

A person in a black scuba suit with a circular pattern on the sleeve is shown in profile, looking at a smartphone. The background is a dimly lit room with blue and green lighting, featuring blurred figures of other people.

MERMAIDS

SWEAT YOUR PRAYERS

cie MORGANE / Justine Berthillot

création 2027

MERMAIDS *Premiere and Tour*

Premiere: February 9, 2027

International Circus Arts Biennial / KLAP Maison pour la danse de Marseille

April 1, 2027 SPRING Festival, a festival of new forms of circus in Normandy / Forum - Falaise

Wednesday, May 12, and Thursday, May 13, 2027 Les Utopistes Festival / Maison de la Danse - Lyon

May 18, 2027 VIVANTS! VIVANTES! / Les Quinconces L'Espal / Scène nationale Le Mans

May 21, 2027 Z Festival, Dance in Saône-et-Loire / Scène nationale de Mâcon

May 26–29, 2027 May dance! Festival / Théâtre Silvia Monfort - Paris



MERMAIDS synopsis

is a hybrid choreographic piece for four dancer-acrobats and one opera singer, centered on the figure of the mermaid—a story of water and femininity.

With their fluid, shape-shifting bodies—half-woman, half-fish; half-dancer, half-acrobat—these contemporary mermaids transport us into a pop-inspired aquatic world, straddling the real and the virtual, that blends the body and imagery, song, and electronic music.

The performance will feature an all-female cast, as will nearly the entire artistic team.

This production marks Justine Berthillot's first group piece, in which she will, for the first time, devote herself entirely to directing her work, without also performing in it.

MERMAIDS - sweat your prayers

takes us into a hybrid, aquatic, pop, and interconnected universe. Through the inspiring motif of the mermaid and the interweaving of different forms of expression, MERMAIDS crafts an embodied, immersive poem—both visual and musical—that oscillates between feelings of disaster and total unity with the cosmos, between nostalgia and futurism.

MERMAIDS - sweat your prayers

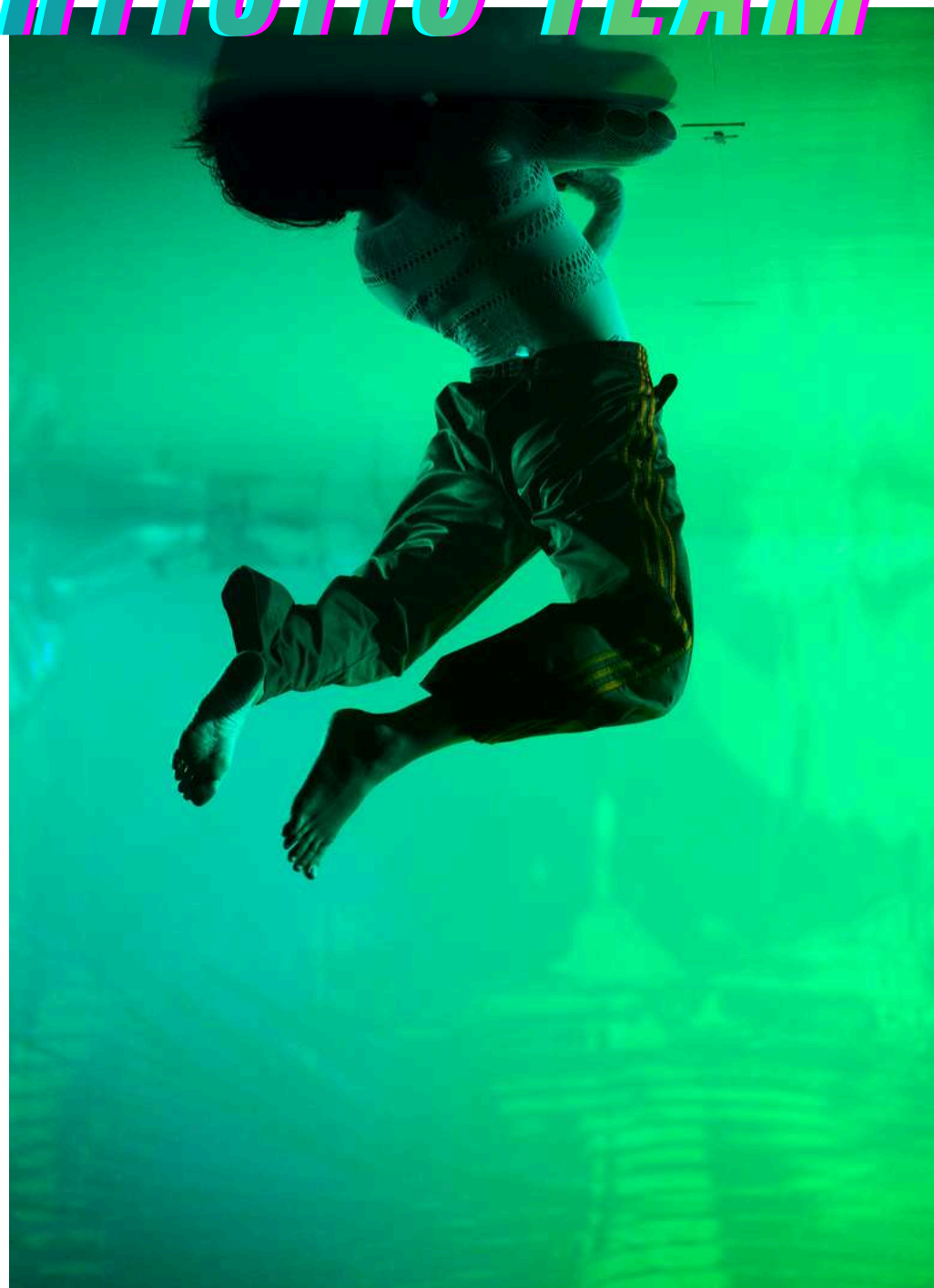
presents a new myth of mermaids—a space of symbolic, poetic, and political resistance. MERMAIDS envisions new ways of inhabiting the world and possible underwater futures by bringing to life a fluid, transformative, and collective utopia through the idea of becoming a mermaid.

