

SAISON
CABARET

Cabaret(s) A Living Legacy

A season dedicated
to French cabaret

-

18 September
18 December 2026

Cabaret(s) A Living Legacy

The Cabaret Season, initiated and supported by the French Ministry of Culture, is fully in line with the drive to increase the visibility of and knowledge about the cabaret sector, launched in 2025 as part of the Cabaret Plan. It brings together public and private cultural organisations through a range of events running from 18 September to 18 December 2026 across mainland France, as well as in Martinique, Guadeloupe and French Guiana.

The primary aim of the Cabaret Season is to raise the profile of cabarets and their many projects, while also showcasing the richness and diversity of the sector. It seeks to explore its history and evolution through a varied, open and convivial programme presented by a wide range of cultural organisations.

The overarching themes of the Cabaret Season are: the cancan, cabaret characters, and the ambassadors of the Cabaret Season. These themes build on the foundations of the Cabaret Plan led by the French Ministry of Culture, which focuses on supporting creative work, promoting cultural heritage and deepening understanding of cabaret in its many forms.

As part of the Cabaret Season, the photographic exhibition *Cabaret(s) - A Living Legacy* offers a journey through archives and contemporary works, between memory and the present-day perspective, to tell the story of an art form in constant evolution. From the grand revues to today's stages, it explores what is passed on — gestures, craftsmanship, performances, characters and imaginations — and the way in which each generation takes this on board to bring cabaret to life, transform it and reinvent it across different regions.

This exhibition is part of the Bicentenary of Photography programme.

As part of the Cabaret Season and the Bicentenary of Photography, this exhibition takes the public on a journey through more than 160 years of French cabaret history. A visual journey where light, costumes, bodies and movement come together, weaving a story of creation, freedom and transmission.

Cabaret(s) – A Living Legacy reveals the extraordinary richness of this art form, the diversity of its forms and imaginaries, and its remarkable ability to reinvent itself. Through iconic photographs, the exhibition highlights the major figures who have shaped its history, as well as the artists, craftspeople, venues and professions that make cabaret a complete art form.

This vitality lies at the heart of the French Ministry of Culture's commitment. Since 2025, through the Cabaret Plan, the Ministry has supported artists and venues, encouraged artistic creation, promoted traditional and craft skills, and contributed to the recognition and transmission of this heritage. Through the Cabaret Season, it now seeks to bring the richness and diversity of this artistic world to a wider audience.

For cabaret does not belong solely to history: it is a living, popular, free and engaged culture that continues to evolve, surprise and bring people together.

Welcome to the world of cabaret!

Ministry of Culture

French Cancan: irreverence in petticoats

A Popular and Revolutionary Dance

These were certainly some fearless dancers, prepared to do anything to dance as they pleased, at a time when, under the Civil Code of 1804, a woman was considered a minor for life, subject to the authority of a father or husband. One need only look at the transgressive stage names worn by the cancan dancers: Grille-d'Égout and La Goulue, of course, but also Poils aux Pattes, Tête de Mort, La Môme Caca... Names far removed from the ideal of the quiet, respectable woman imposed by the 19th century.

Originating in popular dance halls around 1830, this acrobatic dance with its frenzied rhythm – revitalised by generations of women – was at one time banned for indecency. The reason was the lifting of the petticoat, which revealed the legs, but also a repertoire of steps defying authority – whether male, religious or military – with names as daring as they were humorous: “La Guitare” (The Guitar), “Le Coup de Cul” (The Kick in the Arse) and “Le Port d’Armes” (The Bearing of Arms)...

These are all steps created by the cancan dancers that are well worth discovering! For it is hard to imagine today just how rebellious the cancan was, so much has its feminist and political dimension been eroded over time.



Portrait of La Goulue (on the right) and Grille-d'égout (on the left) in 1886. Anonymous photograph, CC0 Paris Musées and Musée Carnavalet, History of Paris



Dancers at the Moulin Rouge © Marc Millar / Moulin Rouge





Rehearsal for the show *Une vraie Folie* by Paul Derval, 1952 © Jacques Rouchon
Kankan 2.0 x DCC © Pascal Bourdieu / Cabaret Extravagance

Infinity revue 2023 © Mathieu Anglada / Cabaret L'Ange Bleu
 Rehearsal for Paul Derval's show *Une vraie Folie*, 1952 © Jacques Rouchon



The French Cancan Revisited Seen by Marina Viguier

“I am a Franco-Finnish photographer and artistic director. For over seven years, I have been documenting cabarets as spaces of empowerment and freedom. My series *À te regarder, ils s’habitueront* celebrates bodies, life journeys and feminist, anti-racist and LGBTQIA+ struggles, through a gentle and luminous lens. In April 2024, I photographed the dressing rooms at the Cabaret de Poussière at Le Zèbre in Belleville, including that of Mamzelle Viviane, a leading figure in the worlds of pin-up, showgirl and burlesque, who revisits the French Cancan with humour and acrobatics.”



Cabaret Artists

Between Tradition, Creativity and Transgression

Cabaret artists share a common passion for the stage and performance: to inspire dreams, to surprise, to move audiences and, at times, to blur the boundaries between reality and fiction. Among them, revue artists carry on the tradition of music hall.

Dancers, adorned with rhinestones and feathers, are part of this magical world where bodies, costumes, lighting, music and sets come together to create a total spectacle. Their training and performances demonstrate a high level of technical skill and genuine artistic mastery.

Alongside them, other artists flout norms, genres, aesthetic dictates and conventional manners! Hailing in particular from the LGBTQIA+ and feminist communities, they create characters entirely of their own, known as 'creatures'. With names that are often provocative or humorous, and identities shaped by their life experiences, these 'creatures' blur the boundaries of gender to reinvent themselves.

They incorporate the art of drag, subvert the conventions of music hall, and draw inspiration from popular culture and various artistic disciplines.

