

LA FRACTURE

OF
Yasmine Yahiatène

SHOW
Performance theatre & digital arts
All audiences, 13 and over



« PROLIX ABOUT HER INTENTIONS AND THE PATH THAT LED TO THIS CREATION, [YASMINE YAHIATENE] DELIVERS IN A SHORT HOUR AN OBJECT OF FEW WORDS. CHOSEN AND RARE, THEY ARE INSERTED WITH THE POWER OF SIMPLICITY INTO A GRAPHIC COMPOSITION IN WHICH DRAWING AND VIDEO ARE BRILLIANTLY ARTICULATED.»

MARIE BAUDET – LA LIBRE

ARTISTIC STATEMENT

No matter how old I am, I will always be the child whose father left.

My father was my hero.
The kind of hero you want to grow up to be.

But he was sick with alcohol – and he lost his grip on life.
To save myself, I chose to cut ties, to stop seeing him.

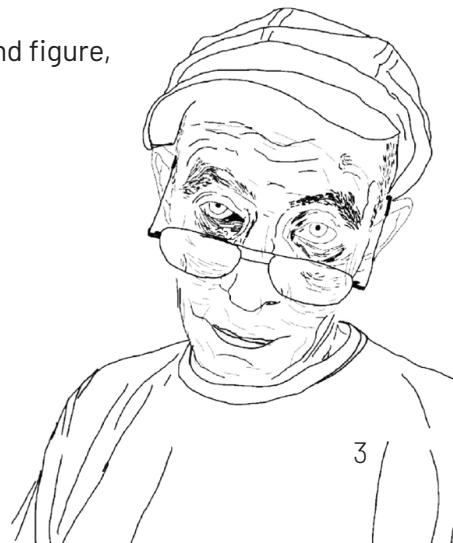
Erasing him from my life was easier than watching him
weak, staggering, flushed, or stammering.

Then I built myself – or rather, rebuilt myself – and slowly
erased him from my memory, bit by bit, like an old sketch
fading with time.

In photographs, he appears only as a background figure,
a secondary character placed in the scenery.

I speak of him as if he were already dead,
But he isn't. Dead.

ARTISTIC STATEMENT – JANUARY 2020



How do you mourn someone who is still alive?

By cutting myself off from him, I also cut off a part of myself.

A part of me that is reflected every day in the name I carry, in the color of my skin, the features of my face, the expressions and behaviors inherited from my parents, and in this story, especially from him...

My father is Kabyle, from the remote mountains of Algeria. Like many others, he arrived in France before Algeria's independence was finalized. He came to the Nord-Pas-de-Calais region with his parents, who neither spoke nor wrote French. He learned it, mastered it, and became French; they remained deeply rooted in their culture.

With *La Fracture*, I try to hold onto a culture that is supposed to be mine, without truly knowing its codes, history, or language... Today, through this project, I attempt to decipher and tell the story and journey of my Kabyle father to better understand who I am. I question the impact of French colonization in Algeria and the effect it had on my father's life. I try to understand where this French upbringing I received comes from, to the point that it erased my Kabyle/Algerian culture.

"He who does not know history is doomed to repeat it."

Karl Marx, *The Communist Manifesto*





The starting point of the creative process lies in my collection of video memories (VHS), photos, sounds, and in the obsession with a video of my father crying nine years ago in a bar in Lille—the last time I saw him. Since entering the arts world, I have continuously used these archives to create, experiment, wear them out, use them, and test them.

With *La Fracture*, I decide to unite them into a single object, to use live performance to experiment and freeze things differently, to embody my own story in the theater, blending mediums infinitely, because theater allows this creative space.

There is also the desire to speak about, and with, a «racialized» body in front of an audience, to use the voice to tell a story silenced for too long, to take the stage, the platform, the public playing space, and make a political act.



REC ●



The personal is political.

Returning to my father's story. Returning to my story. Is that returning to a larger story?

Now, while facing my own demons, I choose to confront a shared History full of monsters. The history of Algeria, the history of a people. My father, to forget these monsters, chose alcohol. To understand who I am and what my story—our story—is, I must understand what these monsters entail.

"Sometimes things go wrong. When they happen in life, you can almost always fix them. But when they happen inside a person, they are harder to repair."