Through abstraction, the piece explores the concept of zoofuturism—a philosophy that imagines hybrid futures where humans and non-humans coexist and intertwine, where the boundaries between species blur, opening new pathways for envisioning our futures.



Through the concept of becoming a mermaid, *MERMAIDS - sweat your prayers* seeks to subvert dystopias linked to rising sea levels, bring to light strategies emerging from the depths, and invent a regenerative postmodern mythology in which metamorphosis is the key to our emancipation. The aim is to collectively circumvent the logic of patriarchy and capitalism by drawing a parallel between water—which is captured, contained, and exploited—and female and mermaid bodies, which have also historically been confined, standardized, and commodified. Like the mermaid who has become a consumer object—embodied notably by the mermaid Barbie doll—these figures reveal the mechanisms of appropriation and fetishization of living beings. As part of this movement, the project works to imagine desirable futures beyond this world, sketching out an underwater, fluid, and zoomorphic future, free from both patriarchy and binaries. Drawing inspiration from Wittig and the Guérillères, this new feminism unfolds in hybrid, shifting, and elusive forms of life, where bodies, languages, and imaginaries reinvent themselves to open up radical, sensitive, and desirable possibilities.

ARTISTIC TEAM



conception, création, texts, chorégraphie : Justine Berthillot

dancers/acrobats : Anna Tierney, Serena Bottet, Tia

Balacey, Solène Ezin

opera singer : Clémence Niclas

soundtrack : Romane Santarelli

sound design : Ludovic Enderlen

lights and stage managment : Aby Mathieu

3D video production : Valentin Naffetat

2D drips : Pia Vidal

fashion design : Marnie Langlois

artistic and technical collaborator : Mosi Espinoza

sound/video operator : Isia Delemer

production, distribution : Le B.E.C, Claire Nollez et Romain Courault

PRODUCTION



production : compagnie Morgane

co-productions : Les Quinconces L'Espal - scène nationale du Mans ; Maison de la Danse - Lyon ; Pôle Nationale Cirque Le Prato - Lille ; KLAP - Marseille ; BIAC - Marseille ; UTOPISTES - Cité Internationale des Arts du Cirque ; Plateforme 2 Pôles Cirque en Normandie I La Brèche à Cherbourg ; La Fraternelle - St Claude ; La Fabrique des Possibles - Oise ; Ville de Billom (en cours)

residencies : L'Assemblée, fabrique artistique - Lyon ; CND Pantin ; La Frat', St Claude, Jura ; La Fabrique des possibles dans l'Oise ; le CentQuatre - Paris ; La Maison de la danse - Lyon ; le Château de Monthelon Atelier International de Fabrique artistique dans l'Yonne ; L'Essieu du Batut, atelier de fabrique artistique en Aveyron ; Plateforme 2 Pôles Cirque en Normandie I La Brèche à Cherbourg ; Ville de Billom ; Théâtre de Suresnes ; KLAP Maison pour la danse de Marseille (résidence de finalisation) ; Les Quinconces L'Espal - scène nationale du Mans ; Théâtre de Mâcon - scène nationale

supports : La Région Auvergne Rhône Alpes - FACENII ; DGCA cirque 2025 ; Département de l'Aveyron ; Festival Spring ; Artcena ; Archaos, Pôle National Cirque ; réseau CIRQ'AURA ; DRAC Auvergne Rhône Alpes - aide pluriannuelle 2024/2025 ; réseau CIRQU'AURA ; aide au salaire dans le cadre du dispositif d'insertion professionnelle de l'ENSATT

La compagnie Morgane est soutenue par la Direction Régionale des Affaires Culturelles d'Auvergne Rhône Alpes pour les années 2025 à 2028 et par La Ville de Lyon pour l'année 2026



AUTHOR'S NOTE – SYMBOLIC FIGURE

The mermaid is a mythical, popular, and political figure

The figure of the mermaid brings together various obsessions that I've addressed both explicitly and implicitly in my previous works: the loss of connection with the living and the spiritual, ecocide, violence against women and narratives of women's emancipation, and ecofeminist and polymorphous ideas. This motif therefore seemed like a natural choice to me, as it brings together and connects all these themes that I feel compelled to bring to the stage through performative, hybrid narratives that are always powerfully embodied.

Linked to water, femininity, and sexuality, the myths of mermaids continue to accompany women today as symbols of spirituality, power, and emancipation.

To delve deeper, I first explored the history of how mermaids have been portrayed, particularly in literature and film. The transformation of the mermaid in cultural representations is quite revealing of shifts in the collective imagination...

