



Provisional illustration *

compagnie Reina Gisèle.

Kintsugi

The Reina Gisele company, recipient of the Emergence and Creation Fund at the Avignon OFF Festival 2025, and two awards in the Mutis Festival of Barcelona; is developing a new contemporary play.

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 center 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.

www.reinagisele.com



01 - Synopsis

02 - The company

03 - Statement of Intent

04 - Scenographic Intent

05 - Workshops and Meetings

06 - Excerpts

07 - References and Influences

08 - The Writer

09 - Contacts

Synopsis

Kintsugi*

Japanese art that involves mending and accentuating imperfections with gold.

Every life crosses, one day, a moment of waiting that reshapes it. On Christmas Eve, in the emergency room, time seems to stand still. Adele, Lucien and Dalia are waiting. They think they have nothing in common. Yet their destinies will intersect and echo one another. Inspired by true stories, Kintsugi celebrates those moments when what seems broken becomes the starting point for healing and sometimes, even for renewal.



First day at the juvenile detention center 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.

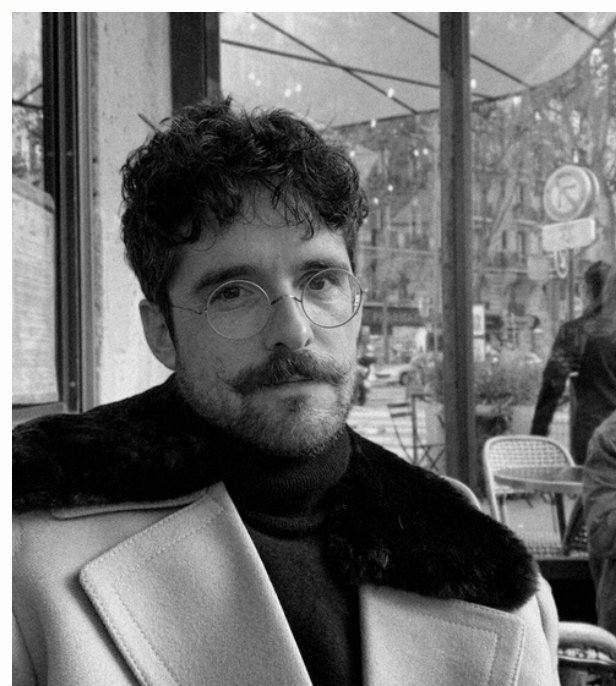
- **Artistic foundation and methodology**

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
(Design and communication)



Quentin Moenne Loccoz
(Producer)



Léa Corbex
(Artistic director)

Statement of Intent

As a child, my grandmother Reina would take us hiking in the mountains of Piedmont, the region where our family comes from. Along the way, she would always tell us stories in which distant and familiar destinies intertwined. The characters resembled our neighbors, and sometimes even ourselves. As if by magic, the story would only reach its conclusion when we arrived at the mountain summit. From above, the landscape looked very much like Reina's stories. It knew no borders and invited us to discover what lay beyond and to remain curious about others. It was there that my love of storytelling was born.

In 2026, I am developing a new theatrical work: ***Kintsugi***. Once again inspired by encounters and documentary research, this piece explores the reality of the public healthcare system, shedding light on intertwined life stories: those of caregivers, patients, and family members who accompany them through illness and recovery.

A question then emerged: Who repairs broken human beings, and how? As I connected this story with many other testimonies, a common point of convergence appeared: the emergency department of a public hospital. *Kintsugi* is the Japanese art of repairing broken objects with gold. To me, it has become a living metaphor for what a hospital can be. It echoes this philosophy: caregivers, through their skill and compassion, help mend human beings and their vulnerabilities. They invite us to contemplate, at the very heart of suffering, the possibility of beauty, dignity, and renewed life. This theatrical project celebrates resilience, weaving together.