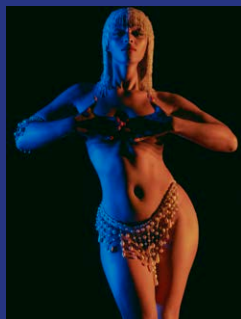
At the cabaret, there's always a surprise in store!



Lola Vegas, self-portrait



© Koruna, Fetiche, 1960, Nikki Wyte collection



Soa de Muse © M. Viguier
Grand Soir © M. Viguier
Fursy von Colmar © M. Viguier
Véronica Bell © J. Rouchon

Line Renaud © S. Berton
Miss Chably © F. Boisselier
Lisette Malidor © K. Ramzi
Mayra © E. Saint-Ramon

Lola Dragoness © F. Stucin
Mistinguett © Studio Waléry
Alla © F. Stucin
Fred © T. Martin

Joséphine Baker © J. Garofalo
Vicky Vendôme © F. Stucin
Triana © C. Sinclair
Electra Storm © P. Bourdieu

Coccinelle © S. Levin
Tina Tobago © P. Morel
Michou © L. Decamps
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La Mulette © F. Stucin
Kitten On the Keys © S. Arcache
Brenda Mour © F. Stucin
Sara Forever © M. Viguier

Powerbeautom © M. Viguier
Bambi © A. Mahdavi
Killian Vialette © T. Martin
Barbara Fenwick © I. Rodriguez

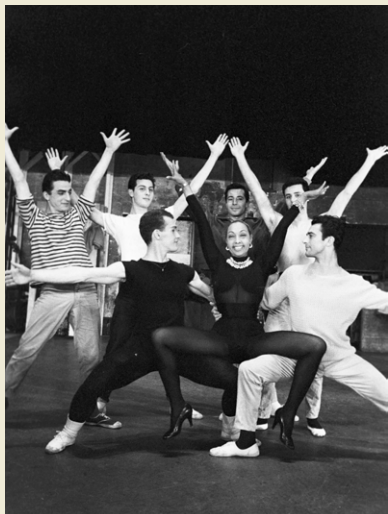
Masha Kils © M. Marc
Diamanda Callas © F. Stucin
Julia © V. Krassilnikova
Lalla Morte © M. Marc

Joséphine Baker

Freedom in one's very bones

Born in Saint Louis, in the United States, Joséphine Baker (1906–1975) made a name for herself in France in 1925 with *La Revue Nègre*, the first music-hall show in Paris to feature an all-Black cast.

The audience was immediately captivated by this young artist with her radiant personality, whose dance style – inspired by the Charleston, then unknown in France – turned all the conventions on their head. Less than seven months later, she was hired at the Folies Bergère as a revue leader and danced there for the first time with her banana belt. Joséphine Baker would face the many stereotypes and colonial fantasies of the time, including her beauty being described as ‘wild’. Yet, drawing on her talent and incredible stage presence, **Joséphine Baker** would establish the image of a free Black woman in control of her own destiny.



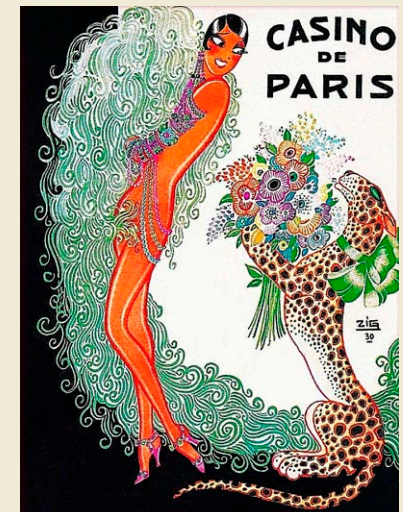
Joséphine Baker in *Paris mes amours* at the Olympia, 1959
© P. Le Tellier/Paris Match/SCOOP



Joséphine Baker © Studio Harcourt / Ministry of Culture – Heritage and Photography Media Library, Dist. Grand Palais RMN



Joséphine Baker during her show *The Josephine Baker Story* in Monte Carlo in 1974
©Jack Garofalo/Paris Match/SCOOP



Poster by Louis Gaudin
Casino de Paris, 1930



Martin Dust, 2023



Corrine, 2020

The Dressing Rooms, Seen by Simon Arcache

“I was training in photography in the United States whilst accompanying blues musicians on stage as a guitarist and sharing their daily lives. Back in France, I met Martin Dust, who invited me to come and photograph his cabaret, the Cabaret de Poussière, particularly the dressing rooms brimming with glitter, strife and freedom. Every month, on stage, different artists express themselves in an explosion of joy and anger, bringing to life a collective ideal to which I am fortunate to belong and which I am here to bear witness to.”



Clara Brajtman, 2023
La Brosse, 2025

Eli El Sultan, 2025
Miss Botero, 2021

Patachtouille, 2022
Manly B, 2022

Mistinguett

A Personality Who Becomes a Show

With her dazzling smile and her famous line 'That's Paris!', Jeanne Florentine Bourgeois, known as Mistinguett (1875–1956), established herself as one of the great stars of French music hall. Her flamboyance was particularly emblematic of the Roaring Twenties. Her career was remarkable for its longevity: after several decades headlining revues at the Moulin Rouge, the Folies Bergère and the Casino de Paris, she retired from the stage in 1951, aged 76.

But what is most striking about her is her instantly recognisable persona: a very strong character, a cheeky accent, an expressive face and 'endless legs' that became her trademark.

More than just a singer or a dancer, Mistinguett realised very early on that, on a music-hall stage, a personality alone can become a show in its own right.



