



compagnie Reina Gisèle.

Kintsugi

The Reina Gisele company, recipient of the Emergence and Creation Fund at the Avignon OFF Festival 2025, is developing a new contemporary play that is currently in the writing stage.

Kintsugi draws inspiration from documentaries as well as from the stories and experiences that the author, Léa Corbex, has encountered in recent years during workshops in juvenile detention facilities and within various associations

Established 2026-2027 - Innovative Company Pursuing Collaborations and Residencies

Estimated duration: 1 hour and 20 minutes.

Appropriate for ages 12 and older.

Provisional illustration *

www.reinagisele.com



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Synopsis

Kintsugi*

Japanese art that involves mending and accentuating imperfections with gold.

Christmas Eve in a quaint town in France.

An emergency room waiting area. Three individuals occupy the space: Victor, Soledad, and Dalia. They are strangers to one another, yet... Inspired by true stories, these are three solitary souls whom fate has chosen to unite.



First day at the EPM in Marseille, August 2024.

The company

The Reina Gisèle Company is a modern theatre company established in 2021 in Mont Saxonnex, Haute-Savoie, and has been based in Annecy since 2024. It was founded by three friends who share a passion for theatre: Baptiste Péron, Quentin Moenne Loccoz, and Léa Corbex.

The company, under the artistic direction of Léa Corbex, delves into contemporary themes such as migration, identity, and intercultural dynamics. Its productions, including *Ma peau est faite de cuir* (2023) and *Tel le fleuve rencontre la mer* (2024), are rooted in choral and multilingual writing, promoting an inclusive and open approach for diverse audiences.

In addition to its performances, the company conducts mediation and transmission activities, including workshops with unaccompanied minors, incarcerated youth, and theatre courses, thereby affirming its commitment to integrating artistic creation with social and educational engagement with the community.

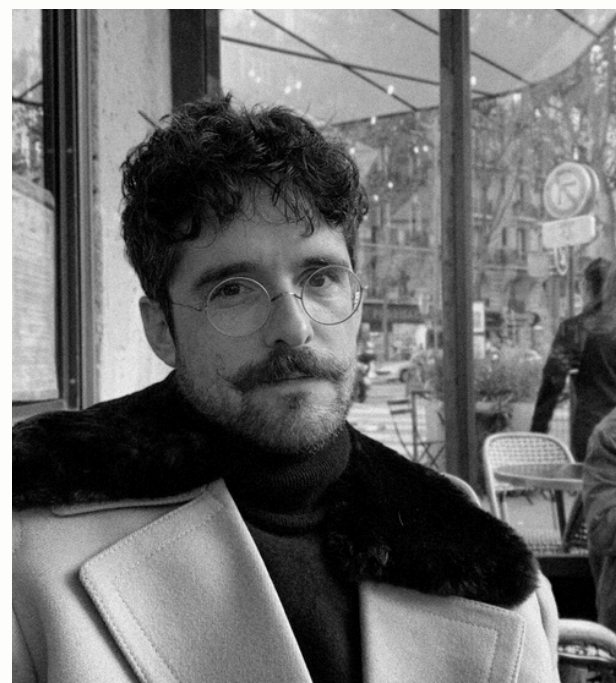
- **Artistic foundation and methodology**

The company's endeavors are grounded in an immersive research methodology: investigations, travels, meetings, and the gathering of authentic narratives enrich the scriptwriting process.

The inception of the show *My Skin Is Made of Leather* originates from documentary research undertaken in Latin America (Argentina, Venezuela, Colombia), where the author gathered life narratives shaped by exile, crisis, and social change. This material is subsequently adapted for the stage in a choral and polyphonic manner, particularly influenced by cinematic narrative frameworks (such as interwoven stories).

The company consequently investigates recurring themes:

migrations and exile, identity and the quest for self, memory and transmission, solidarity and human connections designed to interrogate the contemporary world and foster dialogue between cultures.



Baptiste Péron



Quentin Moenne Loccoz



Léa Corbex

Statement of Intent

As a child, my grandmother Reina would take us on hikes in the mountains of the historic Piedmont region. To inspire us during these excursions, she would craft stories filled with intense suspense. These narratives were always drawn from both near and far, where destinies converged, prompting us to contemplate their significance. The characters mirrored our uncles, aunts, neighbors, and even ourselves. Curiously, the resolution consistently unfolded at the peak of our ascent. Like the landscape that unfolds before us, these narratives reflect the entirety of the world.

I believe my passion for storytelling originates from my childhood. I have always been captivated by metaphorical journeys that narrate the quest for self-discovery and the return to one's origins. These narratives intrigue me further as they pose two essential questions that enrich my artistic endeavors: Who are we? What is the significance of our lives?