Originally, in many ancient tales (Norse and Celtic mythologies, as well as certain Mediterranean traditions), the figure akin to the mermaid was more closely linked to animality and the wild.

Take, for example, the selkies (seal-women) or hybrid creatures whose otherness is central: they are not meant to seduce humans, but embody a boundary between worlds (land/sea, human/animal, living/supernatural). Their power is ambivalent, sometimes dangerous, but rarely sexualized in the modern sense. In antiquity, even the Greek sirens were not yet seductive fish-women: they were half-woman, half-bird beings, associated with song, death, and knowledge. Their power was not so much erotic as it was auditory and spiritual—they attracted through their voices, not their bodies.

The shift occurred gradually during the Middle Ages and then, above all, in the modern era. The siren became a mermaid, and her body began to be emphasized. In medieval bestiaries, she was already imbued with moral connotations: she embodied temptation, lust, and feminine danger. This marks the beginning of an interpretation clearly influenced by patriarchal structures, in which the female body is associated with the Fall and loss. Beginning in the 19th century, with the Romantic movement and the subsequent rise of literature and illustration, the mermaid transformed into a melancholic and desirable figure. In Andersen's work, for example, she is both a victim and an object of desire: she suffers, gives up her voice, and longs to love a human. We see the emergence of a gentler but also more self-sacrificing portrayal of femininity. 20th-century cinema and popular culture further accentuated this trend. The siren became a visual icon: an idealized body, long hair, and a codified sensuality. She oscillates between two archetypes:

the femme fatale (a dangerous, sexualized seductress) and the innocent, desirable young woman (often a teenager, as in Disney productions)

In both cases, her body takes center stage—it is gazed upon and objectified. The wild, animalistic, indomitable aspect disappears, giving way to a figure conforming to beauty standards and commercial logic. The mermaid becomes a cultural product, a toy, a fantasy—a controlled and reproducible image.

This transition from the seal—a liminal animal—to the sexy femme fatale thus reveals several things: a domestication of otherness, a growing sexualization of the female body, an embedding within patriarchal logic, and, more recently, capitalist co-optation.

With **MERMAIDS - sweat your prayers**, I aim to break this trajectory: to reclaim her strangeness, her voice, her living, animalistic organicity, and to play with her commercial and erotic representation as a Barbie-mermaid. I wish to propose a “becoming-mermaid” whose essential hybridity is liberating and inspiring for imagining new worlds.

*This production marks a pivotal moment in my artistic journey, as it is my first group piece. True to my aesthetic and the hybrid, multifaceted creative approach I have been developing for the past ten years as a transdisciplinary artist, *MERMAIDS, sweat your prayers* is fully in line with the themes I have been exploring since my debut.*



choreography

BODY

The choreographic research for this piece builds upon and extends my artistic practice. In it, I continue to explore the choreographic and acrobatic vocabulary I have been developing for the past ten years as a circus choreographer and performer, initially based on my own body. With this piece, I also aim to extend this approach to other physicalities and techniques. That is why, for the first time in my career, I have chosen not to appear on stage myself, while collaborating with unique performers. Each of them embodies, in her own way, specific aspects of my vocabulary and my presence as a performer.

The choreography thus revolves around the amphibious figure of the mermaid, with her hybrid, polymorphous, fluid, sensual, and monstrous nature. This physicality is something I first explored in my solo *Notre Forêt*, created in 2021 at the Centre Pompidou-Metz.

The mermaid performers form a group, a sisterhood. However, I seek to preserve a form of heterogeneity within this ensemble by highlighting each performer's unique qualities: their sensibilities, their technical skills, and their expressive potential. Like mermaids—at once enchanting, fearsome, and commodified—the exploration oscillates between fluid, supple, and liquid movement and more animalistic states, sometimes infused with an artificial dimension, reminiscent of a robotic mermaid doll. The dances—sometimes vertical, sometimes horizontal—evoke the weightlessness of the underwater world: bodies swim through space, take over the floor as if it were the ocean floor, and, in some cases, rise into the air through aerial choreography inspired by the circus arts.

Mermaids thus presents a hybrid choreographic language—blending delicacy, brutality, and playfulness—guided by physical sensations and bodily states. Through this group piece, I aim to explore my choreographic and acrobatic style with and for bodies other than my own, by bringing together performers from both contemporary dance and the circus arts.



MUSIC/VOCAL

OPERA AND ELECTRONIC MUSIC

The power of the sirens lies in their voices, in their song.

That is why I am inviting an opera singer to the stage to infuse the bodies with strength. On the contrary, I intend to give a voice back to The Little Mermaid, who is deprived of one in Andersen's tale—a story that implicitly highlights the patriarchal injunction, “Be beautiful and keep quiet.” Here, on the contrary, the aim is to make the sirens' voices—and their power—heard.