Mistinguett poster at the Moulin Rouge
1928 © Rougemont



Mistinguett © Studio Waléry Paris / Moulin Rouge Archives



Mistinguett – a revue from 1927 at the Moulin Rouge
© J. Utudjian / Moulin Rouge Archives



Mistinguett in *La revue Mistinguett* 1925–1926 at the
Moulin Rouge © F. Bertin / Moulin Rouge Archives



Diva Béluga, La Sirène à Barbe, Dieppe



La Sirène à Barbe, Dieppe

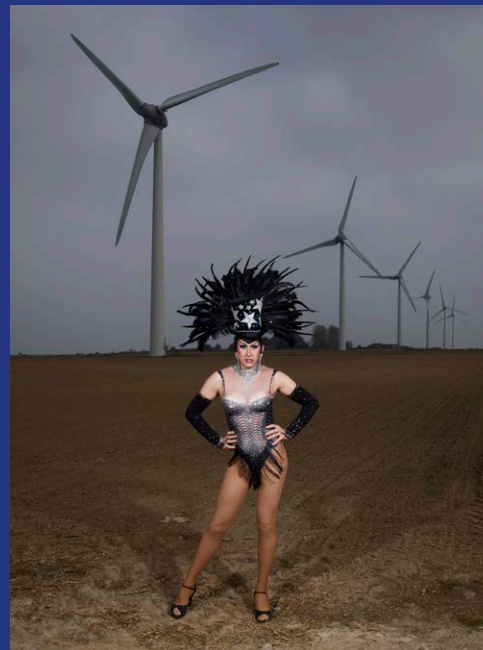


Roxanne, Cabaret l'Insolite, Orléans

France's Cabarets Seen by Frédéric Stucin

“Starting out as a refuge, photography has become for me an alternative language capable of expressing what words cannot say. My work, which oscillates between reality and fiction, blends portraits of public figures and anonymous people, staged scenes and cinematic lighting. With *Chaque jour la nuit*, I photograph cabarets and the people who bring them to life, focusing on their presence across different regions. I collaborated with the *Centre national de la Musique* on the publication of *Cabarets – Places and People*, offering an immersive insight into the ever-changing world of the contemporary cabaret.”

Frédéric Stucin is represented by *Clémentine de la Féronnière* gallery.



L'Oiseau Joli, Le Porge
Bégonia, Le Diamant Bleu
Le Diamant Bleu, Barville en Gatinais

La salle du Moulin Rouge, Paris
Andrea Diamant's, Cabaret le Puits Enchanté, Doudeville
Elyvia, danseuse du Moulin Rouge

Bambi

When Cabaret Makes It Possible to Be Yourself

“Cabaret gave me the opportunity to assert myself and to live!” explains Marie-Pierre Pruvot, known as Bambi, even today. Born in 1935 in Algeria and assigned male at birth, she arrived in Paris in the early 1950s, hoping to finally live a life that reflected who she really was.

She went to Madame Arthur’s, a drag cabaret that also welcomed trans artists such as Coccinelle. She made her debut there, before joining the Carrousel de Paris in 1954, where she performed for twenty years as a revue leader renowned for her natural elegance. At the age of 33, she resumed her studies to become a French teacher, a profession she would practise until her retirement. Her life story bears witness to the historic role that cabaret played for trans people: a space offering refuge, visibility and freedom.



BAMBI
Vedette de la Tournée
du Carrousel de Paris



© Bernheim
record sleeve, 1958, from
the Nikki Wyte collection



Cabaret Madame Arthur, Paris, 2024 © Frédéric Stucin



© Ali Mahdavi, Candy Magazine, 2014
Nikki Wyte collection



© Marti Casablanca, 1958
Nikki Wyte collection



Jacques Rouchon

Jacques Rouchon (1923–1981) joined the Rapho agency after the war, working alongside Doisneau and Ronis. There, he documented Parisian nightlife: post-war youth, jazz evenings in Saint-Germain, and above all the cabarets – the *Lapin Agile*, the *Lido* and the *Folies Bergère*. His perspective on the behind-the-scenes world of show business, artificial lighting and the staging of the human form honed his eye before he turned his attention to studio fashion photography, where he became one of the leading haute couture photographers of the 1950s to the 1980s, whose legacy has yet to be fully explored.



Charlène Duval, music-hall star



La Baronne du Bronx, cabaret artist



Monsieur K, cabaret artist

Interlope Cabaret, Seen by Théo Martin

“I am a photographer and art director, drawn to colour and light. I create portraits of artists at work, capturing them as they shape and inhabit their characters. I take portraits of artists at work, as they sketch their characters. My *POP Lumière* colour signature colour palette is inspired by the aesthetics of live performance and the fantasy of nightclubs – shadowy spaces where everyone reinvents themselves, where self-assertion ceases to be a burden and becomes an ally we invite to dance. This is where cabaret creatures are born, whom I like to call artisans of freedom.”

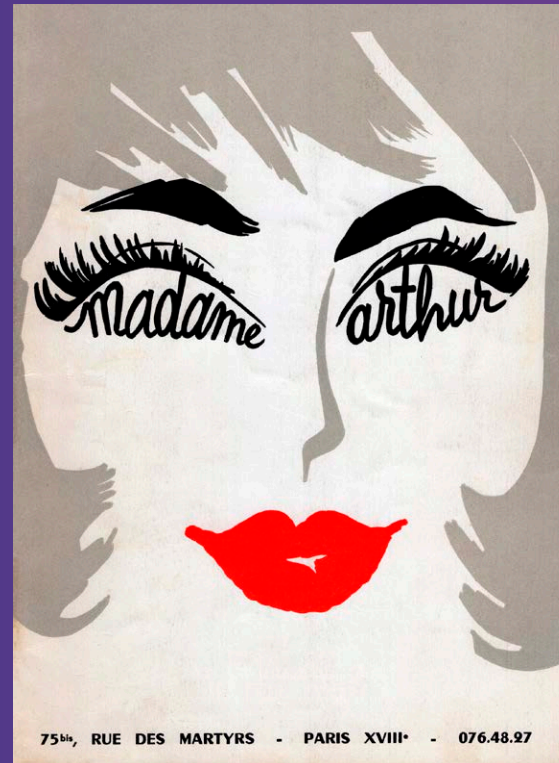
« Madame Arthur »

