



BULL'S EYE

A HISTORY OF DETAILS



A coproduction

Tryangle

Les Bernardines (France)

Tanzhaus nrw (Germany)

O Espaço do Tempo (Portugal)

Scènes théâtre-cinéma (France)

In the frame of Marseilles – Provence – 2013

MIGUEL BORGES / JACINTO LUCAS PIRES / ALWYNNE PRITCHARD / JÖRG RITZENHOFF / EMMI VENNA / PHILIPPE VINCENT

BULL'S EYE

A HISTORY OF DETAILS

DANCE – CINEMA – THEATER – MUSIC

A performance by :

Miguel Borges (Portugal), actor

Jacinto Lucas Pires (Portugal), author

Alwynne Pritchard (Norway), artist

Jörg Ritzenhoff (Germany), composer, musician

Emmi Venna (Finland), choreographer, dancer

Philippe Vincent (France), stage director

Anne Ferret (France), actress

Bertrand Saugier (France), videographer

Hubert Arnaud (France), lights

Yan Arnaud (France), lights

Cathy Ray (France), costumes

Pierre Grange (France), cinematographer

Jean-Philippe Murgue (France), set design

with the participation of the technicians of O Espaço do Tempo and Théâtre des Bernardines

A performance in English, French and Portuguese (i.e. countries and languages) / duration: 1H15

Olivier Bernard production administrator

Maud Dréano production, distribution

Coproduction :

Tryangle (Performing arts research laboratories)

Les Bernardines (Marseilles, France), direction Alain Fourneau

Tanzhaus nrw (Düsseldorf, Germany), direction Stefan Schwarz

O Espaço do Tempo (Montemor-o-Novo, Portugal), direction Rui Horta

Scènes théâtre-cinéma (Lyons, France)

And the support of **SCAN Rhône-Alpes** (Fonds de soutien à la création artistique numérique)

with artistic and technical cinematographic support from Virus Productions.

PREMIERE ON NOVEMBER 9th 2013 IN MONTMOR o NOVO (Portugal)

IN THE FRAME OF MARSEILLE-PROVENCE 2013 - EUROPEAN CAPITAL OF CULTURE

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This publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein .



o espaço do tempo
convento da saudação | Montemor-o-Novo



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Company subsidized by
the Regional Department of Cultural Affairs: DRAC
Rhône-Alpes, the Rhône-Alpes Regional Administration, and the city of Lyons.



BULL'S EYE CALENDAR

A HISTORY OF DETAILS

DANCE – CINEMA – THEATER – MUSIC

PRESENTATION

PREVIEW :

Montemor-o-Novo, Portugal

November 9th 2013 at 9.30 pm / Montemor-o-Novo opera theater

PREMIERE:

Marseille, France

IN THE FRAME OF MARSEILLES-PROVENCE 2013 – EUROPEAN CAPITAL OF CULTURE

Programmation of Théâtre des Bernardines

AT KLAP - Maison pour la danse

5 avenue Rostand 13003 Marseille / Tel. +33 4 96 11 11 20 / www.theatre-bernardines.org

NOVEMBER 19th and 20th at 8:00 pm (preview)

NOVEMBER 21st at 7:00 pm

NOVEMBER 23rd at 7:00 pm

WORK AND RESIDENCES

Marseilles, France

from 8th until January 12th 2013

writing and preparation work session at Théâtre Les Bernardines, Marseilles

Lisbon Portugal

from 15th until May 25th 2013

writing work session with JLP and meeting with portugues' partners and theaters

Marseilles, France

from July 20th until August 10th 2013

Rehearsals at Théâtre des Bernardines, Marseilles.

Montemor-o-Novo, Portugal

from October 21st until November 9th 2013

Rehearsals and shooting sessions at O Espaço do tempo... Portugal

Marseilles, France

Rehearsals and finalization of the show in Marseilles

BULL'S EYE

A HISTORY OF DETAILS

Bull's Eye is a work of graphics and sounds. It is a visual triptych which functions with movement: choreographic and cinematographic; and sound: spoken word and music.

The triptych is comprised of three spaces, three time periods, interconnected. The trinity: past, present and future. The present having causes and effects.

The triptych is mobile. It organizes itself, then becomes disorganized in order to reappear remodelled.. The invisible space that holds together each image. The minute silence which holds together each sound. It is this fine layer of emptiness we explore.

This ever-changing triptych is a machine of inquiry, introspection; for if we are its actors, we are also the subject of this inquiry, or more exactly, it is this indefinable space between us which is the object of study. To define the space between us is to define ourselves.

During a film recording, the writing of a text or music, we create in the same instant a sense of past, present, and future. To see the present, reveal the future, then revisit the past in the same gesture: eternity.

EUTROPIA, OR A HISTORY OF DETAILS.

It is through the bull's eye that we see; at times the overall plan, and at times only detail. The detail resides in the gap between things and/or the gaps in time.

The european arena is the setting in which we advance. We measure the space that separates or brings us together; the time that approaches or that drifts away. This bull's eye is sensitive. It does not want to explain things but to show them.

From the original myth of Europa, seduced then raped by Zeus in the guise of a white bull, to the financial collapse of Greece, our tour of Europe is complete. Our eye is fixed on a hand, a look, a fraction of a second, the movement slows, the image magnifies to a single pixel and the freezing of time.



