



YOU'RE MY  
SISTER, SOEUR

CIE IN VITRO / MARINE MANE

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PERFORMANCE FOR A DUO OF  
DANCERS, **YOU'RE MY SISTER,**  
**SOEUR**, INVITES US TO THE HEART  
OF ADELPHIC RELATIONSHIPS AND  
RECONCILIATION.

## PRESENTATION OF THE CREATION

# YOU'RE MY SISTER, SOEUR

Music – dance (50 minutes)  
Also for the youth  
Piece for a duo of dancers

### **Concept & art direction**

Marine Mane

### **Composer**

Franky Gogo

### **Interpreters and Choreographers**

Sophie Billon, Clémence Dieny

### **Clothing & Finery Designer**

Marie Labarelle

### **Lights**

Lucien Valle

### **Dramaturgy assistant**

Nathalia Kloos

### **Production - touring - administration**

Orane Lindegaard and Philippe Naulot

### **Co-productions and partners**

Les Scènes du Jura, Scène nationale

In progress:

Théâtre Am Stram Gram (Genève, Suisse)

Usine à gaz (Nyon, Suisse)

Château Rouge - Scène conventionnée Annemasse

Théâtre de Bourg-en-Bresse - Scène nationale

The company In Vitro is supported by the Ministry of Culture and Communication - DRAC Grand Est and the Région Grand Est. The company receives regular support from the City of Reims and the Department of the Marne. Marine Mane is an associate artist of the Scène nationale – Les Scènes du Jura.



### **The genesis :** *You're my sister, Soeur*, beyond binarity

Although the creative spark for *You're my sister, Soeur* came from the break-up, the feeling of betrayal and the lack of her sister, who left for Syria to fight in the jihad, Marine Mane transcends this experience to speak of all relationships that are traversed as much by love as by the ordeal of violence.

Marine Mane wanted to seize on both the intimate and collective experience of reconciliation to invite acts of love and forgiveness in our founding bonds. The title, *You're my sister, Soeur*, is an affirmation of a non-binary dimension: «sister» in French, but also «sir» in English, and the possibility of adelphic bonds, of bodies carried by eroticism as a power of joy. Fuelled by the writings of bell hooks, Audre Lorde and Felwine Sarr, Marine Mane is betting on a new dramaturgy, free of conflict, in order to offer an imaginary world in which relationships are nurtured and invested for their own sake. By moving away from a confrontational relationship with the other, this play proposes a renewal of trust and shows us powerful, active and egalitarian bonds, so that love becomes a decision and a practice of freedom.

### **The intention**

This title-affirmation could be addressed to anyone, regardless of gender, if we understand the homophony of the French word *sœur* with the English word *sir*: to say «*sœur*, sister, *sistah*», just as we once said «*frère*, brother, *bro*»... By reversing this usage, we are not really interested here in sorority, but in adelphy, the bond that unites brothers and sisters regardless of gender and without obligatory family ties. What happens when we favour reconciliation in love stories tainted by rivalry, jealousy, expectations, fantasies or social injunctions? What happens when equality forms the basis of the relationship ?

From classical theatre to contemporary political thought, confrontation, conflict and its resolution have always been the essence of what makes history. Whether in politics, love or friendship, the logic of the goal in the relationship gnaws at exchanges. For example, the objective of any sexual relationship becomes its resolution through orgasm, rather than sharing and pleasure, imposing a form of efficiency in the process, which is detrimental to patience, surprise and knowledge of oneself and the other.

What if this paradigm were reversed? No longer seeing the relationship as a sum of intensities, peaks and troughs, no longer looking for a goal but nourishing it for its own sake.





By moving away from a conflictual relationship with the other, the challenge of this play is to imagine fluid, flexible, dynamic and egalitarian links. And that love may in fact become a practice of freedom, as the feminist activist Bell Hooks called for. In her words, «we do not seek recognition in others. We recognise ourselves and voluntarily enter into contact with those who are willing to interact with us constructively». These themes of reconciliation and the adelpic relationship run through all the team's professions. There are two leitmotifs for this creation: what the body makes us do, and all that a body in relationship can do.