The vocal work will draw heavily on the repertoire of Henry Purcell. In particular, it will draw from Dido's Lament (“When I am laid in earth”), the final aria from *Dido and Aeneas*, which has become an emblem of Baroque music. Other fragments, such as “Two Daughters,” as well as “My Jolly Sailor Bold”—a later song from the 17th–18th-century English tradition—will also contribute to this body of work. These pieces will be reinterpreted and transformed into a contemporary soundscape by composer Romane Santarelli, who will offer an electronic reimagining of them. The music will thus weave a dialogue between operatic singing—organic, pure, and timeless—and pop and synthetic soundscapes. Added to these elements will be an expanded vocal range: whispers, breaths, cries, and shouts. In her soundtrack, Romane Santarelli will use recordings of Clémence Nicolas's voice. This vocal material will thus be deployed in various forms: sometimes natural, sometimes doubled, filtered, or synthesized. This vocal (and instrumental—we recorded Clémence playing various flutes) material serves as a true compositional tool, allowing us to create soundscapes and immersive textures within electronic and techno landscapes. The voice will multiply and transform, oscillating between embodied presence and abstraction, thereby extending the choreographic work into a hybrid and enveloping sonic dimension. For MERMAIDS, Romane Santarelli develops a melodic, pop-infused, and experimental soundscape, where synthetic textures interact with techno beats, ethereal voices, and a sensitive narrative.



IMMERSIVE SPACE AND DIGITAL DRAMATURGY

“Mermaids” is an augmented performance that blends, in real time, the reality of the stage with virtual imagery, allowing the audience to experience a variety of sensory perceptions. Like a mermaid, the stage becomes a hybrid space—a three-dimensional environment designed as an immersive experience. Through the interplay of digital art, light, and sound, the set design—interactive, dynamic, and ever-evolving—creates a live tension between the real and the virtual. Here, digital technology serves as a dramaturgical language rather than mere illustration. By creating constantly shifting images and textures that blend and metamorphose, the production aims to make tangible the concepts of change and transformation, which lie at the heart of the piece. The digital design is also closely linked to the voices and sounds on stage, amplifying their power and presence. Using TouchDesigner software, sounds, songs, and voices are sometimes integrated into the visuals: shapes, textures, and colors evolve in response to sound signals. Furthermore, 3D elements and models designed by the visual artist follow the singing in real time at certain moments, thereby merging the space of the screen with that of the stage. Sound design plays a key role in this immersive experience, particularly through a multi-channel sound system developed by Ludovic Enderlen, which enables precise and enveloping spatialization of the sound.

Light works in close harmony with digital design. Together, they create a unified aquatic landscape, whose balance shifts as the drama unfolds—sometimes taking center stage, sometimes receding into the background. This joint chromatic and visual composition unfolds across the entire set design, in tandem with the stage and the sound. The overall effect aims to create a pop-inspired aquatic universe, particularly through the use of projectors and reflections, with light diffractions that blend seamlessly and complement the digital world. This interplay allows for the construction of a multifaceted visual narrative, where images, bodies, and sounds interact to produce a sensory world of the imagination that is in constant flux.



DIGITAL ART

A HYBRID AND INTERCONNECTED SCENIC DESIGN APPROACH

Innovation does not lie in each individual technology taken in isolation, but in their **constant interconnection**.

The images respond to the music. The music transforms the video. The light extends the images. The projections are reflected off the mirrored stage. The bodies alter the perception of the images. **The space becomes a living organism.**

The scenographic challenge is to create a three-dimensional space that connects the virtual realm of the image to the physicality of the stage. **A hybrid space, permeated by sensations of both disaster and futuristic cosmic fusion—a paradoxical space where the desire to escape coexists with the desire for a transformative utopia.** Through this multifaceted dramaturgy, the aim is to compose a visual, vibrational, and immersive poem capable of opening up the imagination.

The artistic vision is built through the dialogue between the performance's various artistic languages: the committed physicality of the bodies on stage intertwines with digital art, projection systems, and the close relationship between image and sound. **The interplay of these languages—digital, light, sound, and the body—brings forth a unique aquatic space, immersing the audience in a submerged, profoundly contemporary world.**

The digital and lighting design gives rise to an underwater space that is at once abstract, absolute, and familiar. The goal is to invent **a mythical, aquatic, and pop world, much like the mermaids themselves.**

The video fully contributes to this immersive experience through sensory and interactive imagery: ripples, textures, and the interplay of projections and overlays come together to form a constantly shifting landscape. This exploration draws inspiration, in particular, from reference images taken underwater featuring inflatable objects. This choice is not insignificant: the inflatable carries within it a strong ambivalence. It evokes both the presence of plastic at the bottom of a polluted sea—a trace of a contemporary ecological disaster—and, at the same time, the mythical and alluring realm of mermaids. These soft, floating, colorful forms contribute to an aesthetic that is both playful and critical. They also allude to **rising sea levels, and the inflatable becomes a visual motif of drifting and survival, carrying us toward a dystopia already unfolding.**

At the heart of the stage, as if at the bottom of the water, bodies in motion unfold—mermaids in the making—in this hybrid space that is both eternal and everyday.





INSPIRING IMAGES





LIGHTING DESIGN

The lighting design is an integral part of MERMAIDS' digital narrative. It does not merely accompany the projections but is built in tandem with them to develop a shared visual language, where light, video, and set design are in constant dialogue. The projections, reflections, caustics, and aquatic effects are designed in tandem to deliberately blur the boundaries between light, projected images, and the material itself. Specific research is being conducted on optical phenomena related to water. By projecting light and video textures onto reflective and specular surfaces, as well as onto diffractive and reflective materials, we seek to bring forth aquatic reflections—particularly inspired by the play of light observed at the bottom of a swimming pool or on the surface of moving water—in order to produce a genuine visual sensation of immersion. This exploration extends into a more graphic approach to lighting design, where bold colors and the use of fluorescent tubes structure the stage space through deliberate contrasts. This alternation between organic atmospheres and more pop-inspired lighting interventions is integral to the show's aesthetic identity. Developed in collaboration with Aby Mathieu, this lighting design is part of an approach we have been exploring together since 2015: inventive, sensitive, and contemporary lighting that emphasizes simplicity of design, the effectiveness of perceptual effects, and a constant exploration of the interactions between light, material, and image.