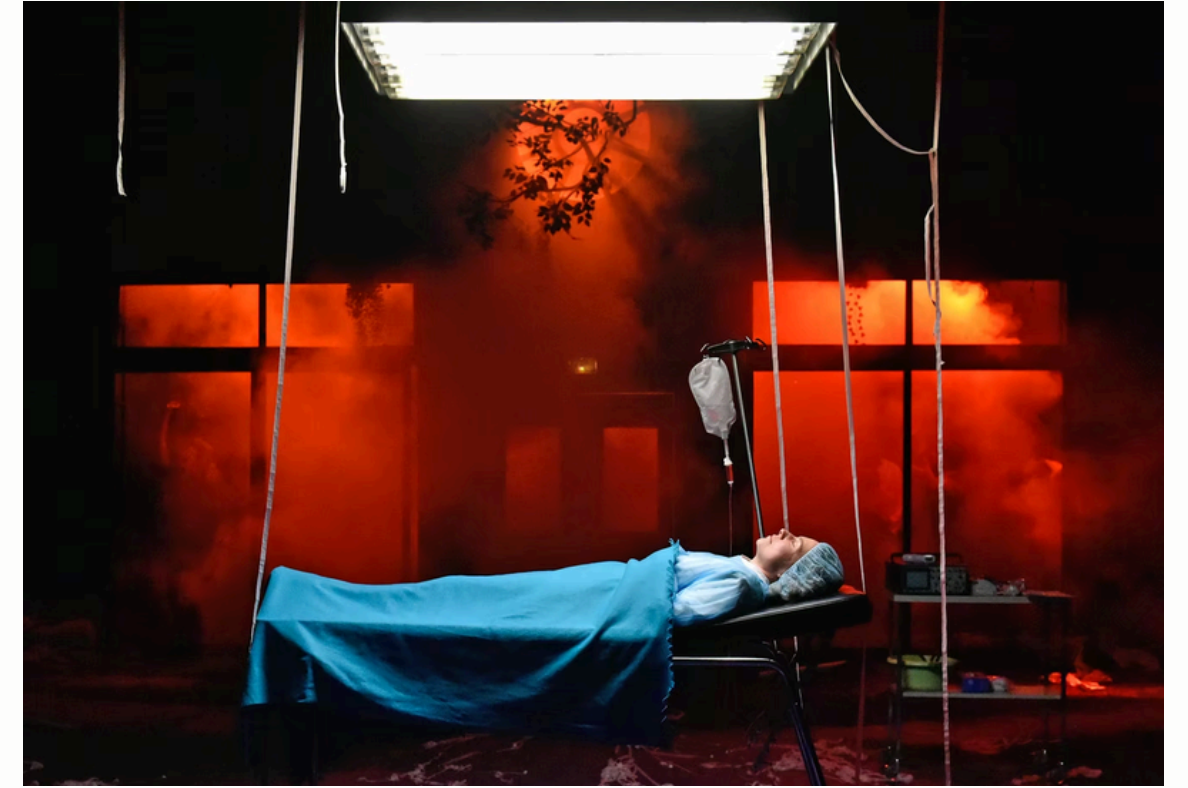
Reina, my grandmother

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.



