

Review of “On s’en fouuuss!!!”

Seen on May 13th 2026 in Avignon, France



An open-ending questioning

“It’s not normal”, said in disarray. The play could be summed up by this one line, omnipresent throughout the whole play, either in lines, in thoughts or in movements. Yet the play ends with the following question “What is normal?”

“On s’en fouuuss!” is an hour long play directed by Szandra Deáky, and played by her students and external participants. Held in the Théâtre du Chapeau Rouge in Avignon on the 13th and 20th of May 2026, the play doesn’t sell a story per se, but moments of life, aspirations and questionings.

We follow a few people, mixed between stages of life: the middle-aged and older version of a couple (Cédric Paoletti/Elodie Kintzinger, Bernard Vallier/Carmen Benavides), as well as the young version and the old one of an artist in a constant search of answers (Yoann Stohr, Pascal Virot), and a man that wanders between them as he questions the normality that surrounds him (Francis Squire). In a muddle of languages from Western Europe to China, the actors on stage and those hidden in the audience echo each other, separating the story both literally and figuratively into the watcher who observes and reacts, and the watched, living.

Throughout the confusion that will reign, between the chaos and the silences, few constants will remain: the stage and the costumes. Books suspended on the sides, so as to not bother the actors, the simple decor is extended to the entire room, where two frames are hung on the walls. With the dense and intricate meaning and execution of the play, this modest stage allows the audience to stay focused on the important: the act. The costumes are kept unchanged, as if the play was a spatiotemporal space. Each of them has been thought of to convey the personalities of the characters, and accurately represent the overflow of questionings and creativity.

The music, by Francis Squire and Pascal Virot, does more than just provide an ambiance, a background to the scenes; it controls the bodies and gives rhythm to the play.

The performance of the actors doesn’t discredit the whole point of the story, as all actors stayed focused: no breaking character, no sign of hesitation, their interaction with the decor though close to the audience stayed controlled, as to keep the spectator immersed in the scene.

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“This is not normal.” [...] “What is normal?”