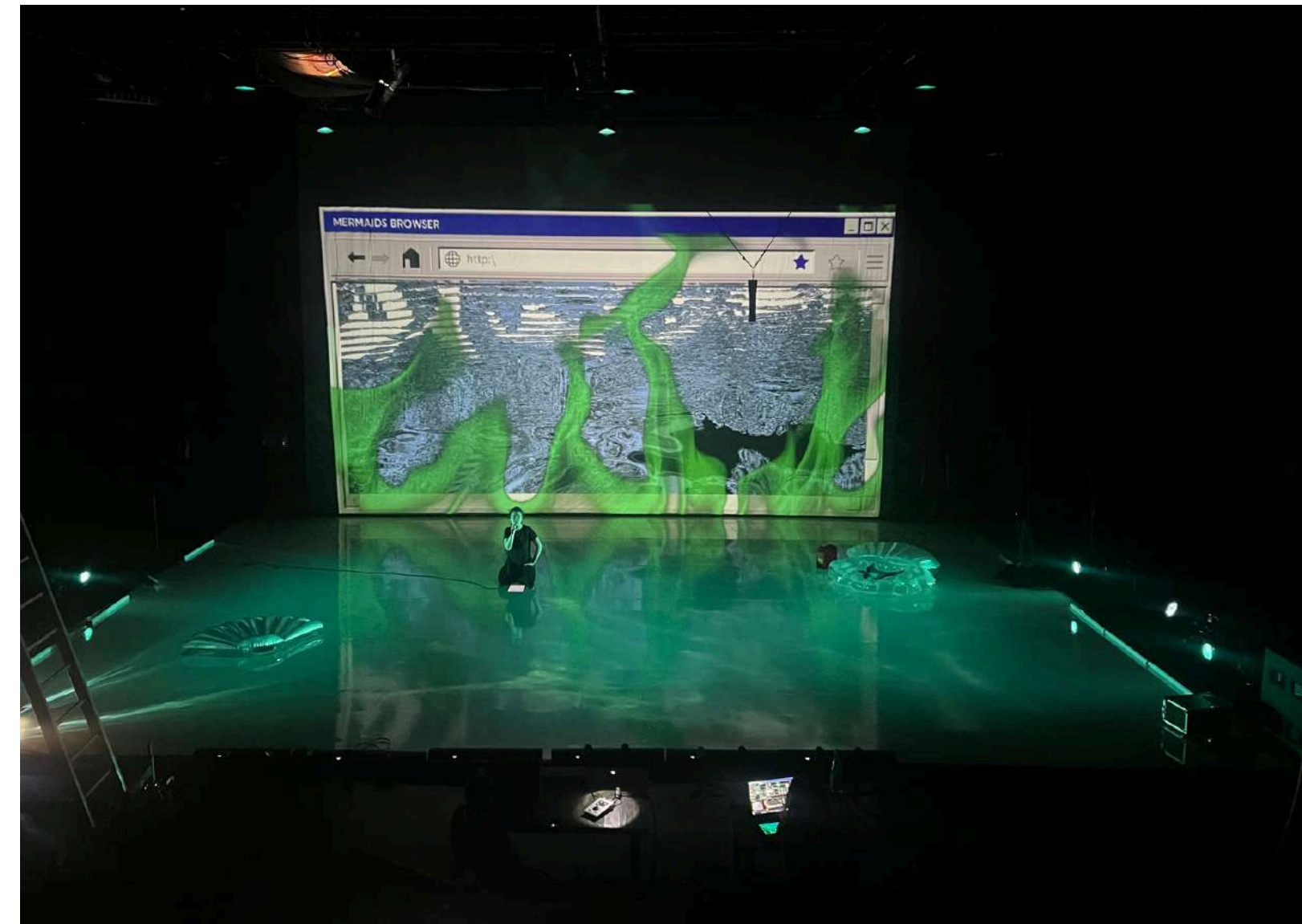


TECHNICAL SPECIFICATIONS OF THE PROJECT

The performance will take place in an open space where the technical elements are integrated into the stage set: visible lighting, projector stands, a grid with projectors, inflatables, and a safety line that will be lowered in full view.

The stage will consist of a cyclorama 6.50 meters high by 10 meters long, extended by a glossy, reflective white dance mat measuring 12.50 meters by 9 meters. A few props will be featured on stage: inflatables, a jerry can, and costumes. *We have designed a set that is lightweight and as technically self-sufficient as possible—clever and eco-friendly as well, thanks to the recycling and reuse of technical equipment—to facilitate easy touring while maintaining the innovation and visual ambition true to the company's artistic direction.*

This show is designed for performance spaces ideally measuring 12 m by 12 m or larger stages, as will be the case on tour, with possible adaptations.