### **On stage**

Marine Mane's starting point was reanimation : years after her sister's death, she rediscovered photos of her childhood and family, of happy, lively moments. Five of them particularly caught her eye, full of vivid memories. She used these moments to recreate the photographs, imagining five tableaux of immortalised memories set in motion.

*We're playing in our great-grandmother's garden. It's summer. It's very hot. We are lying on the grass, so green, so soft. The trees provide cool shade.*

*We talk to each other, stretched out, embracing, alive. We roll over each other, climb... MIDI. Our mother comes to get us. She photographs us.*

The piece reminds us, through the body, that every photographic image is first and foremost a gesture rooted in time, space and memory, long before it is the product of a machine. And that is of fundamental importance.

Contrary to common belief, a photograph is first and foremost the product of a gesture at the crossroads of a place, a moment, an emotion, a memory, an intention and an action, and not the product of a mechanical device or light. This implies a completely different ontological approach to photographic images and the role of their production and distribution in our hyper-mediatised societies.

Starting with the photograph and the image, a choreographic search for the images that are missing, those before and those after the single gesture photographed, takes shape.

Marine Mane then developed a choreographic piece for two dancers. It explores adelpic relationships and the mise en abîme of these in their relationship with family photographs. Those that exist, those that no longer exist, those that never existed, but all of which crystallise the importance of memory in the creation of emotional bonds and in the understanding of images.



It's a deep reflection on the artistic requirement in a world that is changing violently : the company seeks to make so-called poor or simple forms of art desirable, inspired by Italian arte povera or American minimalism. It's an aesthetic and political exploration of gesture.

### **Bonding connections**

*You're my sister, Sœur* was written with and for a duo of dancers, **Sophie Billon** and **Clémence Diény**, who were already involved in the company's last creation. KNIT brought together 4 dancers and four musicians from different backgrounds. Marine Mane's transdisciplinary aesthetic and language is a long-term process for the dancers. As a result, the loyalties created over the course of the creations allow for increasingly advanced research.

The music is created by **Franky Gogo**, whom Marine Mane has known for several years, in a continuous physical dialogue, while the musical composition, worked out like the soundtrack of a film, sequences and articulates the piece. The sound research is based in parallel on the bodies as instruments, the relationship between the feet on the floor, the rhythmic interplay of breaths and voices, from whispers to incomprehensible alliterations, from caresses to rustles.

**Marie Labarelle** will once again be creating the company's costumes, sculptural forms that can be combined with one another while retaining their independence, sculpted, sonorous and choreographic supports.

**Lucien Valle** joins the lighting team with the protocol of seeking out lighting principles that work on the theme of reconciliation specific to this medium. He invented a self-contained, energy-efficient light structure.

In this way, the theme of reconciliation is deployed across all media, in tune with the world.