Yvette Guilbert (1865-1944)

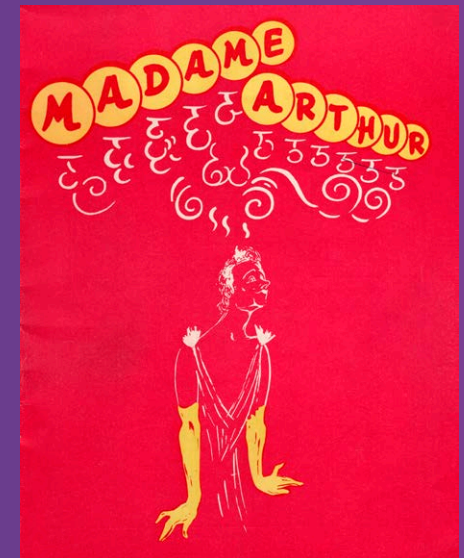
*Madame Arthur is a woman
Who had people talking, talking, talking,
talking about her for a long time,
Without newspapers, without anything, without publicity
She had a host of lovers,
Each one wanted her to love him,
Each one courted her – why?
It's because, without being truly beautiful,
She had a certain je ne sais quoi!
Madame Arthur is a woman
Who had people talking, talking, talking,
talking about her for a long time,
Without newspapers, without anything, without any publicity
She had a host of lovers,
Madame Arthur is a woman
Who had people talking about her for a long time.*

Excerpt from the song *Madame Arthur*

Written by Paul de Kock around 1850, then set to music and performed by Yvette Guilbert at the Divan Japonais around 1891, this song went on to become one of the most famous songs in the French repertoire. Founded in 1946, the *Madame Arthur cabaret*, one of the first drag cabarets in Paris, took its name from this song.



Madame Arthur programme, 1965
Nikki Wyte collection



Madame Arthur programme, 1954
Nikki Wyte collection

Let the Show Begin!

From Drinking House to Stage

Cabaret has a long history... From the late Middle Ages onwards, cabarets could be found throughout France. These were modest establishments where people went to drink and sometimes eat. But there was no mention of entertainment. It was not until the late 19th century that the cabaret came to be associated with the arts.

In 1881, Rodolphe Salis, a former student at the École des Beaux-Arts, had the idea of transforming the pub he had just bought in Montmartre into a venue where, whilst enjoying a drink, people could discover avant-garde artists performing songs, prose and poems that were as satirical as they were political. Between each act, like a fairground barker, Rodolphe Salis took pleasure in engaging the artists and the audience with biting humour. ***Le Chat Noir* was born!**

From then on, the cabaret has never stopped reinventing itself. It blends celebration with dissent and, depending on the venue and the era, has supported women's emancipation and given a platform to marginalised sexualities and gender identities. Through its acts, it embraces a multitude of disciplines: dance, circus, music hall, fakirism, striptease, transformism, drag...

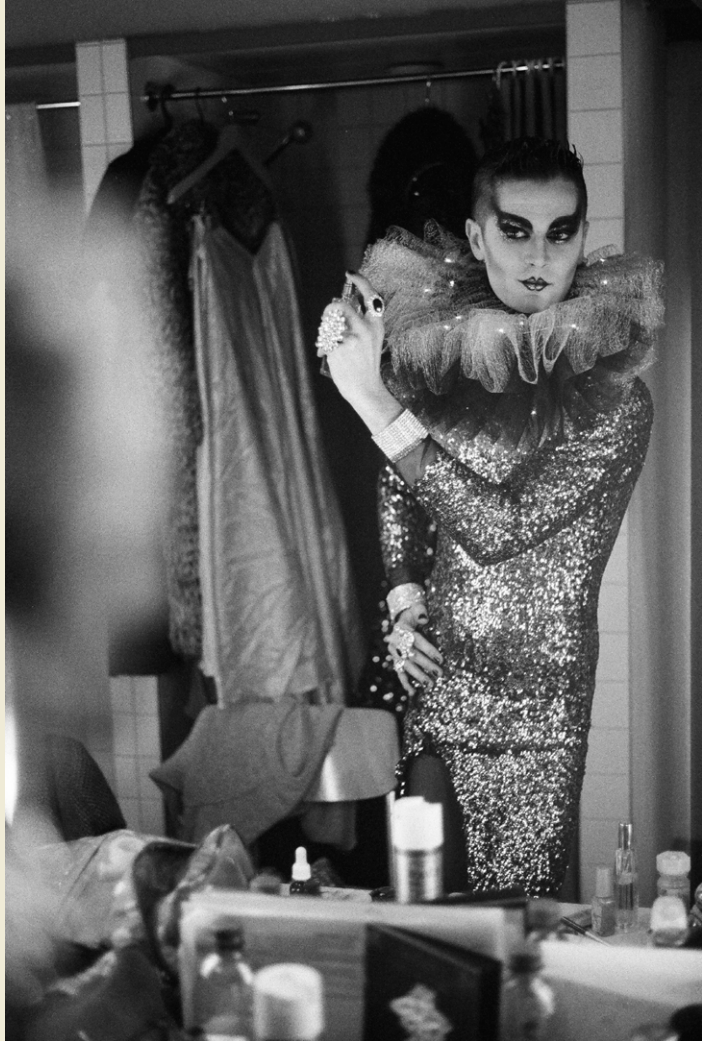
Enough to surprise, entertain or provoke thought. **Because yes, anything can be cabaret!**