At the age of sixteen, I departed from home. For several years, I resided in Spain and subsequently in Latin America. It was in Argentina that my first creation emerged, following a documentary I produced, *My Skin Is Made of Leather*. This work delves into themes of migration and identity. In 2024, I released *Like the River Meets the Sea*, my second play, which investigates familial relationships, the stigmatization of homosexuality, and the societal role of the elderly in Europe. The production is multilingual and features subtitles. It received the Emerging Artists and Creation Fund at the 2025 Avignon Off Festival and is currently on tour.



Reina, my grandmother

In 2026, a new play titled Kintsugi was underway. Once again drawing inspiration from encounters and documentaries, this work narrates the story of a public hospital, intertwining three life stories: those of caregivers, patients, and their companions. On one Christmas Eve, in the same waiting room, a prostitute, a homeless individual, and a mother whose underage son teeters between life and death converge.

It was during the workshops and theatrical performances I conducted at the EPM in Marseille, a juvenile detention center, that I encountered some of the "characters" in this narrative.

On my 34th birthday, following a performance, I was preparing to depart when, in the prison yard, behind the bars, youthful faces emerged. They began to sing. I observed them, my throat constricted. No one envisions being incarcerated at 14. They requested that I go to the sea and swim there "for them."

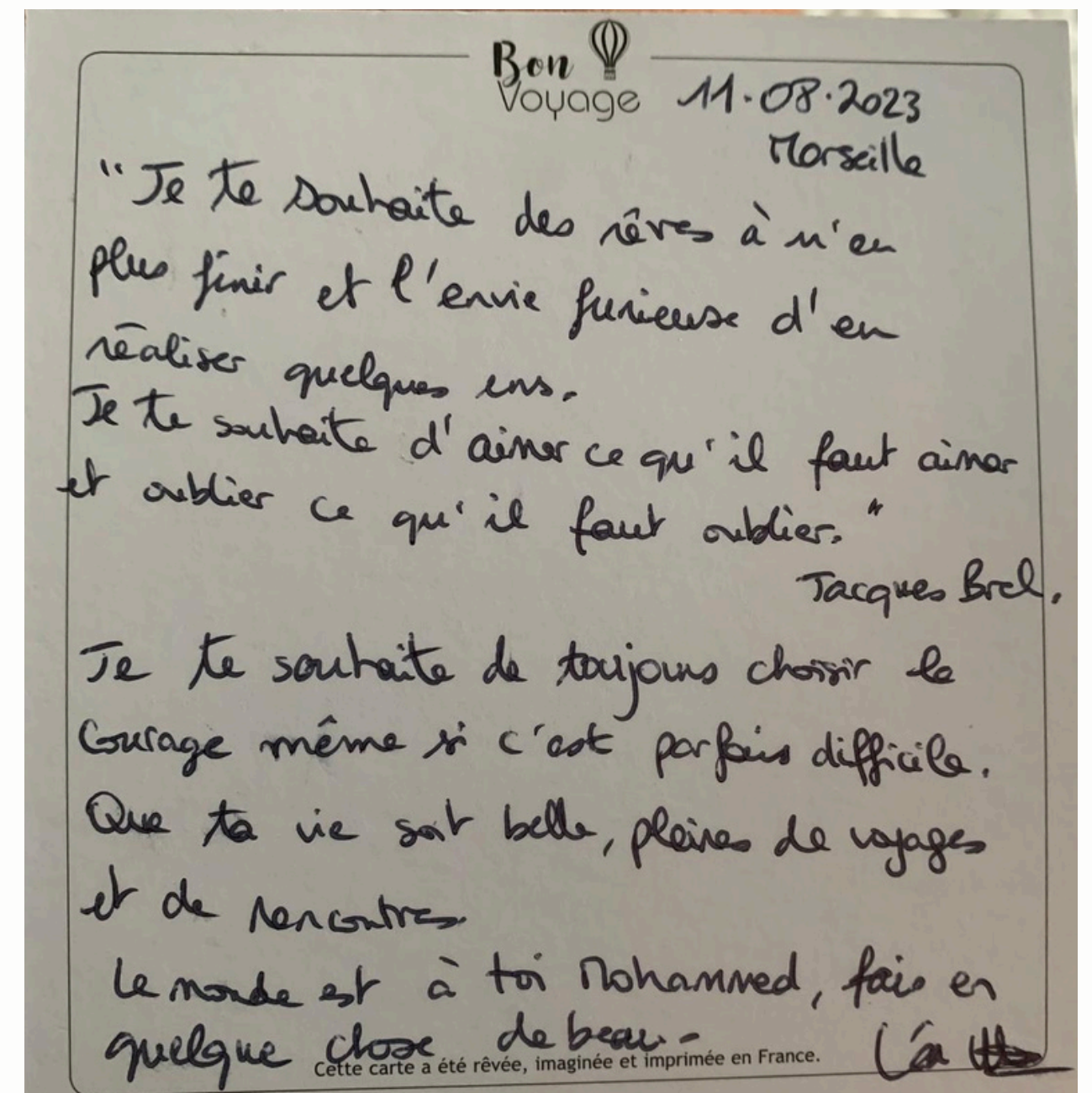
By uniting the diverse narratives of young individuals, along with documentaries and organizations, I realized that they all converge at a place of healing: the hospital.

