

Play Me A Dance présente
un spectacle mis en scène par Betty Mansion et Médhi Beduin.

NÉVROSES BANALES



Avec Isabelle Audoan, Roxane Hardy, Betty Mansion et Jérôme Louis
Création en coproduction avec Le Théâtre de la Vie, le CCN de Créteil et du Val-de-Marne EMKA, le Théâtre de Namur,
ON_OFF_SPACE powered by DE SINGEL, le Garage29 et la Maison des Cultures de Molenbeek.
Avec le soutien de la Cascade et du BAMP
Avec l'aide de la Fédération Wallonie-Bruxelles et du Service Général de la Création Artistique - Secteur de l'Interdisciplinaire

PLAY
ME A
DANCE

WB
FÉDÉRATION
WALLONIE-BRUXELLES

ARTIST'S STATEMENT

"In my choreographic writing, beauty is constantly being questioned. I have been judged far too often for my physical appearance in dance, turned down at auditions because I was not tall enough or thin enough. Aesthetic codes had become a huge source of anxiety and stress. Walking into the studios at school every day wearing a classical ballet leotard had become a nightmare.

This went on for a long time. I tried to fit into the norm, to look like the others, but it was impossible.

So I decided to go in the opposite direction, because, in fact, becoming taller physically is impossible, and becoming thinner... I tried, but it didn't last long unless I ate carrots all day long—and no, thank you. Besides, it makes you constipated.

So I moved forward through creation. I began looking for ugly positions, ugly facial expressions, angles that are actually very unflattering. I tried to do the exact opposite of what we were asked to do at school."

*"STAND UP STRAIGHT
PULL YOUR STOMACH IN
SMILE
LOWER YOUR SHOULDERS
EXTEND YOUR MOVEMENTS
BE LIGHT"*



Betty Mansion develops her movement language through humor and by breaking codes, making room for the human being. For this creation, Médhi and her, decided to bring four friends onto the stage, sharing their everyday lives.

The action takes place in a deliberately undefined space and time, leaving room for the imagination. The set consists of four wooden cubes. They serve as chairs, tables and armchairs, and can be used to create different levels, add depth, or structure the space according to the needs of each scene. They thus become accomplices to the characters' imagination.

When the music starts, the musical comes alive. The choreography becomes absurd, while the performers' expressions become oversized and exaggerated, giving rise to a truly wild and eccentric ballet.

Each performer will experience their own revelation in a tableau dedicated to them, offering a unique exploration of their emotions and personality.

In everyday life, expressing our emotions, sensitivity and anxiety is often perceived as something negative. Here, we want to bring these characteristics to the forefront, make them come alive and expose them, showing that we all experience these anxieties, however simple they may be. Sharing our feelings and confiding in others not only allows us to better accept ourselves, but also to accept others.

Clowning allows us to connect these dance acts, moving through emotions in a way that is both funny and touching.

We like to feel free to express ourselves, free to share our emotions and to do so while being accepted as we are. Each of us has our own neuroses, to different degrees, of course. Here, we shed light on those that affect us in our daily lives but that we often dare not show, for fear of being judged or misunderstood. We therefore explore a space of vulnerability, in a place where it is usually invisible.

It is an exploration of ordinary life through a psychological lens, where small troubles or everyday concerns are exaggerated in ways that are sometimes absurd or comic. The fourth wall is broken, and the audience becomes a fifth person—a witness whom the performers use as they please.



The performance asks: how do these neuroses shape our relationship with ourselves and with others? Can we transcend them, or are they woven into our everyday lives?

POPULAR CULTURE AND MUSICAL THEATRE



The staging is deeply inspired by popular culture, creating a world in which references to musicals, clowning and television series blend harmoniously. This creates a rich and vibrant theatrical experience, where each act evokes a contagious energy, driven by songs that resonate with the audience. As in musicals, the musical numbers are not simply moments of entertainment, but also emotional expressions that allow the characters to explore their dreams, fears and desires.

The theatrical and clowning interludes bring a touch of humor and lightness, while also highlighting the depth of the themes being explored. Clowning, with its ability to embrace both the absurd and the emotional, acts as a counterpoint to the sometimes tense situations experienced by the four friends. These characters go through experiences which, although ordinary, become gateways to deeper questions about identity, friendship and freedom of expression.

Each character can therefore be an archetype that the audience recognizes, while also possessing a unique depth, allowing contemporary issues such as self-acceptance, social pressure and life choices to be explored.

Dance plays a fundamental role, adding a visual and emotional dimension to the narrative. The choreographies can illustrate the ups and downs of living together, transforming moments of tension into fluid and energetic performances. Singing, although less frequent, emerges as a powerful way of expressing intense emotions, whether in a moment of celebration or melancholy.