Crazy Horse Paris © Frédéric Stucin



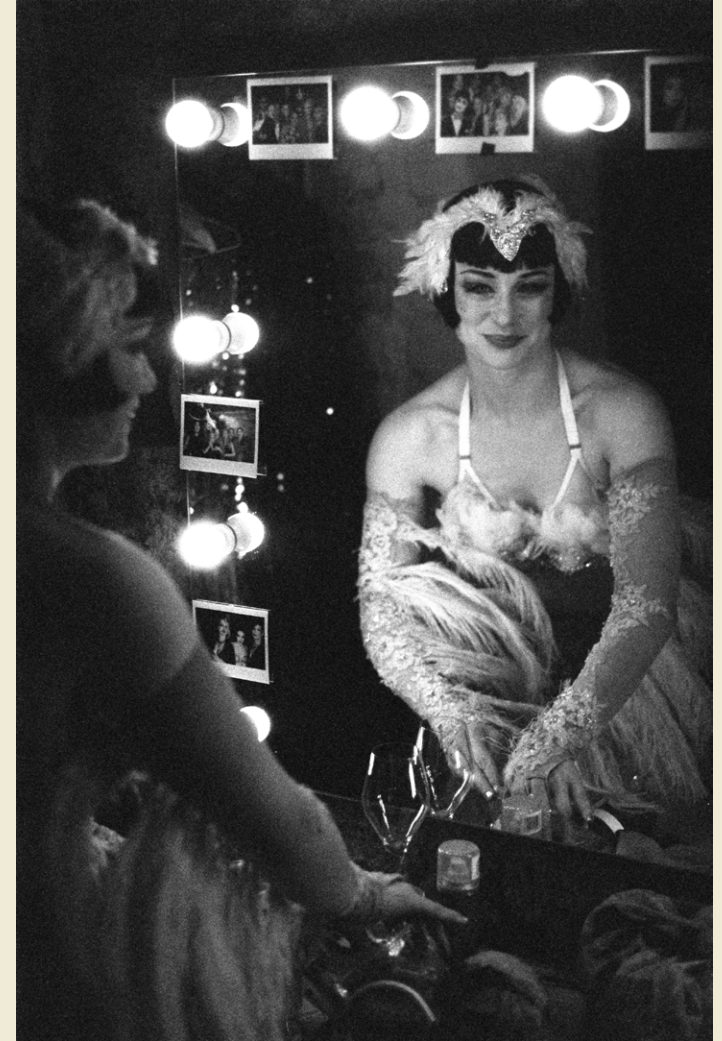
Véronica Bell (the Nightingale) in *La Cage d'Amour*, the name of the scene in Paul Derval's show *Une vraie Folie*, 1952 © Jacques Rouchon



Charly Voodoo



Kiki Beguin



Vicky Butterfly

The Cabaret Behind the Scenes Seen by Marine Orlova, aka Sucre d'Orge

“I’ve been a cabaret artist since 2009; performing under the stage name Sucre d’Orge. I often pose for inspiring photographers, and when my grandmother offered me her Leica R3, I felt the urge to step behind the lens. I photograph my fellow performers as they transform. In the cramped dressing rooms, I capture their reflections in the mirrors, allowing me to step back and gain a wider perspective. These analogue photographs blend with images of cabarets from the past.”





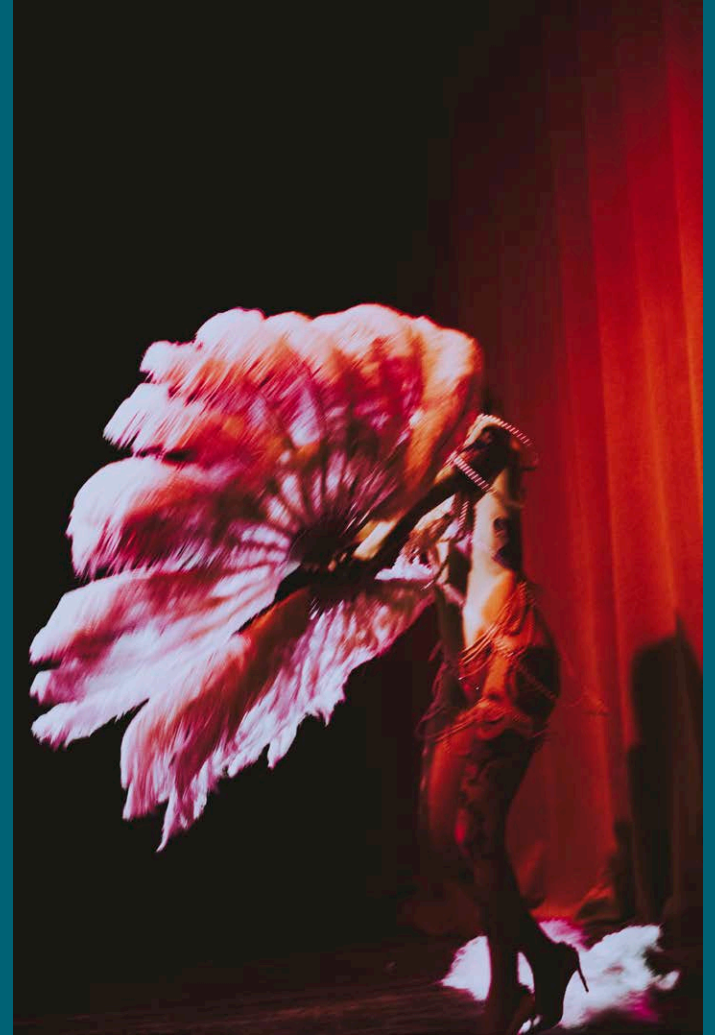
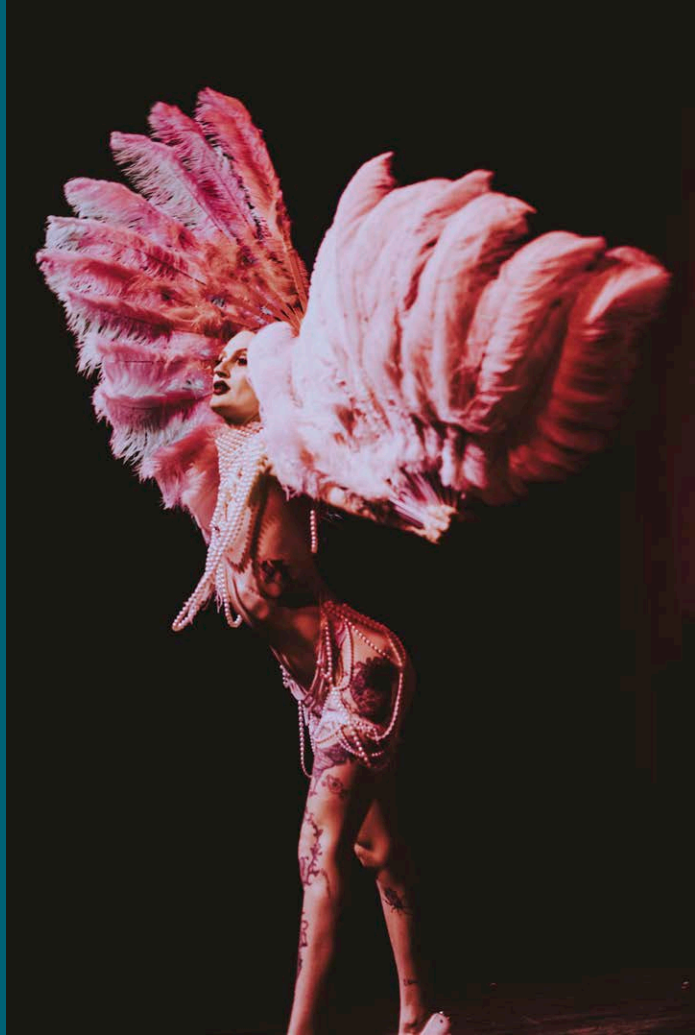
Contact sheet: *Girls*, Casino de Paris, c. 1937 – Schall Estate Collection

