Congo river, i feel this vibrant, exuberant and untamed city, I encounter immensity. I contemplate the depth and the power of existence.

In that precise moment, I feel profoundly alive. My whole being merge with these currents, infuse with life, breath and the invisible. Body and soul become one with them in a deeply embodied experience.

All the stories of my life come to inhabit my skin. They is there to speak, to sing and to dance. They talk about doubt, silence, struggle, emancipation, freedom and joy.

Animale – Between Sky and Earth is an invitation to a journey through my emotional landscape and stories that inhabit my body. I translate them into movement, into art, into life. "

STÉPHANIE CHARIAU

DRAMATURGY

The foundation of *Animale - Between Sky and Earth* emerge from a musical repertoire that I wrote and composed between 2015 and 2021 : My skin is the dramaturgical text of the performance.

I walk upon the skin of the desert. My eyes close. Madness drags tears, violence, pride. I am here. Sitting. Life passes. A rare and delicate pearl escapes in a breath. My skin. My skin wraps around me. My skin stretches with a fierce vibration. A gentle flame rises. Dragons of fire begin to dance, opening the thousand faces of my soul...

CHOREOGRAPHY

A white woman has lived through sexism, discrimination, and the violence of cultural assimilation. She journeys through the intimate stories of her femininity. Through them, she expresses her experience of the living world as a process of shedding identity in search of instinctive integrity and authenticity.

She descends into her emotional landscapes through a ritual of transformation. She strips away the layers of her existence to reach the deepest part of herself. Along this path, she embodies the archetypes of the Eternal Woman, the Warrior Woman, the Woman who delights in life, the Crystal Woman, and the Living Woman deeply connected to all living beings. Voice, body, gaze, and skin become languages.



The performance becomes a ritual of transformation. The body lets go of certainty and moves through states of vulnerability as well as surges of power. Every movement arises from an inner necessity rather than from aesthetics. The voice becomes choreographic material. The gaze creates relationship. The skin becomes a sensitive surface where emotions reveal the memory of life itself.

The body inhabits organicity through breath, spoken and sung voice, undulations and jolts, flow and distortion. It explores the choreographic vocabulary of *Animus* and *Anima* as complementary forces rather than opposites. Ferocity enters into dialogue with gentleness. The verticality of the Warrior Woman encounters the permeability of the Crystal Woman. The sensuality of the Woman who embraces life meets the wisdom of the Eternal Woman. These archetypes are never fixed; they circulate, influence one another, and continuously transform.

Through this journey, the body no longer represents a woman-it becomes a living territory. A place where instinct finds its rightful place, where memory meets the present, and where movement reconnects with its origin.



SCENOGRAPHY

Whether performed on stage or in a site-specific setting, the scenography creates an immersive relationship with the audience. Tangled garments and water invite spectators into their own inner journey. These elements echo both the real world and the imaginary, reflecting the landscapes of our own psyche. Each choreographic and sonic sequence unfolds within a finely crafted visual environment.

The stripping away of the self begins with clothing. This woman undresses, dresses again, sheds one skin after another in search of a powerful, instinctive self. Symbolic objects enter the space with force, punctuating the performance. Dance, water and the musical dramaturgy reach toward the roots of the soul, reflecting her presence in the world. The performance space becomes the earthly and celestial matrix of this journey.

MUSIC

The musical score draws from a rich diversity of sounds, giving voice to the soul of this woman. This musical tapestry moves from jazz to Baroque music, from lyrical acoustic singing to the sounds of the equatorial rainforest, from the silence of breathing to the intensity of raging techno. From an intimate musical landscape to an organic cosmos, the instinctive body opens itself to the passage from shadow to light, from beauty to chaos, and from chaos back to beauty.



CREATIVE PROCESS

" I stage my story as a woman: stories witnessed, heard and lived. My body longs to explore choreographic material and the movements of life. I feel a profound need to embark on a journey of discovery. Through chance encounters, my research has taken me across Sub-Saharan Africa and France.

My work investigates the embodiment of movement in choreographic and performative practice, states of presence, emotional and sensory language, and the paradoxes of a body driven both by instinct and by conditioning.

I put this research into practice through periods of observation, immersion and workshops for diverse audiences, including school groups, in France and across several countries in Sub-Saharan Africa. These workshops are conceived as spaces for exchange, dialogue, shared experience and multiple perspectives on the world.

I have chosen to write this performance through geographical and human encounters, allowing the work to remain rooted in an instinctive body. The intention is to test the material in different performance contexts and modes of audience engagement, exploring how the choreographic and performative writing resonates in each new environment.

Animale – Between Sky and Earth has been presented at the Rencontres Chorégraphiques des Grands Lacs Festival (Bukavu, Democratic Republic of the Congo), the Gbonhi Biennale at the Goethe-Institut (Abidjan, Côte d'Ivoire), La Chapelle (Nozay, France), the Tokomi Festival (CDF Kundi and Institut Français of the Republic of the Congo, Brazzaville), and the Mantsina sur Scène Festival (Brazzaville, Republic of the Congo)."