Thus, the staging becomes a mirror of contemporary society, questioning freedom of expression in a world where voices often collide with conventions and judgment. As the characters navigate their own dilemmas, they reflect universal struggles and encourage the audience to question their own voice and their place in the world. It is a celebration of everyday life, where the trivial becomes extraordinary, and where laughter and emotion meet in a collective dance.

The popular and clowning aspects of the performance make it easily accessible to a broad audience. The choreographic dimension brings surprise, novelty and questioning. Dance disrupts established codes and highlights the performers through bold choices. Spectators drawn to the exploration of human emotions, psychology, the human condition, and performances exploring the relationship between body and mind will find a particular resonance in this work.



AREAS OF RESEARCH



CLOWNING

To play with the caricatured nature of the characters, their personalities draw on the work of clowning. The performers' personalities are at the heart of this creation, and the characters are developed collectively. The aim is to make each character as believable as possible, while bringing out each person's individual traits in an exaggerated way. Clowning helps accentuate these characteristics, initially with a certain roughness, before refining and adding nuance to the traits through improvisation exercises and workshops led by Mehdi Beduin, the co-director.

As a result, some traits will become more subtle, while others will retain their exaggeration. The characters' personalities also influence the choreographies, stage directions and emotions expressed. Each performer worked on a solo piece to highlight their differences, allowing the unique character of each person to emerge as a genuine asset to the group. One person's sensitivity will feed into another's toughness, illustrating the richness and complexity of their personalities.

DANCING

The choreographic style follows the same dynamic as the staging, with the intention of breaking codes. The aim is to give ourselves the right to be both crazy and happy, beautiful and ugly. It is a bold mixture of precise, ordered chaos. The movement language emerges from research into the absurd and the improbable. Free from any established code, these elements become magicians of movement. Their postures, expressive faces and ease in displaying their bodies reveal a striking authenticity.

At the heart of the project is the staging of ordinary psychological disorders. Small anxieties, obsessions and compulsive behaviors become reflections of modern society. Through movement, we seek to deconstruct normality and expose the absurd nature of some of our habits.

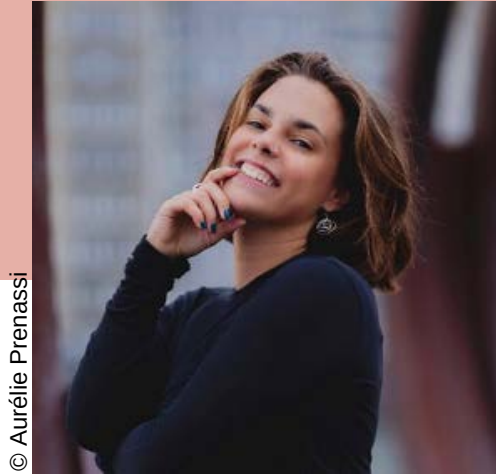
SINGING

Following in the tradition of musicals, we wanted to introduce singing.

Vocal coach Alec Mansion worked carefully to harmonize the voices, creating short, polyphonic vocal passage.

This approach brings a unique lightness and dynamism to the performance, enriching the overall experience.

TEAM'S BIOGRAPHIES



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BETTY MANSION, artistic director - choreographer

A Belgian dancer and choreographer, Betty is known for her distinctive style, which blends several dance disciplines. After training in Hip-Hop in Belgium, she went on to study in Paris at the Académie Internationale de la Danse, drawing on influences from jazz, classical dance, contemporary dance and musical theatre. She became known for her originality, which allowed her, from a very young age, to dance and choreograph for artists, television shows, commercials, etc. (Lara Fabian, Orelsan, Shy'm, Matt Pokora, Oscar and the Wolf, X Factor, Taxiwar, etc.).

After a few years, she decided to return to Belgium to refocus on her own artistic research and create her company, "Play Me A Dance." She also continued training as a choreographer and clown in London and Belgium. During this period, she also choreographed the musical "Beauty and the Beast," became a coach for the TV show "Alors on danse" on Één TV, directed by Ish Ait Hamou, and travelled to China for a show created by Luc Petit for Franco Dragone.

Following Cindy Claes's 1000 Pièce Puzzle training program, she won an award that enabled her to experience her first success with the tour of her work-in-progress "Khsara," which travelled throughout Belgium and France for a year (Bronks, Zinnema, CC Jacques Franck, Haalfoogt Festival, Palais des Glaces, Cultuurcentrum Mechelen).

Following this, she received a grant from the Fédération Wallonie-Bruxelles to further her research into movement.