Roger Schall

Roger Schall (1904–1995) was a leading figure in 20th-century photography, working at the crossroads of photojournalism, fashion and advertising. A pioneer, he experimented with the Leica and later the Rolleiflex, and revitalised press photography with his daring compositions. In 1931, he founded Studio Schall with his brother – a leading agency in the pre-war period – and worked with *Vu*, *Life*, *Vogue* and *Paris Match*. He immortalised Paris, its personalities and its nightlife venues. Among these were the cabarets, including the Moulin Rouge and the Casino de Paris, which he had been photographing since the 1930s.



OPEN revue, Corps painting © F. Boisselier / Cabaret Moustache



Mona La Doll et Pierre et la Rose, Cabaret Pin's and Needles, 2026

The scene as Seen by Béatrice, aka Studio Louche

“As a photographer, I use images to tell the stories of the struggles and ways of life that shape me. In my project *En loges*, I have been documenting life on the Parisian cabaret scene for several years, notably at the *Cabaret de Poussière*, *Maison Furieuse* and *Vénus Noire*. My portraits present the artists as icons of their era. Through the bonds we share, I capture the habits, the tenderness, the details and the eccentricities. My work forms a living, collective archive for our communities who inhabit these spaces and bring them to life.”



The Final en blanc from the revue *L'Oiseau Paradis* © Alix Malka / Paradis Latin

Feathers, Rhinestones and Sequins

Cabaret, a World of Wonder and Magic!

Cabaret – a word that defies any attempt at a precise definition. The term encompasses everything from vast venues to intimate spaces, as well as shows that all share one thing in common: a succession of acts and the chance to enjoy a drink during the performance in a convivial atmosphere!

Cabaret is also a dreamlike escape where you can switch off from everyday life. In the tradition of music hall, wonder plays an essential role: sumptuous sets, grand choreographed scenes, sparkling costumes and lighting effects transform the stage into a world of wonder.

On stage, artists appear transformed by costumes adorned with feathers, rhinestones, sequins and pearls. Behind these enchanting costumes lies the craftsmanship of the artistic trades: that of costume designers, embroiderers and feather artists, whose meticulous work contributes to the magic of the cabaret.

From the stage to the dressing rooms, every detail helps to create the magic that makes the cabaret a spectacle in its own right.



Moulin Rouge dancer
© Marc Millar / Moulin Rouge



Moulin Rouge dancer
© Renée Roozendaal / Moulin Rouge



Ballet costumes leds *L'I.A. étend son pouvoir* © Frédéric Grateau / Cabaret L'Élégance



Julia, Moulin Rouge dancer, 2001



Olga, Moulin Rouge dancer, 2001



Natalia, Moulin Rouge dancer, 2001

Wonder and Glitter Seen by Vlada Krassilnikova

“I am a Franco-Russian photographer and a former solo dancer at the Moulin Rouge, where I spent ten years at the heart of the cabaret world. It was there, night after night, through my close bonds with the other performers, that I developed my passion for photography. In 2003, I left the stage to devote myself fully to it. My series on the Moulin Rouge was first exhibited in London in 2001, then in New York, Miami, Arles and Moscow. Since then, I have been pursuing work that blends fine-art photography and photojournalism, notably for *Paris Match*.”





