

Alexandre LÉVY

Miedka: Faces of the Wild

2026.10.3 Sat. 14:30

Weiwuying Recital Hall

Duration is 60 minutes without intermission.
Performed in French with both Mandarin and English surtitles.
Suitable for age 7+.
Latecomers and audiences leaving the auditorium during the performance will not be admitted or readmitted.

National Kaohsiung CENTER FOR THE ARTS
WEIWUYING
衛武營 國家藝術文化中心
國家表演藝術中心 National Performing Arts Center

Synopsis

In 2015, while conducting anthropological research in a remote region of Siberia, anthropologist Nastassja MARTIN was attacked by a bear. Seriously injured in the face and thigh, she survives this extraordinary and life-altering encounter. From this experience emerges *In the Eye of the Wild*, a deeply personal account in which intimate testimony meets myth. The opera *Miedka: Faces of the Wild* is a free adaptation of this work.

Act I: Autumn
At the beginning of the opera, we find Nastassja immediately after the attack. The bear is still there, in her memory, ready to pounce on her again. But where is she really? In a hospital room? At the heart of a nightmare? Or in that uncertain space where dreams and reality become one?

A doctor and a nurse attempt to treat her. Disoriented, she wants only one thing: to go home. Exhausted by pain and sedatives, she falls asleep. At once, images of her encounter with the wild animal return. She relives the almost deadly embrace, once again feels the animal's breath, its fur, its jaw pressed against her face.

When the medical staff reappear, their faces seem to transform into those of Daria and Ivan, her Siberian friends who welcomed and protected her. Is it a memory? A dream? A hallucination? Their voices rise in song, gradually soothing her soul and helping her accept that after this encounter, she will never be the same again.

Suddenly, everything changes. An FSB agent, from the Russian secret services, interrogates her. Why did she come to Siberia? What was she doing in this remote region? Could she be a spy sent by France? Frozen with fear, she can find only one answer:

"I fought with a bear."

Act II: Winter

Then voices from elsewhere mingle with hers, awakening buried memories. The bear's head opens, and we enter the second part of the work.

We now enter an inner space: at once the head of the bear and the head of the woman. It is a room, a refuge, a place where healing is attempted. Perhaps we are at the Salpêtrière Hospital in Paris. Perhaps we are in her childhood bedroom, beside her mother.

The doctor and the nurse describe her wounds. But they also question the invisible wounds. Will she ever recover her former face? What does she dream of now? What worlds pass through her sleep?

Around her, animal presences emerge, wild spirits that seem to communicate with the new being taking shape within Nastassja. Her mother appears in turn. Relieved to know that her daughter is alive, she wants to protect her. Just as she did when Nastassja was a child, she tells her stories filled with forests, mythical creatures, and wild animals.

But as Nastassja listens to these stories, another call begins to be heard: the call of the forest. The forest of her childhood, but also the forest of Siberia, where a part of herself has remained. Gradually, an obvious truth emerges. To rebuild herself, she must return there, follow the bear's traces, and understand what truly happened between them.

Act III: Spring

The setting changes once again. The refuge becomes a forest. A yurt appears, surrounded by traps set for animals. At last, Nastassja is reunited with Daria, her second mother, and Ivan, Daria's son. For them, what happened goes far beyond a simple accident. According to their beliefs, the encounter with the bear has given birth to a new being: neither entirely woman nor entirely bear. The animal has taken a part of her, but she now carries a part of the animal within herself.

Nothing will ever be the same again.

Without saying a word, Daria holds out a trap to her. This gesture forces Nastassja to confront her new reality: from now on, her existence unfolds on the boundary between the human world and the world of wild beings. It is within this uncertainty, between two natures, that her new life will begin.