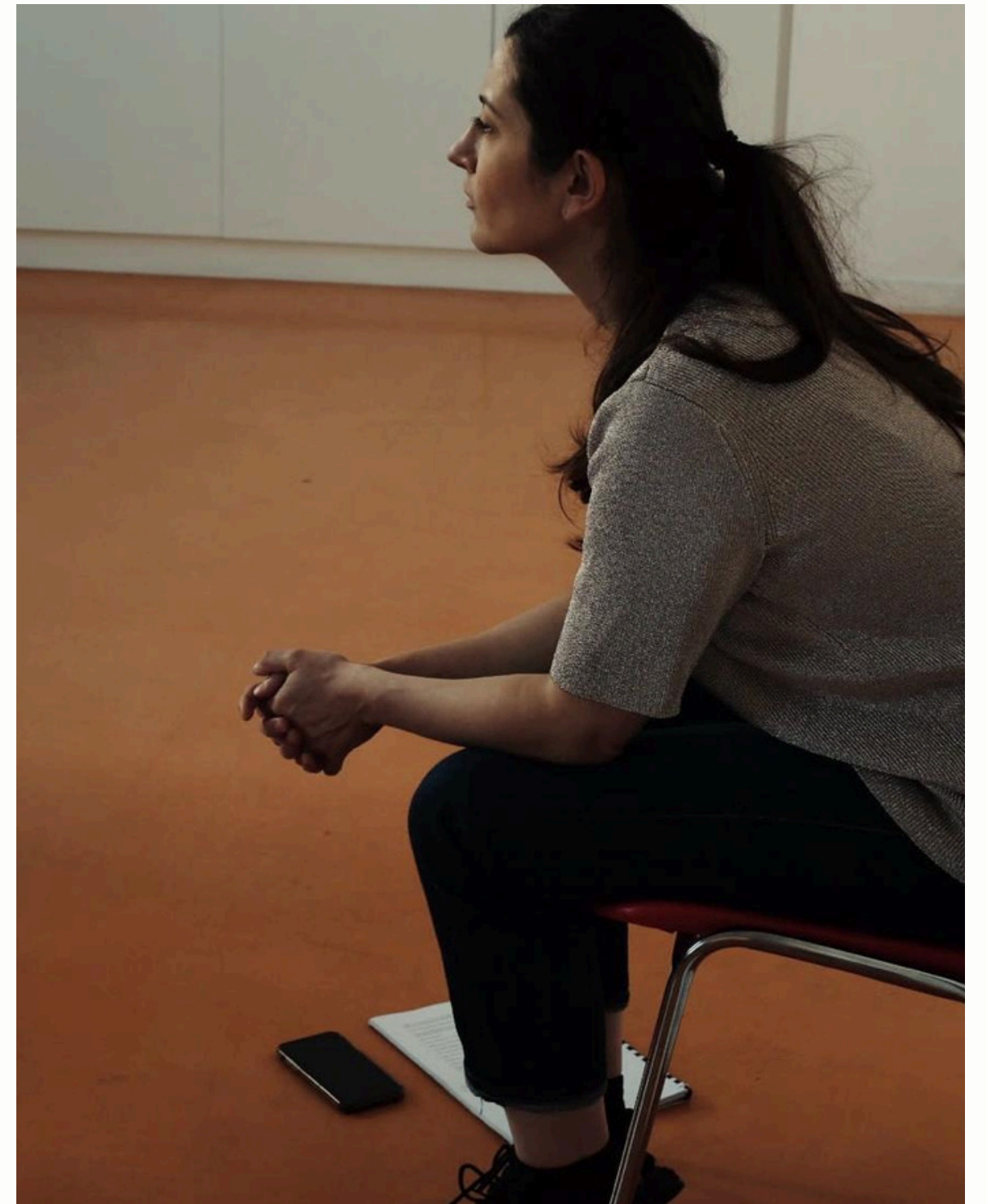
Workshops and Meetings

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

“ - Would you like some chocolate? I have all the flavors: coco, mango, apricot...”

-Are you kidding me? I was beaten up because I work as a prostitute, I can't suck anything anymore, and you're offering me a chocolate? Seriously ? ”

“ I'm here to explain and support you in your decision to give birth anonymously. ”

“ Tell me, the guy who cut off his finger instead of the sausage, what happened? Did you stick it back on?”

“I like to say that the patients who are saved carry a little gold within them. Every scar tells a story of resurrection. We live in a world that seems ordinary on the surface, but everything shines.”





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 Castillo

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 "As 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 and 2 new awards of the Mutis Festival of Barcelona.(Best play and best actors). 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.

Contacts

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