Infinity Revue 2023 © Mykhailo Vdovin / Cabaret L'Ange Bleu

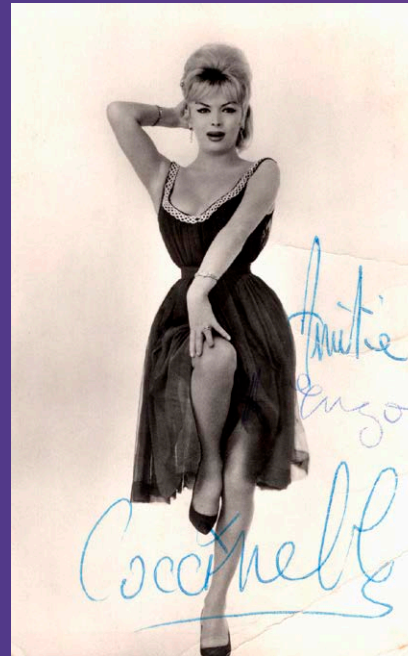
« Chercher la femme »

Coccinelle

*When you see me, I know what you're thinking:
That I'm not what I seem to be.
You judge me as, how shall I put it, 'unusual'.
So take a good, long look at me from every angle
Look, look for the woman
See, I'm not hiding anything – look closely
Everything about me proclaims
That the word 'feminine' truly suits me
I've only one plan
Tonight, it's to do everything I can to please you
Look, look for the woman
You'll see that I'm not just pretending to be what I seem.*

Excerpt from the song *Chercher la femme*

A song from the major revue created for Coccinelle at the Olympia in 1963.
Performed by Coccinelle, whose real name was Jacqueline-Charlotte Dufresnoy.
Lyrics: André Hornez.
Music: Michel-Louis Bernard.
Orchestra: Bruno Coquatrix



© Sam levin, Coccinelle, postcard
1961, Nikki Wyte collection



Record sleeve *Chercher la femme*
1963, Nikki Wyte collection

Body on Stage

Revealing Yourself, Reinventing Yourself

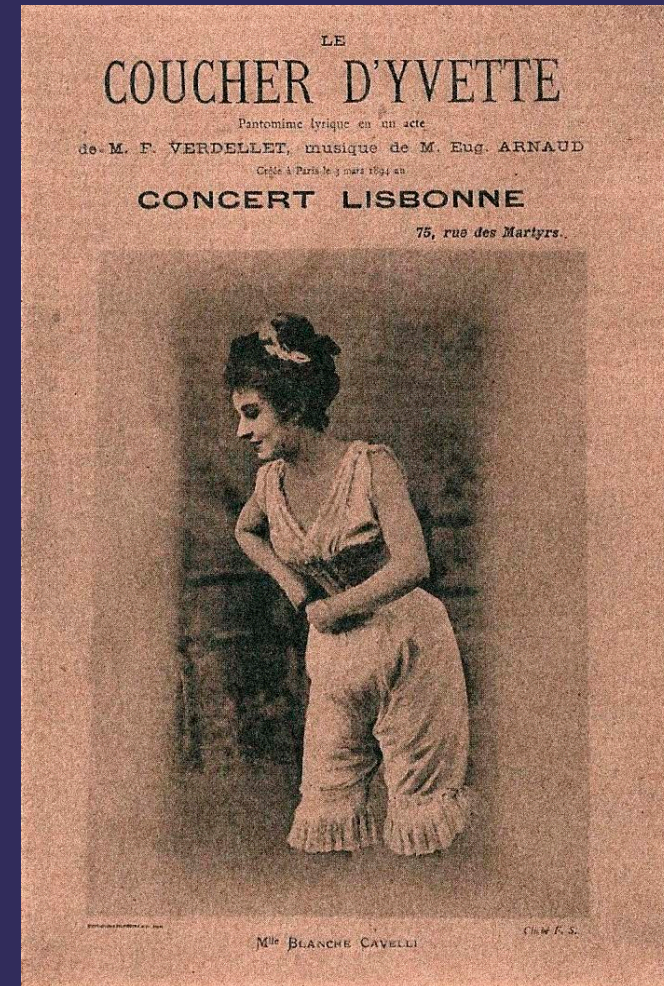
3 March 1894 marked the date of the first striptease performance, *Le Coucher d'Yvette*. This play featured a woman, played by Blanche Cavelli, who undressed before going to bed. We don't see much of the actress's body: Yvette ends up in a nightdress, and off she goes to bed! But the show was such a success that it paved the way for performances featuring dancers and strippers wearing less and less clothing.

In 1908, the 'battle over nudity' was in full swing: the courts were grappling with the line between art and pornography. Three criteria were then imposed on performers: they had to remain motionless, conceal their body hair and... their navel!

Today, the naked body in cabaret no longer provokes the same controversies... On the contrary, it has become a genuine artistic language blending creativity and staging.

Since the late 1990s, the revival of striptease, known as neo-burlesque, has also allowed less conventional body types to reveal themselves. When a cabaret artist chooses to undress on stage whilst their appearance does not conform to prevailing norms – be it their age, body shape, skin colour, gender or disability – it becomes a political statement.

In cabaret, all bodies are celebrated!



Le Coucher d'Yvette, poster, a lyrical pantomime starring Blanche Cavelli, Paris, 1894



Vertiges © François Goizé / Crazy Horse Paris



Dekka Dance © Paul Morel / Crazy Horse Paris



Louise de Ville



Nahia Vigorosa



Androkill



Nubsaphrodite



Angèle Micaux



Masha Kils



Michelle Tshibola



Sucre d'Orge



Julie Demont



Grand Gaillard

A Tribute to Yvette Seen by Mathilde Marc

“As a visual artist, I learnt photography through film. In 2012, I met Louise de Ville and her queer cabaret, Pretty Propaganda. Since then, I have been weaving a long and cherished visual narrative of this alternative cabaret family. In 2024, to mark the 130th anniversary of the first Parisian striptease, *Le Coucher d'Yvette*, I launched the series *Yvette(s), effeuillages*: portraits in gold Polaroid that create a dialogue between the pioneers and the artists of today's scene, whom I photograph as luminous subjects.”

