

BELLE À MOURIR

LES ENFANTS SÉRIEUX

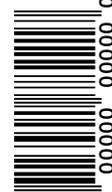
PREMIERES IN 2026



CHINESE POLE
DISCO DANCE
MAGIC



EDITION JANUARY 2026



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LESENFANTSSERIEUX.COM

STATEMENT OF INTENT



“Mirror, mirror on the wall, who is the fairest of them all?” Who has never seen *Snow White* and her stepmother, the queen of complexes and appearances? Generations of girls have been entirely shaped by these images, and I am one of them. From a very young age, I learned that **beauty is a challenge**: a competition with oneself, but above all with others.

And I have always loved competitions !

With this creation, I want to take on the challenge, to do everything it takes to become the woman from magazines, the woman of fashion. I will therefore tame, restrain, shape, master my body. Until the audience starts to wonder, “**But why is she doing all this?**”

Through a comic form of writing, mainly **choreographic and circus-based**, I aim to reveal the absurdity of such relentless pursuit of perfection. By showing gestures that are usually performed in the confined space of a bathroom, I want to **transpose intimacy into public space** and make visible what usually remains hidden.

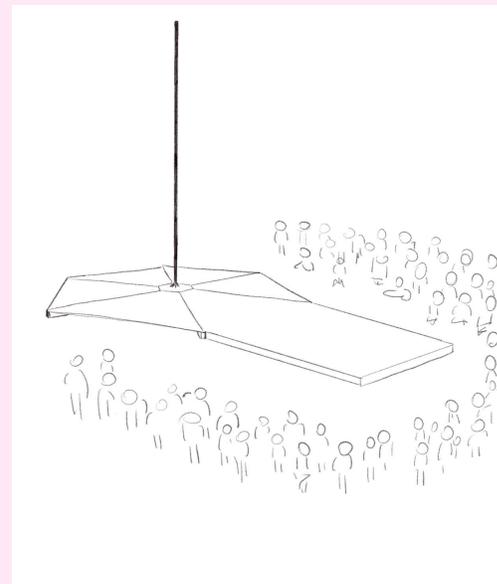
LET US DARE TO OPEN THIS BATHROOM DOOR AND DISCOVER THE GRIMACE OF PAIN OF A WOMAN TEARING THE HAIR FROM HER GROIN !

ANYWAY, WHAT COULD POSSIBLY GO WRONG...?

CHINESE POLE

A discipline originally considered very masculine, requiring strength and shaping the body against traditional feminine standards, my apparatus will, in this creation, become **a space of total freedom**. It is not uncommon for audiences to comment on my muscle mass after a performance; I wish to play with this gap between what is expected of a “feminine” circus feat and the physical work it actually entails. I see the Chinese pole as a **perfect fusion of grace and strength**, and I want to make it a tool for liberation and for demonstrating all the **power** and complexity hidden behind the term “**feminine**”.

By placing the Chinese pole at the centre of my movement research, I wish to go beyond the physical constraint it imposes and turn it into a space of expression in its own right, free from judgement and diktats. The body of my character will finally be **liberated from the gaze of others** and will reveal its full potential, far beyond the inanimate, mistreated object presented at the outset and outside any reference to an ideal of perfection. Through its geometry, the Chinese pole also constitutes a **scenographic element in itself**, and for this creation I imagine an extended base, turning the floor into both a stage and a catwalk.



DISCO DANCE



I **practised** this discipline **throughout my childhood and adolescence** and took part in numerous competitions. This **hyper-energetic and demanding dance** form is performed in flashy, highly codified costumes and judged by an unforgiving jury, attentive to the slightest mistake. For example, there is no question of removing the unbearable thong wedged between the buttocks; if you do it, you lose points. In this creation, the **jury** becomes a metaphor for society, embodied by the audience, who will be invited to express themselves through a vote.

IN 2008, ILARIA WINS THE GOLD MEDAL IN THE FEMALE DISCO FREESTYLE DUO CATEGORY AT THE WORLD CHAMPIONSHIPS IN CROATIA.

QUICK CHANGE AND MAKE-UP



Alongside the physical and technical research, and in order to further explore these ultra-normative feminine aesthetics, I wish to incorporate **quick change** techniques, for **their spectacular nature** and for what they reveal about the image of a **woman with multiple facets**, constantly alert to the latest fashion and ready to respond to every injunction imposed upon her.