Richard Wagamese, *Indian Horse* (translated title: *Ragged Company*)

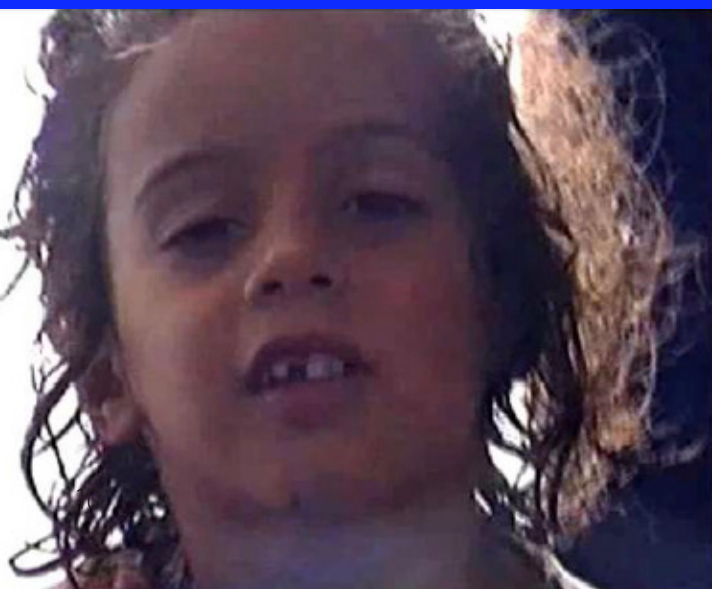
So, with the project *La Fracture*, I decide to throw myself into the exercise of memory, so as not to forget, not to repeat, to grow, and to reflect on the world around me.



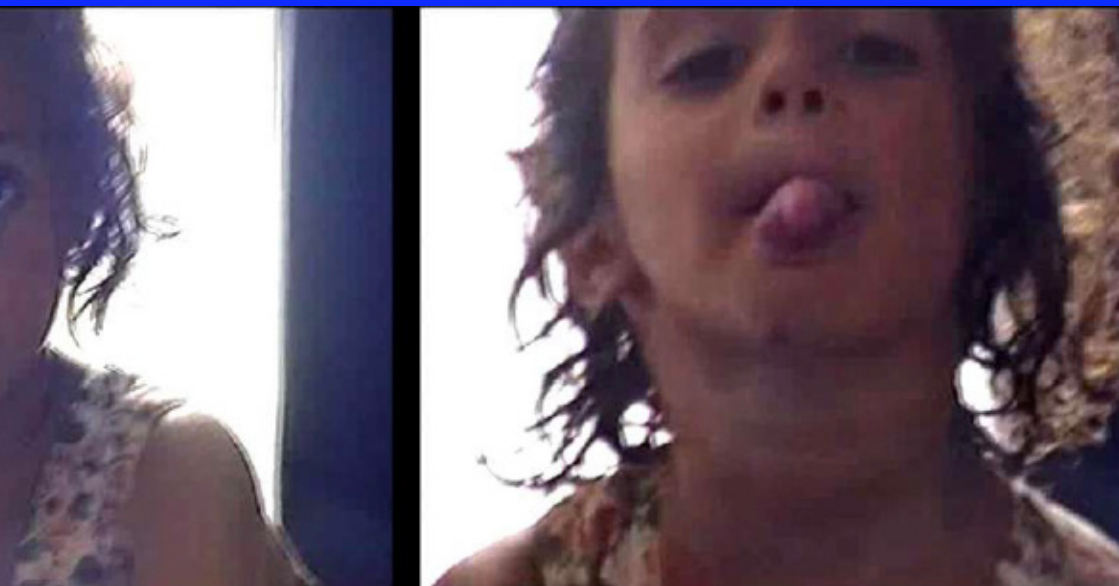


AHMED YAHIAËNE FINALLY PASSED AWAY ON JULY 12, 2021, JUST AFTER
OUR FIRST WORK SESSION AT THE KAAITHEATER ON JULY 9, 2021.

**« DAD, DO YOU KNOW WHAT
THE ALGERIAN WAR AND
ALCOHOL HAVE IN COMMON?**



**I'VE FOUND THREE:
SILENCE, TABOO AND
SHAME.»**





THE SHOW

“A raw theatrical solo, where words and images converse to fill the gaps in the complex relationship between a daughter and her father.”

La Fracture is a raw solo performance—a theater of the body, word, and image—where the artist traces on the floor, films, draws, and probes absence to bring memory to the surface. Armed with a VCR and a white marker, Yasmine Yahiatène summons the story of a father—Ahmed, an Algerian immigrant—and through him, that of a fragmented heritage marked by silence, taboo, alcohol... and football.

In a raw, intimate, and radical gesture, she explores intergenerational wounds and maps out paths of resilience, carried by fiction, imagery, and direct speech. A poetic and political inquiry into origins, losses, and what we choose to inhabit.

The show received the Youth Jury Prize at the Fast Forward Festival 2022 (Dresden, Germany) and the High School Students' Prize at the Impatience Festival 2023 (Paris, France).





THE ARTIST

Born in 1990, Yasmine Yahiatène is a multidisciplinary artist based in Brussels. She studied video and performance at the Academy of Fine Arts in Tournai (Belgium), the Faculty of Fine Arts in Valencia (Spain), and at Les Rencontres Audiovisuelles in Lille (France).