In the meantime, she joined the company "EMKA" as a performer, directed by Mehdi Kerkouche (director of the CCN of Créteil).

In 2022, she created "OH SUMMER," a short piece combining urban dance with a generous dose of humor, which has toured in Belgium and France (KVS, Théâtre de Namur, Bamp, Festival d'Aurillac, Zinnema, Collectif 734, La Gare à Coulisse, etc.).

At the same time, she has toured in France, Belgium and Italy with the circus company "Les Josianes," where she has performed and worked as an assistant choreographer since June 2022. She continues to develop her singing and clowning skills, discovering a genuine passion for this aspect of performance, which she now incorporates into her creative work.



MÉDHI BEDUIN, Co-director

Médhi Beduin is an actor, illusionist, and educator specialising in theatre-movement and mask work. After completing his actor training in 2000 at Lassaad – Lecoq-based pedagogy, he founded LABO in 2006, the Laboratory for Pedagogical Research on Theatre and Movement. Through LABO, he has led numerous mask-work workshops in close collaboration with mask maker Lucia Picaro.

After discovering the world of magic through Xavier Sourdeau (Cie de Tarmac), Médhi became interested in exploring the possible connections between theatre and magic. He began experimenting with comedic magic and new magic.

In 2016, he reunited with clown Tristan Letellier, with whom he created the duo “Hocus and Focus.” Together, they embarked on a clowning journey and created Focus, a solo performance featuring a clumsy magician.

In 2021, he co-founded the company Tu Parles Trop with Alberta Lemos. Together, they created Roda Viva, a poetic magic performance for the street, in collaboration with Inês de Carvalho for the Imaginarius Festival in Portugal. In 2022, they joined forces with Carlos Concha to create Les Produits Dangereux, a collective dedicated to exploring and creating clown-based performance, based at Tour & Taxis in Brussels.

Médhi Beduin currently performs his clown solo Maurice in Belgium, Spain, and Portugal, while also working with several companies: as a clown in theatre for young audiences with Théâtre du Sursaut, and as a dramaturg and clown with the company Play Me a Dance.



JULIA SPIESSER, assistant choreographer

Julia is an internationally renowned dancer, choreographer, singer, and teacher. Born into a family of artists, she has been immersed in art and creativity since childhood. For her, dance was never a choice — it was an obvious calling.

Thirsty for knowledge and deeply curious, she explores a wide range of styles, training in both classical and hip-hop techniques, as well as singing, between Paris, London, and Los Angeles.

A free spirit, somewhat rebellious and deeply committed, Julia loves creating worlds, telling stories about life, and sharing powerful emotions with audiences, allowing them to experience moments of pure magic through movement. Always looking for new challenges, she constantly seeks to reinvent herself, which led her in 2020 to create her own company, combining circus, dance, and vertical dance.

She has danced in a wide variety of projects, ranging from television productions to underground theatre, and has collaborated with artists from many different worlds. Her work includes collaborations with American choreographer Ryan Heffington on performances for singer Sia, as well as projects involving Alain Chabat, Céline Dion, P!nk, Gregory Porter, Oxmo Puccino, Suzanne, Mika, Cirque Knie, Cirque de Paname, and many others.

In 2015, she created the Freaky Art Show, a charity cabaret that she hosts, bringing together artists from a wide range of disciplines, including dance, circus, singing, slam poetry, and more. Its eight editions at the Palais des Glaces in Paris have all sold out.



ISABELLE AUDDAN, performer

Isabelle is a dancer, artist, and educator. Born into a family of musicians, she grew up immersed in an artistic environment that deeply shaped her relationship with the stage and with movement. She trained in Hip Hop dance and explored the choreographic world before developing her own practice through freestyle.

Her approach revolves around creating a unique movement language that explores the fluid, structured, and organic qualities of movement, with a constant desire to allow control and spontaneity to interact and coexist. The body thus becomes a space for research, expression, and transformation.

With a degree in psychomotor therapy, she pays particular attention to body awareness and to the relationship between movement and the individual. Her experience at CREAHM, where she leads dance workshops and develops artistic projects with people with intellectual disabilities, has enriched this approach and deepened her reflections on transmission, accessibility in artistic creation, and the richness of individual forms of expression.

Today, she affirms her identity as a dancer through an open and sensitive practice. Curious and multidisciplinary, she seeks to create an authentic stage presence, with a desire to break down boundaries between practices, where the body, musicality, and emotion come together.



JEROME LOUIS, performer

Trained in dance, singing, and theatre, he enjoys exploring all disciplines related to the stage.