ARTISTIC AND TECHNICAL TEAM

MERMAIDS

SWEAT YOUR PRAYERS

CREATION, ARTISTIC DIRECTION



Justine Berthillot is a choreographer, director, and circus performer. She is the artistic director of the Morgane company (Breton etymology: “born of the sea”), based in Lyon. After studying philosophy (hypokhâgnes, kâgnes), she trained at the **CNAC - the National Center for Circus Arts** from which she graduated in 2013.

She is the author of several works that **blend circus and dance**, including: *Noos*, with Frédéri Vernier (2015, CND Pantin—Le Monfort Production), and *On ne fait pas de pacte avec les bêtes*, with Mosi Espinoza (2023, SN Chalon-sur-Saône). After presenting a “Sujet à Vif” at the **Avignon Festival** in 2015 with author Pauline Peyrade, they collaborated on three productions that explore the intersection of literature and the body: *Poings* (2018—CDN de Vire), *Carrosse* (2019—SN Jura and CDN Saint-Étienne), and *L’Âge de détruire* (2024—SN du Mans, based on the eponymous Goncourt Prize-winning debut novel). At the same time, she continues to develop her choreographic work through solo and site-specific performances, such as *Notre forêt* (2021—Centre Pompidou-Metz) and *Desorden* (2022—Transdances Festival, SN Chalon-sur-Saône). She has been **affiliated with the Scène Nationale l’Espace des Arts** since 2020 and is an **artist-in-residence at the CND** for the 23/24 season. Drawing on her background in circus arts, her **transdisciplinary practice** unfolds at the intersection and boundaries of various artistic languages, particularly through choreographic and literary forms, to create hybrid narratives that blur the lines between fiction and performance. Political and intimate gestures woven from realism and dreamlike imagery, brutality and beauty.

DANCERS/ACROBATS PERFORMERS



Tia Balacey

Of mixed **Malagasy heritage**, Tia Balacey grew up in the Landes region near the ocean. She is a trained acrobat and dancer who graduated **from the National Center for Circus Arts**, and she likes to conceive of her art as multifaceted. As someone who loves the circus and everything it represents, she can't help but draw parallels between this art form and the world around us. For her, acrodance is a tool—a hybrid and unique form of physical expression—which she chooses to explore in a fluid, instinctive, and poetic manner. For several years, she has collaborated notably with Raphaëlle Boitel and has performed in *L'Oublié(e)*, *Ombres Portées*, *Horizon*, and *La Chute des anges*.

Today, her work spans the stage, publishing, fashion, education, and digital creations; she draws creative richness from the diversity of these fields.



Solène Ezin

Solène Ezin is a dancer and performer who grew up in **Senegal and France**.

She studied dance, notably as part of the **P.A.R.T.S. Bachelor's program**, from which she graduated in 2025. She then began working with various choreographers in Belgium, Germany, and France. Solène is interested not only in the performative aspect of dance but also in the reflection and dialogue it fosters.

In 2024, she created a participatory solo piece titled *Folding to Disappear*, which she performed as part of her studies as well as at festivals. During her travels for dance, she developed an interest in hip-hop culture and traditional African dances, which complement the krump and contemporary techniques she primarily practices.



Serena Bottet

Serena Bottet is a **Franco-Italian dancer**.

She grew up in Venice, where she trained in **classical and contemporary dance**. She continued her studies at the **Conservatoire National Supérieur de Lyon**, where she graduated in 2021.

She is currently collaborating with the **CCN in Le Havre** (Fouad Boussof), the Compagnie Morgane (Justine Berthillot), and the Compagnie MF (Maxime Freixas and Francesco Colaleo).

In 2023, she co-founded Amalgam Lab with Matéo Dartois, a video-dance research collective that organizes the ALÉA events—interactive gatherings at the intersection of live performance and digital recording. As part of the Jeune Ballet du CNSMD, as well as in various projects between Italy and France, she has performed works by Lucinda Childs, Katerina Andreou, Noé Soulier, Maud Le Pladec, Ioannis Mandafounis, Monica Casadei, Claudio Ronda, and Nicolas Paul.



Anna Tierney

Anna Tierney (1999) is a dancer and performer based **between France and Belgium**. After training at the **Royal Conservatory of Antwerp**, from which she graduated in 2022, she collaborated with the Viennese choreographer **Florentina Holzinger** on her piece *A Divine Comedy*. That same year, she met **Leïla Ka**, who passed on her multi-award-winning solo *Pode Ser* to her; the two have collaborated on numerous projects ever since. In 2023, **she received the DanceWEB grant**, which enabled her to participate in the Impulstanz festival in Vienna. There, she worked with artists such as Meg Stuart, Mark Tompinks, Simone Aughterlony, Isabel Lewis, and Doris Uhlich. She is currently performing in Justine Berthillot's upcoming piece and is filming with filmmaker Bertrand Mandico for his short film *Si la nuit m'oublie, crevez mes illusions*. At the same time, she is embarking on her first choreographic project, *Grand Repos*, which is scheduled to premiere in November 2027.