Between 2016 and 2019, she created several video mapping and interactive video installations, including *Ma mère, aussi; J'avais 10 ans; and OXO Beat Gender*. In parallel, Yasmine acted in Philippe Lion's 2017 film *Plein la Vue* and began her collaboration with Compagnie ZA! as a performer and video artist for the show *À ta place*.

In 2020, she premiered her first stage creation and began writing *La Fracture*, which has since received multiple awards and toured in Belgium, France, Germany, Switzerland, the Netherlands, and Romania. This debut project is co-produced by Kaaithheater, Atelier 210, and BUDA Kunstencentrum.

She is currently developing her second stage project, *Les Châteaux de ma mère*, scheduled for September 2026, co-produced by Atelier 210, Les Halles de Schaerbeek, Théâtre de Liège, Théâtre de Namur, and BUDA Kunstencentrum.

This new creation is accompanied by an evolving installation, *Les Châteaux de mes tantes*, the first version of which was exhibited at Espace Magh in Brussels until January 24, 2025.

From 2024 to 2028, Yasmine is supported by the EMERGE network, co-funded by Interreg VI France-Wallonie-Vlaanderen. This network brings together Théâtre de Namur, Charleroi Danse, Viernulvier, BUDA, De Grote Post, La Rose des Vents – Scène nationale Lille Métropole, Le Phénix – Scène nationale de Valenciennes, Théâtre du Beauvaisis – Scène nationale, Le Manège – Scène nationale de Maubeuge, and La Maison de la Culture d'Amiens – Scène nationale.





THE TEAM

Created, directed and performed by:

Yasmine Yahiatène

Artistic collaborators and associates directors:

Olivia Smets et Zoé Janssens

Playwright and associate director:

Sarah-Lise Salomon Maufroy

Video:

Samy Barras

Music composer:

Jérémy David

Lightning design:

Charlotte Ducoussu

Video and lighting management:

Samy Barras, Jean-Maël Guyot & Hugues Girard (alternately)

Sound management:

Jérémy David et Martin Coutant (alternately)

Accompaniment in distribution and development :

Ad Lib · Support d'artistes

Crédits photos

Pauline Vanden Neste





TECHNICAL RIDER

1. General

Duration: 55 minutes
Capacity: 200
Audience: Ages 13 and up
Touring team: 3 or 4 people

2. Stage Requirements

Optimal dimensions:
Width: 11 m
Depth: 9 m
Height: 6 m

3. Sample Schedule

Arrival / Set-up (Day -1)
09:00 – 10:00 Arrival on site,
unloading equipment, venue tour
10:00 – 13:00 Lighting, sound, and
video set-up
13:00 – 14:00 Lunch break
14:00 – 18:00 Lighting focus, sound
check, first technical run-through

Performance Day (Day 0)
09:30 – 12:30 Lighting and sound
adjustments, stage clean-up
12:30 – 13:30 Lunch break
13:30 – 17:30 Technical run-through,
full run

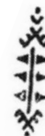
4. Stage / Set

Provided by the company
-Camcorder Hi8 tapes and tripod
-Projection screen
-White gouache markers
-Football

To be provided by the venue
Black dance floor covering the
entire stage
Kabuki-style or electro-magnetic
release system for the ball drop

IMPORTANT

Yasmine paints directly on the
dance floor using gouache and a
brush. Please ensure the necessary
materials and staff are available to
clean the floor after each rehearsal
and performance. The paint must
be removed with hot water only
without any cleaning products





SUPPORT

A delegated production by

L'atelier 210

In co-production and co-presentation with

Le Kaaithheater

In co-production with

BUDA Kunstencentrum, Little Big Horn asbl, la Coop asbl et Shelterprod

With the help of

la Fédération Wallonie-Bruxelles / Service du Théâtre, de la Ville de Bruxelles / Bourse Kangourou et de la Vlaamse Gemeenschap Commissie

With the support of

Kunstenwerkplaats, Citylab, Darna asbl, Centre Wallonie-Bruxelles Paris, Montevideo – Centre d'art, Espace Senghor, Cie L'Hiver nu, Le Sillon Lauze, Le Théâtre des Doms, taxshelter.be, ING et le tax-shelter du gouvernement fédéral belge.

With the accompaniment of

Théâtre de Namur, BUDA Kunstcentrum, La Rose des vents, Le Phénix et le Théâtre du Beauvaisis dans le cadre de EMERGE – programme cofinancé par Interreg VI France-Wallonie-Vlaanderen.

Administrative hosting by

Ad Lib • Support d'artistes



stedelijk beleid





CONTACTS

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Ad•Lib

SUPPORT D'ARTISTES

INFOS AND CALENDAR:



: www.instagram.com/yasmineyahia_hurriah_maes/

: www.instagram.com/adlibdiffusion/



No Signal