## **ARTISTIC TEAM**

LA COMPAGNIE IN VITRO

MARINE MANE

SOPHIE BILLON

CLÉMENCE DIENY

MARIE LABARELLE

FRANKY GOGO

LUCIEN VALLE



## ARTISTIC TEAM

### THE IN VITRO COMPANY

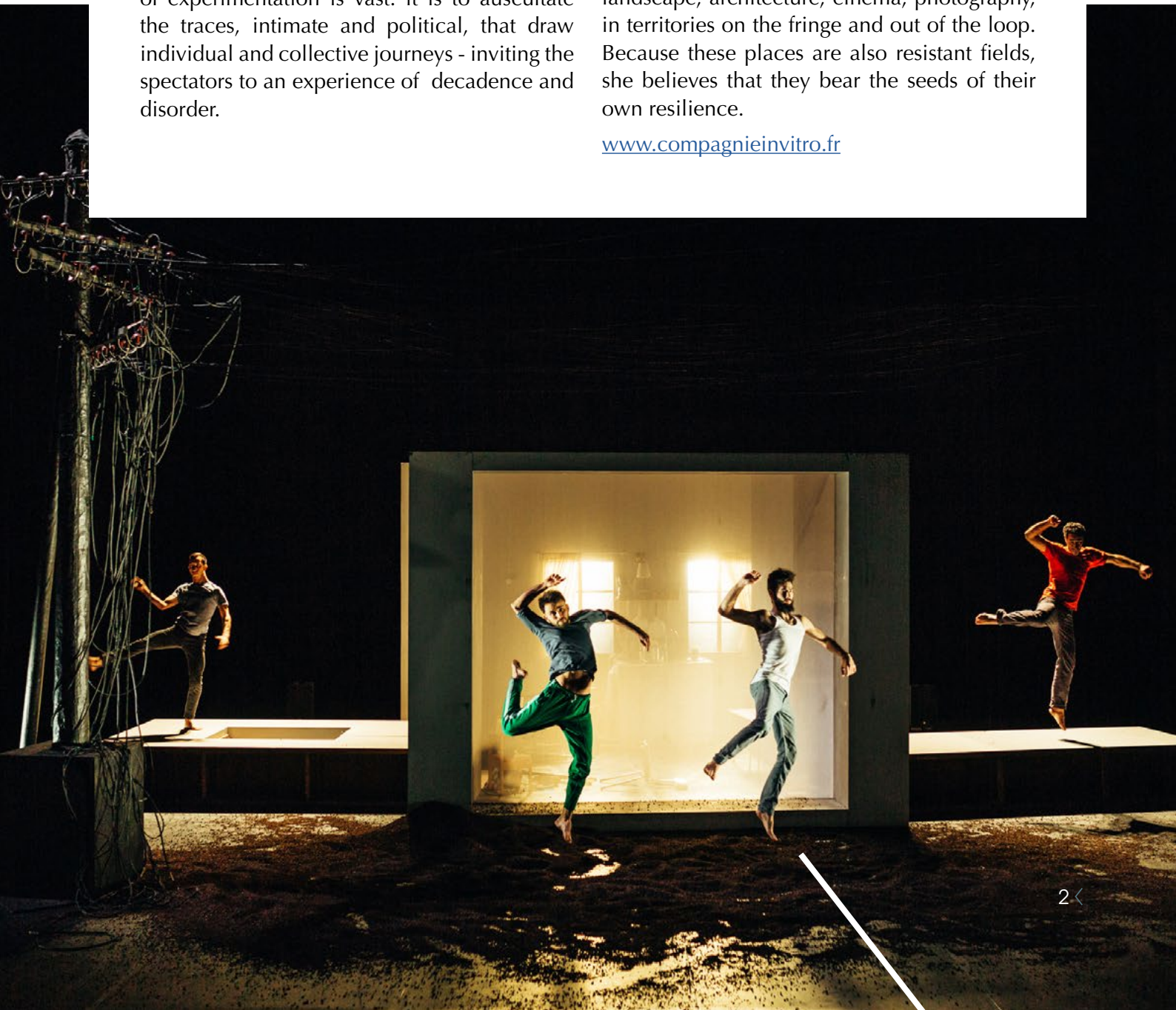
The research carried out by Marine Mane around the intimate folds of the human being, draws and feeds three lines of force of the company: the creations in the stage, the laboratories of and the projects of territory.

**In creation.** Her work is part of a long term quest, and seeks to test, by the languages and by the bodies, what at the heart of the paradoxes. Its creations, fruits of a long work of gestation, investigation, collection of varied matters and interaction with interaction with other trades, draw in the real its fictional power. The field of experimentation is vast: it is to auscultate the traces, intimate and political, that draw individual and collective journeys - inviting the spectators to an experience of decadence and disorder.

**In research.** Driven by the desire to put research back at the heart of the creative act, Marine Mane launched the Laboratoires de Traverse in 2012, collective experimentation sessions that allow artists and researchers from all disciplines to put themselves back into play without being subject to any production imperatives. Based on the issues brought to light during the first laboratories, she launches her company into this long-term process around the trace, the imprint.

**On the edge.** Regularly solicited to imagine territory projects and carte blanche, Marine Mane joins forces with other researchers to conceive creations mixing movement, landscape, architecture, cinema, photography, in territories on the fringe and out of the loop. Because these places are also resistant fields, she believes that they bear the seeds of their own resilience.