OPERA SINGING/FLUTE



Clémence Niclas

Clémence Niclas trained at the **CNSMD in Lyon**, where she first earned a **master's degree in recorder** (2019), followed by a second in early music vocal performance (2023). There, she established a dual artistic voice that she has continued to expand and blend ever since. With her ensemble ApotropaïK, she explores medieval repertoires, which she boldly reinvents. **Winner of several international awards**, the ensemble is currently in residence at Royaumont. Clémence also sings with the ensemble De Caelis (medieval polyphonic chant). Her practice is not limited to performance: she creates dynamic new forms. With the Compagnie Rasseгна, she performs in the baroque-electro opera Qui-Vive!, an unclassifiable project at the crossroads of artistic languages. She performs with La Chacana, directed by Pierre Hamon, and with La Nébuleuse, a baroque ensemble led by Gabriel Rignol, where she regularly appears as a soloist. In 2024, she will take part in the tour of Charpentier's opera David et Jonathas, conducted by Sébastien Daucé. Together with percussionist Lou Renaud-Bailly, she created a show for young audiences, Lubulus et Alaïs, which toured throughout France for two years (2021–2023). As a soloist, she created Surgie d'un autre temps, a performance that blends recorder, voice, and poetry.

MUSICAL COMPOSITION



Romane Santarelli

Romane Santarelli has established herself as **one of the rising stars of the French electronic music scene**. As a **producer, composer, and performer**, she has been forging a unique path since 2019, blending dreamlike techno with organic electronica, always driven by high artistic and performance standards. Following her **acclaimed debut album, *Cosmo Safari*, which received critical acclaim** (from Libération, DJ Mag, France Inter, Arte Concert, and others), Romane returns in 2025 with *OK:KO*, an intense and intimate second album where electronic introspection meets an almost cinematic style of composition. Through 14 meticulously crafted tracks, she continues her quest to strike a balance between the tensions of a chaotic world and a deep desire for peace. Her career has been marked by appearances at **major festivals and venues**: Nuits de Fourvière, Marsatac, Europavox, Paléo, Plages Électroniques, Art Rock, Reperkusound, Panorama, Terres du Son, Foreztival, La Gaîté Lyrique, and many others. She has also been supported by numerous initiatives (Inouïs du Printemps de Bourges, Bars en Trans, MaMA, Crossroads...) and recognized by the music press (Tsugi, Les Inrocks...).

3D DIGITAL DESIGN



Valentin Naffetat

A 3D artist and motion designer since 2019, he builds on more than ten years of experience as a director of photography. This dual expertise allows him to develop a unique visual style, straddling the line between cinema and digital creation, where the challenges of light, framing, and materiality remain central. His work is distinguished by a realistic and precise approach, informed by a sensibility that is both scientific and organic. He explores the interactions between image, material, and perception, seeking to create immersive and believable visual environments.

He regularly collaborates with major players in the luxury, technology, and sports sectors, such as LVMH, Nike, Formula 1, Ferrari, Mercedes-Benz, Apple, Arte, Cartier, Lanvin, Bucherer, and Sony.

His scope of work spans advertising, documentary film, music videos, and visual design for live performances. In particular, he has helped design video installations for large-scale productions, including shows for Disney as well as performances by artists such as Kungs and NTM. Through his work in video scenography, he develops an immersive approach in which the image becomes a space in its own right, in direct dialogue with the body and movement.

VIDÉO MATERIAL 2D



Pia Vidal

A digital visual artist, she graduated from Gobelins in Paris with a degree in animation. Pia combines figurative and symbolic illustration with abstract digital visual creation. In her work, she explores the synergy between narrative illustration and real-time digital creation. Through the interaction of these two mediums and by utilizing various visual interplay and temporal and spatial parameters, she pushes the boundaries of graphic possibilities.

These two contrasting aesthetics merge to create a new narrative. Pia Vidal explores *the relationship to the body—and specifically to the feminine—in its sensual and organic aspects*. Her exploration of physical volumes, characterized by curves and lines, transforms into a moving, evolving sculpture in her installations and projections. Her creations also delve into *the realms of dreams and the divine*, questioning a broader dimension of the human psyche. Through *surrealist compositions and symbolic forms*.

With her works, Pia Vidal challenges viewers to explore their human nature on a multidimensional scale. She invites a awakening of consciousness regarding the definition of personal identity through evolving aesthetic forms that are constantly redefining themselves.

Pia continually explores the potential of emerging digital arts by combining them with contrasting and/or complementary disciplines.

LIGHTS DESIGN



Aby Mathieu

Having been involved in the theater world since childhood, Aby graduated from Ensatt in 2009 and has since divided her time between working as a lighting designer and as a stage manager. Seeking versatility in his areas of experimentation and creation, his taste for diversity has led him to work in contemporary music

(Montreux Jazz), circus (Hors-Pistes), dance (Qudus Onikeku), theater (J. Béres, V. Steyaert, N. Djemai, P. Guillois, M. Laîné, A. Zeniter, Morgane, K. Lardjam...) and installations/museography/public spaces (Collectif LIE, La Villette, Artsolite, BIAC Lyon, Festival of Lights). A staunch opponent of conventional decorum, she advocates for a simplification and radicalization of stage lighting and draws on the hybridization of genres and techniques in the projects in which she participates.

She has been collaborating for eleven years (since 2015) with the Morgane and Justine Berthillot company.

SOUND AND VIDEO OPERATOR



Isia delemer

After two years in a preparatory program at **Cinesup film schools**, which gave her her first exposure to sound design, she ultimately turned to the performing arts by enrolling at the **École Nationale des Arts et Techniques du Théâtre (ENSATT)**.