About the Artists



Music & Concept | Alexandre LÉVY

Alexandre LÉVY (FR) is a composer, performer, and Artistic Director of the company aKousthéa. Trained at the Paris Conservatory (CNSM), he won five first prizes there and worked with Édith LEJET and Michèle REVERDY, among others. Driven by the connection between creation and transmission, he develops a sensitive and innovative musical universe blending electroacoustics, stage forms, interactive installations, and site-specific art. He regularly collaborates with artists from other disciplines (dance, photography, video) and is particularly interested in the relationship between art and heritage. His works are performed in venues dedicated to contemporary music (GRM, GRAME, Détours de Babel, etc.) as well as in multidisciplinary spaces (Chaumont-sur-Loire, La Borie, Le Cube, etc.). Internationally, his immersive installations have been presented in Taipei, Tainan, and Hong Kong. He was an associate artist at 9-9bis and is currently preparing a new work in Taiwan centered around the ancient red cypress tree.



Visual Artist | Sophie LECOMTE

Sophie LECOMTE (FR) is a visual artist, a graduate of the École des Beaux-Arts in Paris and the University of Paris I (Panthéon-Sorbonne). In her multifaceted work, both sculptural and graphic, she develops a poetics of hybridization that seeks to recreate the connections between the kingdoms of nature. An alchemist attentive to the manifestations of nature, she creates from the nuances and resonances of living things. Her work has been exhibited in France (Musée de Pont-Aven, Musée de la Chasse et de la Nature, Musée de Bar-le-Duc, Conservatoire des Arts de Montigny, Musée de la Corbillière, Centre d'Art de Montreuil, etc.) and abroad (Musée Jenisch Vevey, Museo del Traje in Bahia, Museum of Contemporary Art Skopje, etc.). For the past 20 years, she has collaborated closely with Alexandre LÉVY on the creation of installations for the aKousthéa company, developing forms that combine their two artistic worlds.



Stage Design | Constance LARRIEU

Constance LARRIEU (FR) is a director, actress, musician, and educator, trained at ERACM and the Geneva Conservatory of Music. In opera, she has directed around ten productions in France, Switzerland, and the Czech Republic. In theatre, she has directed works by SHAKESPEARE, Sarah KANE, Marc-Antoine CYR, Vincent FARASSE, Patrick BOUVET, Christophe TARKOS, Mariette NAVARRO, and Gwendoline SOUBLIN, and created numerous shows with musical ensembles.

She wrote and directed *Un flocon dans ma gorge* (*A Snowflake in My Throat*), a musical road trip for young audiences, and *La fonction de l'orgasme* (*The Function of the Orgasm*), based on the work of Wilhelm REICH. She co-directs, with Didier GIRAULDON, the Jabberwock company, which champions contemporary writing and musical theatre. As an actress, she has worked with Sylvain MAURICE, Ludovic LAGARDE, Charlotte LAGRANGE, Émilie ROUSSET, Jean-François SIVADIER, Simon DELÉTANG, Guillaume VINCENT, Catherine MARNAS, Youri POGREBNITCHKO, Mani SOLEYMANLOU, and Christoph MARTHALER. She was a resident artist at the Comédie de Reims from 2009 to 2014. Her theatrical practice, inseparable from music, continues to forge strong links between these two disciplines.



Nastassja | Élise DABROWSKI

Élise DABROWSKI (FR) is a singer, double bassist, and composer.

Trained at the Maîtrise de Radio France, she began singing MAHLER and MESSIAEN at a young age under the direction of Seiji OZAWA. She has distinguished herself in the contemporary and operatic repertoire with works by Michaël LEVINAS, Gérard GRISEY, Wolfgang RIHM, Alexandre LÉVY, and Fernando FISZBEIN. A versatile artist, she combines voice, double bass, and musical theater in original creations, blending poetry, electronics, and performance. Active on the jazz and improvisation scene (alongside Joëlle LÉANDRE and Louis SCLAVIS), she founded the trio PARKING, acclaimed by *Jazz Magazine*. She also directs the TREPAK company and creates hybrid operas such as *Pain Maudit, Choir,* and *Tomber sans bruit*. Composer associated with La Pop (2024–2026), her works are performed in major venues of the contemporary music scene (GMEM, Théâtre de Vanves, Abbaye de Noirlac...).