It will thus serve as the foundation and the "roof" that will protect these narratives.

Then this question emerged: How does one "repair" broken beings?

Kintsugi is an ancient Japanese art that employs gold to reconstruct the fragments of a broken object. I believe that Kintsugi transforms the public hospital into a living embodiment of this philosophy: caregivers and compassionate individuals there restore humanity and its vulnerabilities. They encourage us to reflect, amidst suffering, on the brilliance that life can also embody. This theatrical project, therefore, celebrates resilience, intertwining often-overlooked voices into a poetic manifesto of reconstruction.

Léa Corbex



Card composed by the author on the day of the performance*

Scenographic purpose



The set design features a detachable fabric adorned with gold and silver reflections, symbolizing both a hospital roof and a survival blanket.



This element, simultaneously protective and precarious, defines a space navigated by the fragility of bodies and circumstances. It shifts with the characters, mirrors their gestures, and evolves throughout the narrative, emerging as a dynamic partner in the dramaturgy.



Workshops and Meetings

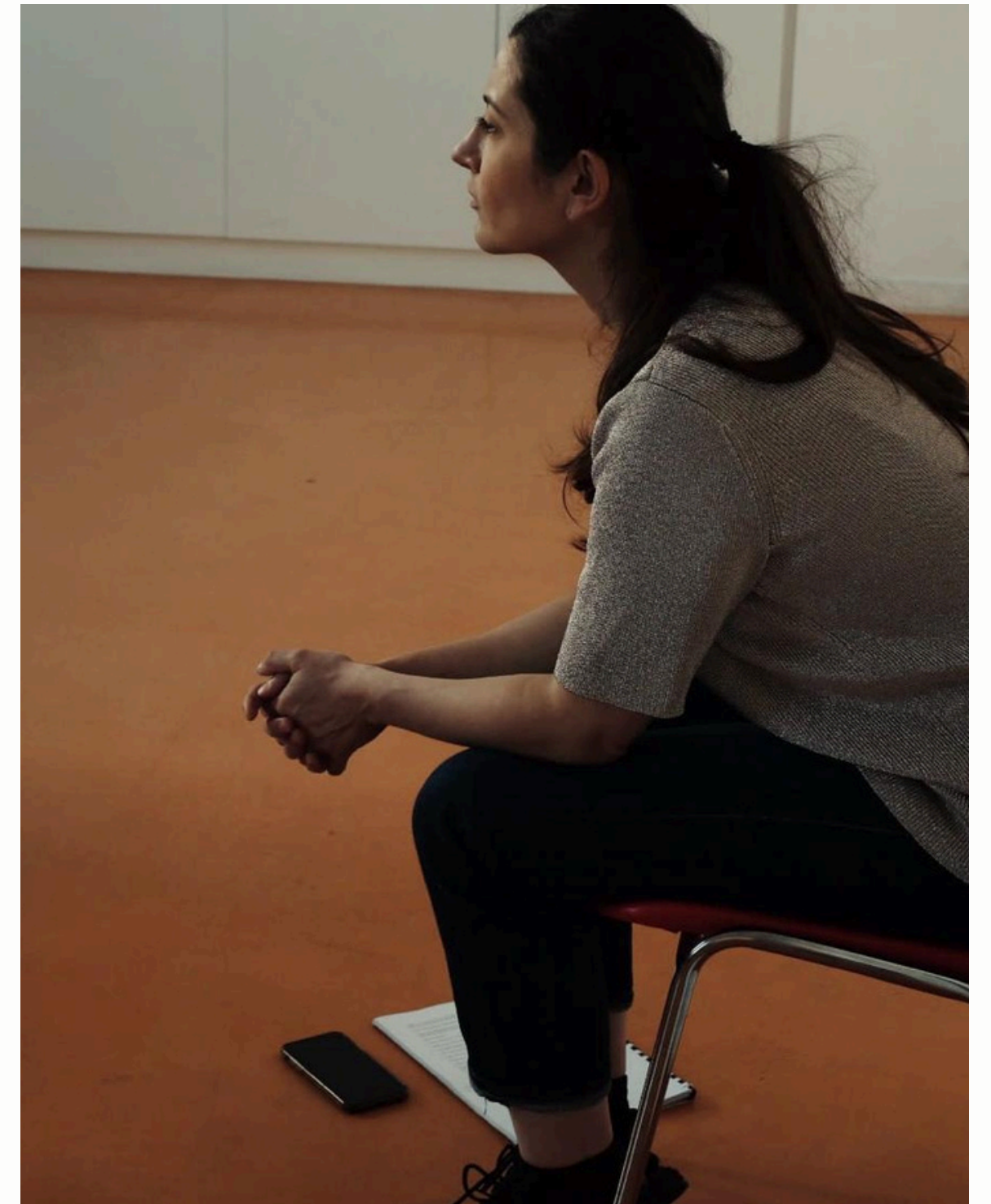
Three themes arise from the show:

- The realm of hospitals and their emergency departments: Caregivers, patients, and the narratives of life that interweave daily.
- The "outcasts" of society—prostitutes, homeless individuals, or even a minor who has recently sustained a serious injury while incarcerated—ultimately find themselves in the emergency room.
- Kintsugi: the subtle yet pivotal theme of the show. Each character, in fact, endeavors to mend—whether it be others, themselves, or to correct a misstep.

Through these themes and the research I have conducted with various associations, I aim to facilitate theatre workshops centered around the performance, accessible to all, and providing a platform for discussion.

The company, established in 2021, has consistently nurtured strong connections with various associations, inviting them to engage in post-show discussions and debates, including the Le Refuge Foundation and La Voix des Adoptés for our production, "Tel le fleuve rencontre la mer."

I am dedicated to perpetuating dialogue between theatre and diverse audiences through improvisation workshops with sex workers and discussion sessions with individuals experiencing homelessness.



Excerpts

"Will you be celebrating Christmas with your family? Do you still have your parents?"

So take care of it. (...) At times, I find myself seated outside a supermarket, observing children as they emerge with a pack of candy, a new backpack, or a book. I reflect on the childhood I never experienced, and it brings me to tears.

"Would you like a chocolate? I was assaulted for working the streets; I can no longer engage in that activity, and you are offering me a chocolate?"

"Some dreams are not destined to be realized, but to transform those who harbor them." (...) Well, that's quite remarkable, isn't it?

"Have you ever experienced love? And has anyone ever loved you? It must be an extraordinary feeling... I can only imagine."





References and Influences

Theatrical, literary, documentary, and cinematic

- *Children of Peace - Hakim Bah*
- *Prisoner of the Asphalt - Geoffrey Le Guilcher*
- *Not Like Wolves - Vincent Pouplard*
- *Scheherazade - Jean-Bernard Marlin*
- *Head Held High - Emmanuelle Bercot*
- *All About My Mother - Pedro Almodóvar*



The writer

Léa Corbex

Author, director, and actress

Léa commenced her acting career at the age of ten in Haute-Savoie, her hometown, and subsequently trained at the Lycée Charles Baudelaire in Cran-Gevrier, focusing on theater. During her final year of high school, she relocated to southern Spain, where she pursued her theater studies and obtained a French-Spanish baccalaureate. A few years later, she established herself in Paris, where she furthered her education under the guidance of Raymond Acquaviva, Didier Brice, Ladislav Chollat, and others.

She participates in various projects in Paris before traveling to Buenos Aires, Argentina, where a documentary project awaits her. She pursued her theatrical training and subsequently resided between Colombia and Venezuela. After years of living abroad, she adapted this documentary narrative into her inaugural theatrical piece, **My Skin Is Made of Leather**. In 2021, she established her theatre company, Reina Gisele, named in honor of her grandmothers. Her debut play was staged in Paris for a duration of two years. In 2023, after conducting workshops at a juvenile detention center, she organized two performances featuring these young individuals. At the conclusion of 2024, she produced "Tel le fleuve rencontre la mer" (Like the River Meets the Sea), which was showcased at the Théâtre du Lavoir Moderne Parisien and subsequently at the 2025 Avignon OFF Festival. The production received the Emerging Talent and Creation Fund award. The play is presently on tour in France and Spain.

In 2026, she commenced the creation of a third Kintsugi show, drawing inspiration from workshops conducted in prison as well as interactions with diverse associations.

Contact

Artistic engagement

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