Make-up techniques will also be brought into play, **reimagined as circus and theatrical skills**: applying make-up with precision, without a mirror, using coordination and dissociation between both hands, in an obsessive quest for perfect results.

MUSIC

The physical work will be directly shaped by the music, **composed** and **performed live** by Jaime Monfort Miralles. A full partner on stage, with a minimalist acting style, he will alternately play the role of handyman, demanding coach and **director of conscience**.

He will embody the symptom of self-judgement which, having taken up so much space, ultimately becomes incarnated in this figure of flesh and blood.

A creation for public space and non-dedicated venues

Following the creation of *Happy Apocalypse to you* in 2023, I wish to continue working in **public space** and non-dedicated venues, in order to keep addressing **all age groups** and reach as wide and diverse an audience as possible.

With *Belle à mourir*, the idea is **to bring the question of the objectified female body into public space** – the very space where images of women are already so omnipresent that we sometimes no longer notice them. My wish is to give **visibility** to the **intimate condition shared by so many of us**, and to what takes place in our minds when we feel these gazes upon our bodies and are exposed to **advertising images supposedly representing us**. Explicitly posing questions in front of an audience that does not necessarily expect them – that is what interests me !

OVERVIEW

The audience watches her. She is seated, applying her make-up – an everyday action for most women in this society. She believes everything will go as it always does. After the final line of eyeliner on her eyes, it is time for lipstick. She bought it after reading that it was the colour of the moment: “The fiery red shade – this lipstick will be your most beautiful weapon,” the magazine claimed.

With deeply ingrained know-how, she applies her make-up without a mirror. Automated gestures, practised forever. Her hand, so used to its movement, destabilised by doubt, slips outside the line of her lips, producing an intolerable smudge.

Before she even has time to correct the mistake,

a deafening sound erupts from the audience. A man stands up, dressed in a suit, resembling a judge. He holds a trumpet which produced the alarm signal and approaches her. This is how an ordinary day turns into a challenge. All eyes are fixed on her. Society is watching her; she cannot afford to make a mistake.

In the space of a hesitation, anxiety sets in. It is a matter of life and death.

*This is when the podium becomes visible, as a space where the demonstration will take place, with the Chinese pole at its centre, and this being, torn away from her everyday life, will have to do everything in her power to live up to the role. To be beautiful. **Belle à mourir** (Beautiful to death)*



DISTRIBUTION

Creation spring 2026 - All audiences - All terrains

Concept, writing and direction : Les Enfants Sérieux

On stage : Ilaria Romanini, Jaime Monfort Miralles

Outside eye - dramaturgy : Danielle Le Pierrès

Outside eye - choreography : Loriane Wagner

Musical creation : Jaime Monfort Miralles

Technical management : Célia Idir

Costumes : Clotilde Laude

Quick change costumes : Lucia Rivera

Chinese pole construction : Ateliers de La Gare à Coulisses, Scène conventionné arts en territoire

Stage floor construction : Guillaume Balès de Les Atelier de la Folle Allure

Production administration and distribution : Les pieds sur les épaules / Théa Bessonneau