CREATION TIMELINE 2024–2026

Research and Action Phases

REPUBLIC OF THE CONGO (Brazzaville)

July 2024 - Exploring the relationship between dance and music

DEMOCRATIC REPUBLIC OF THE CONGO (Bukavu)

January-February 2025 - Embodying gesture

FRANCE (Nantes – Nozay)

April–May 2025 - Transdisciplinarity and dramaturgical connections

REPUBLIC OF THE CONGO (Brazzaville)

June-July 2025 - From performative action to choreographic art

FRANCE (Nantes)

March & May 2025 - Dramaturgical research into paradoxes of intention and musical cinematography

FRANCE (Nantes)

May 2026 - Libre Usine Stage composition and scenic writing

FRANCE (Châteaubriant)

July 2026 - Lighting design and creation

ARTISTIC TEAM BIOGRAPHIES

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SEIJI CHAMPOLLION

Music Composer

" His music is shaped by a classical education, blended with a deep passion for synthesizers, electric guitars, and sound sampling."

www.seijichampollion.com

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JEAN-FRANÇOIS DUCLOS

Technical Director

DA key figure in French street theatre since the 1990s, Jean-François Duclos has been involved in designing and building performance machinery, stage structures, and props for numerous companies, including Bulles de Zinc, Nina la Gaine, Monsieur Pif, Machtiern, and La Douche du Lézard.

After completing a technical degree (IUT), he went on to earn a bachelor's degree in renewable energy and worked alongside a specialist architect before dedicating himself to bioclimatic eco-construction. Throughout this journey, the performing arts have remained at the heart of his practice.

A versatile maker and technician, he spent several years working on the giant puppets of Paris-Bénarès and has also integrated embedded digital technologies into stage creations, notably for Bulles de Zinc's interactive telephone booth. Today, he works in France and internationally as a technical director for live events, street theatre, and indoor stage productions.

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JULIETTE LOUSTE

Lighting Designer

Active on and around the stage since 2004, she has worked as a dancer, choreographer, and improviser, as well as a technical director, stage technician, lighting designer, and

even a sales representative for companies specializing in technical equipment.

Based in Iceland since 2015, she collaborates on independent productions as well as with Reykjavík's leading theatres, while continuing to work internationally. She founded her own dance company and has participated in numerous international arts festivals. She currently serves as Technical Director of the Reykjavík Dance Festival, the Reykjavík Fringe Festival, UNGI, and Tjarnarbíó Theatre.

In 2023, she was nominated for the Icelandic Theatre Awards as both Lighting Designer and Choreographer for the production *Ég lífi enn, sönn saga* (I Am Still Alive, a True Story). She became the first woman in Iceland to be nominated in the Lighting Design category, and the first artist to receive simultaneous nominations in both Lighting Design and Choreography.



STÉPHANIE CHARIAU

*Author - Choreographer -
Musician*

La Douche du Lézard

La Douche du Lézard is the artistic company founded and directed by Stéphanie Chariou. With a background in literature, philosophy, and foreign languages, she has developed a multidisciplinary artistic practice spanning dance, poetry, and music. She explores the body as a site of memory, transformation, and relationship with the living world. Her work investigates the ways we inhabit the world – between the intimate and the collective – drawing on sensitive narratives and diverse cultural landscapes. Her artistic practice unfolds between France and Sub-Saharan Africa (Republic of the Congo, Democratic Republic of the Congo, Côte d'Ivoire, Togo, among others). Her creations map a living cartography, exploring imaginary, sensory, embodied, and, more recently, spiritual landscapes. The company presents its work in theatres, cultural centres, community organisations, and public institutions, fostering close relationships with audiences. Based in the Pays de la Loire region, it is active throughout

France and internationally. Its work is supported by the Loire-Atlantique Department, the City of Nantes, Mixt, the French Ministry of Culture (DRAC Pays de la Loire), the Pays de la Loire Regional Council, and partner local authorities.

Founded in 2014, the company brings together Stéphanie Chariou's artistic research around improvisation as a living language, at the intersection of the dancing body and the musical body, creating works for both young audiences and the general public. Since 2018, she has created stage productions, site-specific works, and performances in public spaces – including Rouge à Pois, Graine de Folie, The Sky Is in My Room, and Animale. Each creation is developed in dialogue with places, audiences, and the environments in which it is performed. Through artistic creation, transmission, and international cooperation projects such as Fusion des Arts and Kouvounougou, she creates spaces where art becomes a place of encounter, dialogue, and the emergence of new collective imaginaries. Alongside her artistic practice, Stéphanie Chariou is also an educator and facilitator. She designs and leads professional training programmes in France and internationally, drawing on research-action methodologies developed in collaboration with institutional and cultural partners.

Artistic contact : **Stéphanie Chariou**

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