Having worked on several television shows, including X Factor, The Voice, and Belgium's Got Talent, it is on stage that he continues to truly flourish.

Musical theatre being his passion, he has performed in productions such as Beauty and the Beast, The Umbrellas of Cherbourg, and Singin' in the Rain.

As a member of Romain Rachline's company, tap dancing has become another string to his bow.

He currently hosts La Minute Danse, a Belgian television show in which he teaches fun and energetic choreographies to young Belgian audiences from the comfort of their homes.



ROXANE HARDY, performer

A Liège-based artist, dancer, and choreographer from the Hip Hop scene, Roxane began her training in dance schools and with XO Crew at the age of 16. She has taken part in various masterclasses with artists including Marvin Goffin, Lyle Beniga, and Marion Mottin.

In 2013, together with Sarah Aissaoui, she founded the 100% female urban dance collective One Nation Crew, alongside Hendrickx and Samanta Mavinga. The crew has won numerous awards in choreographic competitions, performed at a wide range of national and international urban events, and represented Belgium in Phoenix, USA, following their victory at Hip Hop International Belgium.

Alongside this, Roxane has collaborated as a dancer with various rap and urban music artists, including Stromae, Franco Dragone, Slimane, Fresh Lapeufra, and Kid Noize, among others. Today, she is expanding her practice into the world of artistic creation through a collaboration with the Liège Theatre as part of the “Liège Danse Divercity” programme, while devoting herself to the creation and writing of her own piece.



NICOLAS PROVOT, outside eye

Nicolas grew up in Maine-et-Loire, in Angers, where he discovered circus at the age of six through the company “Jo Bitume”. From then on, his passion for circus continued to grow day after day. He went on to develop his skills as a generalist acrobat at the National Circus School of Montreal.

During his time in Montreal, he also had the opportunity to connect with Cirque du Soleil, with whom he worked on numerous projects, including touring productions such as Corteo and Volta, as well as events such as the opening ceremony of the Pan American Games in Toronto and a project in collaboration with Futuroscope in France. It was through this latter project that he discovered a strong passion for acting and clowning.

After five years travelling the world independently, working both as an acrobat and as a big top technician, he joined Cirque La Compagnie, where he was invited to take part in the company’s new project: a touring big-top production.

Today, it is with this family that he continues to develop as a Swiss Army knife of an artist, embracing a wide range of skills and disciplines. He has been on the road with the company for the past four years, and today, the big top follows them wherever they go.



ALEC MANSION, singing coach

Born in Bruges, Alec Mansion is a musician, composer, and musical coach. Trained at the Royal Conservatory of Music of Liège (piano, harmony, and solfège – First Prize), he has built a distinguished artistic career in Belgium and internationally over the past 30 years.

In the 1980s, he achieved significant success as a singer-songwriter, with several songs reaching number one in Belgium and Canada. He notably collaborated with Marc Moulin and Dan Lacksman. He has also worked as a composer for radio and television (RTBF, RTL, M6), and produced musical projects in Los Angeles for Sony, alongside musicians who had worked with Quincy Jones.

More recently, he served as musical director of The Voice Belgique and toured major venues with the Stars 80 project, performing in hundreds of shows.

As part of Névroses banales, Alec Mansion works as a musical coach, bringing his expertise to the collective creative process and dramaturgical development. He supports the performers in developing the musicality of their acting, stage rhythm, and the relationship between theatre, dance, and music, in connection with a demanding choreographic and clowning practice.

His precise yet supportive artistic perspective helps ensure the coherence of the work, strengthens stage presence, and contributes to making music a fully-fledged narrative force within the performance.



ISABELLE SIMON, sound engineer and lighting design

Specialising in sound and lighting, Isabelle has been active in the performing arts for nearly twenty years. Her career spans contemporary dance, theatre, circus, and multidisciplinary projects, both in Belgium and internationally.

A true multi-disciplinary artist, she combines lighting design, sound design, and a broad range of technical skills, from coordination and production to the hands-on craftsmanship involved in stage work.

Alongside her technical and artistic work, she is developing a personal artistic practice focused on electronic music and sound design.



Play Me A Dance Company

Artistic director- Choreographer : Betty Mansion

Co-director - clowning : Médhi Beduin

Performers : Betty Mansion, Isabelle Audoan, Roxane Hardy, Jérôme Louis

Assistant choreographer : Julia Spiesser



Outside eye : Nicolas Provot

Singing coach : Alec Mansion

Sound engineer/lighting design : Isabelle Simon

Stylist : Fernando Mirò de Pinho Tavares

Touring : Emile Sabord Production

Pics : Clément Mahieu / Susy Lagrange

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Support of la Cascade and du BAMP

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