[www.compagnieinvitro.fr](http://www.compagnieinvitro.fr)







## MARINE MANE

Concept & art  
direction

### First weapons

After attending the Sorbonne Nouvelle in Performing Arts, Marine Mane joined the classes of the Centre Dramatique National de Reims, where she founded a company with other students. When she left the school in 2000, she became Christian Schiaretti's assistant. Between 2002 and 2005, Marine Mane was an associate artist at the TIL in Lorraine. There, she launched her first sensory experiments with the former mine workers (around Valère Novarina, Pierre Bourdieu, Pascal Adam).

### The abused body

In 2006, she directed (adult) actors who play children who play family. And they adopt the language of war to portray themselves as eternal orphans of murdered parents. (Family Stories, by Biljana Srbljanovic).

In 2009, she created a visual and physical theatre around two wounded bodies that reveal themselves in spite of themselves, in a climate of desire fuelled by the difference in social status and the spectre of death (*Une puce, épargnez-la*, by Naomi Wallace).

In 2010, she entrusted a non-actress with the monologue inspired by the diaries of a young high school student who turned a gun on teachers and students before committing suicide. (The 20th of November, by Lars Noren).

In 2011, she is accompanied by a choreographer to invite two actors and two musicians to confront each other as if in a ring around the mechanics of desire (*Dans la solitude des champs de coton*, by Bernard- Marie Koltès).

Since 2012, it has been inviting artists from all walks of life to experiment collectively on *Laboratoires de Traverse*, research sessions with no obligation of result, now inseparable from her creative process. She then created the Compagnie In Vitro.

In 2015, she took the path of a personal writing. At her side, an acrobat-dancer, a draughtsman and an electro-acoustic musician weave a single fabric, unwinding the interwoven threads that make up the singularity of an existence. (*La tête des porcs contre l'enclos*).

In 2017, she undertook to correspond with those who sail in violent territory. A crossing in a conflict zone, experienced by two dancers, two circus artists, a video artist, a draughtsman and a musician (*À mon corps défendant*).

### The palimpsest body

Between 2017 and 2018, she was a companion artist at the Manège, a national stage in Reims. She then took the time to write *Un atlas du vivant*, her company's global project for the next three years, around liberating gestures.

In 2019, she plays with conventional codes to propose that a musician, a performer and spectators meet around a notebook that draws the first struggles of humanity (*Atlas*).

In 2020, she turned the stage into a factory of identity to bring out the creative instincts of childhood movements (*Les poupées*).

In 2022, together with a composer, a string quartet and a quartet of dancers, she developed a choreographic and musical research around a braided score that weaves the intertwining of a memory of humanity (*KNIT*).

In 2023, she plans to take teenagers from their classrooms to the depths of the mountains, to weave a dialogue with the living, with the body in effort, with the difficulty of belonging, with the troubles and joys of adolescence (*La neige est blanche*, by Béatrice Bienville).

Marine Mane is an associate artist of Les Scènes du Jura - Scène nationale from the 2020-21 season.

On the edge, she examines the relationship that people have with their territory, with the aim of lifting the veil on what usually remains hidden and invisible: spaces on the margins and off the beaten track, humans left behind and in resistance. (*Portrait de territoire - un récit des restes*, Zone sensible, Les Familiarités).



SOPHIE  
BILLON

Dancer

Born in 1997, Sophie Billon began her dance training at the Conservatoire à Rayonnement Régional de Reims and then at the Conservatoire de Paris, teaching other disciplines such as piano and theatre. She then joined the Conservatoire National Supérieur de Musique et Danse de Lyon, from which she graduated in 2019. During her studies, she discovered the different work of many choreographers but also the creation, alone and with others. This creative urge led her to become co-founder of the Owabakeï collective, a structure designed to develop artistic and educational projects. In 2019, Sophie will be performing with Daniel Larrieu for the revival of two pieces: *Chiquenaudes & Romance en Stuc*, and will also be working with director Nicolas Barry on his latest creation *Les Obsèques du grand Paon*.