While music—through her **violin studies at the conservatory**—was initially a driving force, she later developed a concrete relationship with sound. As part of her thesis, she **explores the limits of auditory perception that can be transcended through recording, the listening experience, and the transduction of inaudible sounds**. She is particularly interested in audio-naturalism and the capture of the rich tapestry of sound that envelops spaces. Her collaboration with audio-naturalist Marc Namblard and the Retour d'Ulysse company on the production L'affût that year allowed her to further develop this research. At the same time, she worked as a sound and video technician with the Collectif La Méandre on the production Fantôme, with the Cie Ever on the South American tour of Muances, and with Suzanne De Baecque on Tenir Debout. Together with Jean-Baptiste Cognet, she created the music and soundscapes for the production La Fille de l'eau (2024), directed by Laurent Brethome. She is creating the sound design for the production Les oiseaux sont faux (2024) by Cie La Tension, as well as for the company's upcoming production, Le ressac (working title), for which she is leading cultural outreach activities in Mantes-la-Jolie and Brest focused on sound recording and her artistic practice.

SOUND DESIGN



Ludovic Enderlen

A lifelong music enthusiast and drummer, he enrolled in 2012 at the [GIM EDIF audiovisual technical school](#) in Lyon to [specialize in sound engineering](#). He has worked for various festivals (Nuits de Fourvière, Zion Garden, Bagnols Reggae Festival) and became the sound engineer and stage manager for the band Vaudou Game, with whom he has been touring since 2014 and recorded the album KIDAYU in 2016. He serves as sound engineer for various theater companies, including Cie Y, the Grand Cerf Bleu collective, and Trio SR9. He also works as a sound designer on projects such as “Mishima” by Grand Cerf Bleu and “Jukebox” by Trio SR9. He collaborates on sound design for video mapping projects with Olivier Bienz (winner of the Chartres en Lumière festival). He joined Munstrum Théâtre in 2017 as sound engineer for “Le Chien la Nuit et le Couteau,” followed by “40° sous zéro,” for which he now co-creates the sound design with Jean Thévenin, as well as for “Zypher Z” in 2021 and “MacBeth” in 2023. He has been collaborating with Justine Berthillot since 2019, serving as sound engineer for *Carrosse*, co-created with Pauline Peyrade; he composed the soundtrack for her solo piece *Notre forêt* (2021) and for the production *On ne fait pas de pacte avec les bêtes*, co-created with Mosi Espinoza (2023).

FASHION DESIGN



Marnie Langlois

After completing a degree in Applied Arts and earning a Master of Fine Arts (MFA) in Costume Design and Direction, Marnie chose to pursue a career in design to give herself the opportunity to explore her inspirations—centered on the body, nature, and the plant and animal worlds—as well as her passion for street arts, dance, and the circus. Trained in costume design at ENSATT in Lyon, she is interested in exploring the relationship between the body and costume. Marnie addressed this topic in her research-creation thesis, *Anima*, which explored the possibilities of “animating”—in the sense of giving a soul to the costume from an animist perspective. One of her main areas of research is working simultaneously on aesthetics, technique, and the connection to others to create new bodies that prompt a rethinking of the bonds between humans and non-humans. She has designed costumes for Lorraine de Sagazan’s *Chiens et Léviathan*, Léna Bokobza-Brunet’s *Médusée*, Maurin Ollès, and others... and is collaborating on the costume design for *On ne fait pas de pacte avec les bêtes* by Justine Berthillot and Mosi Espinoza in 2023. Born to a father who was an underwater cameraman, she has been diving since she was a little girl and has developed a strong connection to the underwater world...

ARTISTIC AND TECHNICAL COLLABORATOR



Mosi Espinoza

is a circus artist and writer. Originally from Peru, he completed various training programs in circus arts and photography in Peru. While there, he worked with various companies and taught circus classes at the Pontificia Universidad Católica del Perú.

In France, he trained at the École Nationale des Arts du Cirque in Rosny-sous-Bois and at the Lido in Toulouse. He has collaborated with the circus companies Ieto and Les Colporteurs, as well as with the dance company Kubilai Khan Investigations. In 2019, he performed in *Piano sur le fil* with Lebanese musician Bachar-Mar-Khalifé. In 2017, he co-founded the Galactik Ensemble, with which he created *Optraken* in 2017 and *Zugzwang* in 2021. The company has been an artist-in-residence at Théâtre 71 – SN in Malakoff since 2020 and an associate company of the Maison de la Danse in Lyon from 2020 to 2022. Today, Mosi Espinoza applies the knowledge of the body he has acquired as an artist—and through his training—through the lens of healing. With a degree in psychobiology from H360 and as a certified hypnotherapist (MHP/Hypnose), he practices as a holistic therapist in Lyon. With support from the Maison de la Danse de Lyon, he received the dancer career transition grant from the Yves Brioux Ustaritz Foundation, housed within the Fondation de France. As a therapist, he currently collaborates with the Maison de la Danse and the National Dance Center in Lyon. Since 2017, he has served as a choreographic consultant for the Morgane dance company, and in 2023, he co-created the show *On ne fait pas de pacte avec les bêtes* with Justine Berthillot.

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CONTACTS

www.justineberthillot.com

production/diffusion

Claire Nollez

+ 33 (0)6 63 61 24 35 cnollez.lebec@gmail.com

Justine Berthillot

06 30 25 73 16

jjustine.berthillot@gmail.com