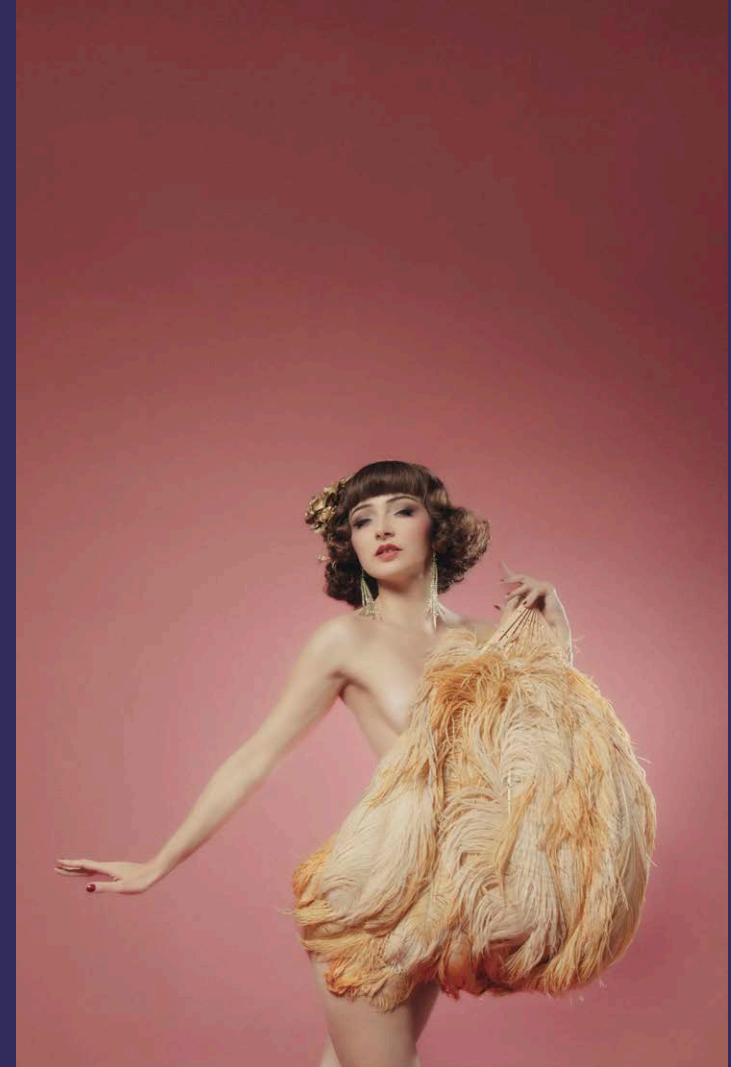




Maud Amour, 2025



La Big Bertha, 2023



Mara de Nudée, 2022

Striptease, Seen by Ève Saint-Ramon

“I have been working as a cabaret photographer for over fifteen years and I support the artists in their creative process. What interests me is light, presence, the stage, and the moments before and after the performance. This intimate insight is made possible by years of collaboration and trust with the artists. My photographs are staged portraits which, I hope, will remain part of the history of cabaret and photography for future generations. I see myself as a craftsperson in the service of an art form and the artists who bring it to life.”



Sattyna, 2026



La Scandaleuse Cabaret, 2026
Mara de Nudée, Mamzelle Viviane et Carmen Maria Vega

The team

Artistic direction: Véronique Prugnaud, Co-founder of The Eyes
Scenography & artistic direction : Sylvie Meunier, Scenographer & graphic designer
Texts: Céline du Chéné, Author of *Cabarets*, published by France Culture/Michel Lafon, in collaboration with the Saison Cabaret photography committee
Photographers' texts : the photographers
Cabaret Season Photo Committee: Hilaire Multon, DRAC Hauts-de-France; Martin Dust, cabaret artist and founder of the Cabaret de Poussière; Christophe Duval, Managing Director of the Crazy Horse Paris; Daniel Stevens, consultant; Laurent Vinauger, dance representative and cabaret liaison – Ministry of Culture
Impression : Laboratoire Dupon

The photographers

Simon Arcache, Béatrice Dufour (Studio Louche),
Vlada Krassilnikova, Mathilde Marc, Théo Martin, Marine Orlova
(Sucre d'Orge), Ève Saint-Ramon, Frédéric Stucin and Marina Viguié

Photographic collections

Alice Santinelli, Consultant, Jacques Roucher Collection
Cécile and Lucas Schall, Founders of the Schall Collection
Nikki Wyte, Founder of the Nikki Wyte Collection

Special Thanks

Christopher Miles, Chief Creative Officer
Emmanuelle Denavit-Feller, Head of the Photography Department,
and Sandrine Ayrole, Photography Project Manager – DGCA
Ariel Weil, Mayor of Paris Centre, and the teams at Paris
Centre Town Hall
Nicolas Bellenchombre, Cabaret artist, founder and director
of Cabaret *La Sirène in Barbe*
Tiago Guedes, Chief Executive of the *Maison de la Danse* in Lyon
Frédéric Grateau, Director of the cabaret *L'élégance*
Lou Lefftz, intern at the Dance Delegation
Bruno Lobé, Director of the Manège, Reims' national theatre
Frédéric Maragnani, Director of the *Halle aux Grains*,
Blois' national theatre
Sandrina Martins, Chief Executive of the *Carreau du Temple*
Mara de Nudée, Cabaret artist

Thank you to all the artists who posed for the photographers
and to the cabarets that opened up their archives.

Paris
Reims
Lyon
Blois

**Discover
the exhibition
at four
iconic venues**



**MINISTÈRE
DE LA CULTURE**

*Liberté
Égalité
Fraternité*

**SAISON
CABARET**

Paris

Square du Temple, 3^e

September 22 to December 18, 2026

-

Reims

Manège, scène nationale

September 19 to December 18, 2026

-

Lyon

Maison de la danse

November 3 to December 17, 2026

-

Blois

La Halle aux grains

November 9 and December 18, 2026



**LE CARREAU
DU TEMPLE**

MAD Maison
de la danse
Lyon



llo
manège
scène nationale - reims