CLÉMENCE  
DIÉNY

Dancer

Originally from Grenoble, Clémence Diény trained at the Conservatoire National Supérieur de Paris in contemporary dance (2012 to 2017). She continued her training with the Etudiante course, where she met different choreographers: Rachid Ouramdane, Eduardo Torroja (Ultima Vez Company), Lucinda Childs and Cristiana Morganti (Pina Bausch Company). At the same time, she is involved in various choreographic programmes such as *Dialogues and Prototype 4* (Fondation Royaumont - H. Robbe) or *Bouge!* (KLAP - M. Kelemenis). These different experiences lead her to work in France with Mathilde Monfreux and Harris Gkekas and abroad with Christoph Winkler, Judith Sanchez Ruiz and Marie-Lena Kaiser.



MARIE  
LABARELLE

Designer

Since 2005, Marie Labarelle has launched her clothing brand by developing techniques that sublimates the fabrics by their setting in volume in volume, reminiscent of her architectural architecture studies. Through the creation of 28 collections of women's clothing, her search for color is drawn from dyes brought back from her travels, while her practices are from her travels, while her practices are developed developed in collaboration with French and Asian artisans. French and Asian artisans. Her cutting techniques, which produce no waste, make it possible possible to collaborate with weavers and textile textile art craftsmen, it is in particular this project that will lead her to Kyoto in residence in in Kyoto in 2020 as a laureate of the Villa Kujoyama. Marie Labarelle's vocation is to create clothes that testify to the link between the body and the the body and the landscape, in a perspective that is concerned the environment and its resources. Her creations are the occasion of an elaborate dialogue between the textile and the body, which she likes to see body, which she likes to see come alive through the tangent movements of contemporary dance. She collaborates with singer Camille since 2009 and is currently creating the costumes for the ballet *Noces, Nijinska*, here is the woman of the choreographer choreographer Dominique Brun, on tour from fall 2020.



## FRANKY GOGO

Composer

Franky Gogo has been a drummer for : The Mabuses, Theo Hakola, Bertrand Belin, Thierry Thieu Niang, Catherine Delaunay, The Aikiu, Virile, Discodeine...He writes under the names of Fiodor dream dog and Franky Gogo, composes for theater, dance, (L'œil du tigre company, Doeg Doen Group, Régine Chopinot, Thierry Thieû Niang, Clara Cornil, composes music for silent films and also for porn films. Franky Gogo has played in the theater for the company Deug Doen Group, with the director Marcus Lindeen, in the cinema for Bertrand Mandico and Delphine Deloget



## LUCIEN VALLE

Lighting designer

After self-training in lighting design, Lucien worked for nearly 5 years in several theaters and companies in Toulouse and its region. His passion for lighting design led him to enroll in the ENSATT lighting design program, from which he graduated in July 2016. He will light shows such as Il nous faut arracher la joie aux jours qui filent by Benjamin Porée and recently Méduse (Jury and audience award winner Impatience 2017 and IN Avignon 2018) and Cent Millions en Janvier 2020 by the Bâtards Dorés collective in co-production with the Théâtre de la cité in Toulouse and the TNBA in Bordeaux. Lucien works on projects with several companies, collectives, directors and lighting designers (Marine Colard, Les Bâtards dorés, Benjamin Porée, Manon Worms, Plateau K, Les Poursuivants, Laika, Gosh, Madame Morte, Kelig le Bars... ) but also in fashion as director of photography and dance. He also works as a scenographer (2019/ Il nous faut arracher la joie aux jours qui filent // 2020 Les Trois sœurs de Benjamin Porée, or 2020/Cent millions // Collectif les Bâtards dorés).

## CONTACTS

### Art Direction

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## TEASERS OF THE CREATIONS OF THE COMPANY IN VITRO / MARINE MANE

Teaser KNIT (2022)

<https://vimeo.com/684639915>

Teaser Les Poupées (spectacle jeune public - 2020)

<https://vimeo.com/555630409>

Teaser À mon corps défendant (2017)

<https://youtu.be/OtExnDPOWio>

Teaser La tête de porc contre l'enclos (2015)

<https://vimeo.com/131437561>



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