RESIDENCY SCHEDULE

2025

10 - 15 February > La Cascade, Pôle National Cirque

26 Apr - 1 May > L'Art d'En faire, école de cirque pour tous

19 - 24 May > La Cascade, Pôle National Cirque

30 Sept - 5 Oct > La Cascade, Pôle National Cirque

13 - 19 Oct > La Cascade, Pôle National Cirque

24 - 27 Nov > Festival Les 7 collines

9 - 14 Dec > La Cascade, Pôle National Cirque

2026

19 - 23 January > La Gare à Coulisses, Scène conventionné arts en territoire

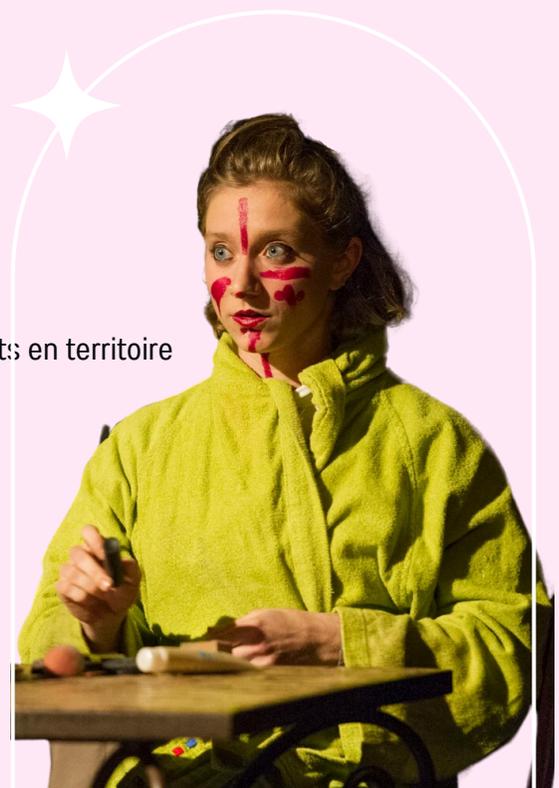
9 - 13 February > La Verrerie d'Alès, Pôle National Cirque

9 - 13 March > La Vannerie / Collectif La Source, Toulouse

13 - 17 April > Théâtre de Privas, Scène conventionnée

20 - 26 April > preview performances with Quelques p'Arts

27 April - 1 May > La Cascade, Pôle National Cirque



LES ENFANTS SÉRIEUX

Belle à mourir is the **second creation** project of Les Enfants Sérieux, and the **first carried solely by Ilaria Romanini**.

Ilaria Romanini and **Jaime Monfort Miralles**, co-artistic directors of the company, met at the Académie Fratellini. Together, they enjoy bringing their first ideas to life, always treating themes such as the history of misogyny or the manipulation of humans by technology with irony. It was under these circumstances that the gestation of the company began.

The two artists began their professional collaboration with a **young audience creation** directed by clown Cédric Paga, aka Ludor Citrik: ***Demain Hier***. A clown and acrobatic performance that humorously explores life from birth to death, and which the company still tours today.

It is enriched by this experience that Ilaria and Jaime were able to define their artistic line and, in 2021, create their company, which they named Les Enfants Sérieux, with the following sentence as their credo:



“WHEN I WORK, I AM AS SERIOUS AS A CHILD AT PLAY”

PABLO PICASSO

In order to continue their journey of meeting audiences, Les Enfants Sérieux created *Happy Apocalypse to you* in 2023, an all-terrain circus performance for all audiences, designed for public space and non-dedicated venues. The piece explores our relationship to the world, its finitude and its absurdity, questioning it with intelligence and mischief.

Ilaria and Jaime work in close collaboration with **La Cascade, Pôle National Cirque**. The company is also associated with **Quelques p'Arts, Centre National des Arts de la Rue et de l'Espace Public Auvergne Rhône-Alpes**.

CO-PRODUCTIONS

Théâtre de Privas, Scène conventionnée, Privas (confirmed)

La Cascade, Pôle National Cirque, Bourg Saint Andéol (confirmed)

Quelques p'Arts, Centre National des Arts de la Rue et de l'Espace Public (confirmed)

Les Quinconces - Théâtre de Vals Les Bains (confirmed)

Festival des 7 Collines, Saint Etienne (confirmed)

Currently seeking additional co-producers

SUPPORT

Département de l'Ardèche

Premiere on 2 or 3 May 2026 at the Festival Jours de cirque at La Cascade, Pôle National Cirque

TECHNICAL REQUIREMENTS

All-terrain, go-anywhere performance, all audiences

- Estimated duration: 35 to 45 minutes
- JEstimated audience capacity: 300 people (seating and tiered stands to be provided by the organiser)
- Fixed performance in public space and adapted non-dedicated venues: the show is performed in a semicircular
- Flat, level, hard ground (as far as possible)
- Performance area: 8 x 6 m
- Height: 4.5 m (self-supporting Chinese pole)
- Electrical connection nearby / the company is autonomous for sound
- Set-up: arrival 5 hours before the performance
- Dismantling: 1 hour 30 minutes
- Touring team: 4 people

Contact :

www.lesenfantsserieux.com

Production : Les pieds sur les épaules / Théa Bessonneau

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production@lesenfantsserieux.com