Daria, Mother & Nurse | Marie-Pascale DUBÉ

Marie-Pascale DUBÉ (FR/CA) is an actress, singer, and director. Trained in film at UQAM and then in theatre in France, she developed a unique vocal practice marked by her immersion with the Inuit of Canada, where she learned throat singing (katajjaq). This approach profoundly transformed her relationship to the voice, which she explores in both theatrical productions (*Un flocon dans ma gorge, Penthésilé.e.s*) and musical projects (*Le chant de l'aurore*, Stellar Music Ensemble). In 2023, she joined the cast of *Fauves*, a contemporary opera by Alexandre LÉVY inspired by the world of Nastassja MARTIN. Her work blends voice, trance, ecology, and sensitive narratives between humans and non-humans.

As a director, she created *Rouge Gorge,* a poetic documentary about her initiatory journey with katajjaq. In 2024, France Culture dedicated a sound portrait to her. Her voice, vibrant and organic, connects intimate territories, indigenous traditions, and contemporary creation.



Ivan, Psychologist & The FSB Agent | Jean-Christophe BRIZARD

Jean-Christophe BRIZARD (FR) is a bass singer, accordionist, and music teacher. Trained at the conservatories of Rennes and Paris, he specialized in operatic singing and medieval music (Master's degree from the Sorbonne). His unique voice has led him to collaborate with numerous prestigious ensembles: La Tempête, Spirito, Le Balcon, Accentus, Graindelavoix, and others. As a soloist, he has participated in adaptations of *Cinq songes pour un retour* and *Elle s'écoule* by Nicolas FRIZE. He enjoys hybrid forms, lending his voice and body to stage, experimental, and performance creations (*Stabat Mater,* Lyon Biennale, Palais de Tokyo, IRCAM, Fondation Louis Vuitton, etc.).

He performed in STOCKHAUSEN's *Licht* with Le Balcon. He also played the shaman in the film *Pachamama* and sang in *Yakari.* His discography ranges from MONTEVERDI to MACHAUT, encompassing contemporary music and stage songs. BRIZARD also teaches the chromatic accordion.

Artistic and Production Team

Music & Concept | Alexandre LÉVY
Visual Artist | Sophie LECOMTE
Adaptation | Stéphane DELBASSÉ
Stage Design | Constance LARRIEU

Nastassja | Élise DABROWSKI
Daria, Mother & Nurse | Marie-Pascale DUBÉ
Ivan, Psychologist & The FSB Agent | Jean-Christophe BRIZARD
Piano & Electronics | Alexandre LÉVY
The Voices of Dreams | [Forever Young: Theater for All] Workshop Choir
WANG Mei-wei, WANG Ying-fang, CHU Shu-fang, LI Shu-liang, WU I-chen,
WU Li-ya, CHOU Hsiu-wen, CHIU Yu-ting, LIN Fu-shao, CHA Lu-lin, SUN Lei-ming,
CHANG Wen-ching, CHANG I-chen, CHANG Wei-chin, HSU Shu-yuan,
CHEN Nai-yu, CHEN Yu-chieh, CHEN Yun-an, HUANG Su-mei, HUANG Yuan-chuan,
YANG Ming-hao, CHAO Yang-yuan, TSAI Kai-ting, TSAI Ching-pei, YEN Chieh-hsi
(Sorted by the number of strokes in the Chinese names.)

Asian Distribution | Lou MO
Stage Design Assistant | Didier GIRAULDON
Stage Management | Steven LECORRE
Installation Production | Tan-Mu International Enterprise
Sound Engineer | Laure LANG
Hardware Collaboration | Hong-Yi Enterprise
Wardrobe & Props Management | LO Ying-rou
Surtitler | HUANG Shih-man

Production Team of Weiwuying

Program Coordinator | Jane TSAI, Joe LEE
Production Coordinator & Stage Manager | CHAN Hoe-yin
Lighting Staff | LIU Tzu-hung
Audio & Video Staff | CHEN Wei-tsung, WU Yu-yu
Marketing Coordinator | HUANG Chao-hsueh
With All the Staff of National Kaohsiung Center for the Arts (Weiwuying)

lyrics

Thanks for BUREAU FRANÇAIS DE TAIPEI 法國在台協會

Weiwuying Online Questionnaire