Photo rehearsals Marseilles – August 2013

Mi and Al are our two investigators in search of the original crime, but above all in search of a corpse, a lifeless body diluted into the maze of history. The story to be written of this Europe in the making. The view, magnified 1000 times, of the penis of Zeus penetrating the vagina of Europa. A hand through the hair, a fixed gaze on a beauty spot on a nice backside.

Traditional painters, with the advent of the jpeg photo the space became divided into smaller and smaller squares. Details of a whole in which the goal is the whole which exists only by the addition of details. Different space-times, different languages, climates, different customs, but looking always and again for unity. The final composition: the sublimation of the addition of details of which the ultimate goal is Europe.

The young girl, this murder, this historic detail: a task among other tasks, yet not in harmony with the whole. A cigarette lit in a public space, all eyes pointed at this small red tip that burns; setting ablaze the whole of Europe, the restoration of unity.

On stage, three groups of characters or figures: the first is comprised of stage actors, three women (Emmi, Alwynne and Anne) and three men (Jörg, Miguel and Philippe). The second group is a choir, they appear only in the form of a recorded image. They are witnesses of history, those who have seen and are talking. The last group consists of one person alone (Jacinto): spoken word, the author, like a god, perhaps he exists only in our dreams. When he steps into the triptych, he is always comprised of three images: three examples of the same single character in different periods of time.

Philippe Vincent

translated by Bob Lipman



Photo rehearsals Marseilles – August 2013

A HISTORY OF DETAILS

Once upon a time, some million years ago, people went to the movies. They saw a train and cried, for they believed it would come out of the screen and kill them. They saw men and women and cried, for they believed they were not men and women but ghosts. They saw this close-up of a blank face and then a close-up of a piece of bread and cried, for they believed the actor was hungry.

In the best city spots, on big crazy rocks, there were these cinema houses made only of columns and sun; these super-delicate machines that projected words of fire against the ancient skies, the opaque-blue skies that existed before 0000, the year the man from Nazareth was crucified by the nazis. Back then, people went to the movies like today we go to the earth when we die. Only they did it on a daily basis. So, well. That's how it was. Life. They saw a bull — up there, on the screen, this great mystery of an animal — and they cried, for they believed it was a god. They were absolutely right.

Everything was in black-and-white, of course. This was during the Natural Cinema phase of the world. The bull was white in the night, shining white, like a glass of milk seen through Hitchcock's eyes. It's the myth, and, you know the slogan right?, the myth is the truth twenty-four times per second. And one fine day, Sunday it was, this bull saw a beautiful girl in the audience. Oh boy she had such an attentive face. Oh my, the way she chewed her chewing gum.

In the cinemascope—reality of the world, the bull kidnapped, raped or made love to the girl. There are different versions here. Three, at least. The girl's name we all know, of course, because it's our name, really. Even if we tend to forget it. Even if sometimes, out of guilt or whatever it is, we don't use it. But, you know, a name is a name. What Pessoa said about the myth, that's a name: the nothing that is everything. Europa, Europe, Europe.

The girl's father was a powerful man, a Forbes billionaire, but there was nothing he could do to bring back his daughter. For better or for worse, she was in the future now. Riding god over the waves, under the fool moon, a naked woman surfer, her face open. When she arrived in Crete she became a queen and gave birth to three sons: the European Parliament, the European Commission and the European Council. This is just a brief introduction to the real thing, I'm afraid. History will be out next Monday. Do not miss it. You have a say in how this plays out. Will the three Europeans save their mother, god's love — our name — from austerity, inequality, technocracy?



Photo rehearsals Marseilles – August 2013



Photo rehearsals Marseilles – August 2013



Photo rehearsals Marseilles – August 2013



Photo rehearsals Marseilles – August 2013

TRYANGLE: ORIGIN OF THE PROJECT

In June, July and September of 2012, Tryangle, the european cultural association founded by theThéâtre des Bernardines (Marseilles), the Tanzhaus of Düsseldorf and the Cultural Center of Montemor-o-Novo: O Espaço do Tempo, organized three workshops, inviting sixty artists from various countries: Italy, Poland, Sweden, Finland, Brazil, Iran, France, and Portugal ...

These three encounters, of about fifteen days each, enabled these artists from various disciplines to work together under favorable conditions and to work up a number of propositions: photography, theater, music, dance, film, and written word...

At the end of this work, Tryangle launched a call for artists' proposals.

We, Jacinto Lucas Pires, Alwynne Pritchard, Jörg Ritzenhoff and Philippe Vincent have imagined a project based on our workshops. This project was selected by Tryangle. After a three-week residency in Portugal, we will then present our performance in November 2013 in the framework of Marseille-Provence 2013 – European Capital of Culture.

TRIPTYCH: IDEA OF THE PROJECT

Inspired by the experiments we conducted during the Montemor workshop in September 2012, the idea consists of shooting two movies based on two distinct Tryangle projects, the first being the movie: «I saw a man» by Alwynne Pritchard and the second, that of Jacinto Lucas Pires: «Much more novo.» In other words, a film in the documentary/interview style, and a film noir type fiction. These two films are being created in close collaboration in order to allow structural-narrative synchronizations to exist and the internal rhythms to coincide at certain precise points. At the same time, a live performance will take place, which will feature actors / dancers performing independently while interacting with the two films.

These three elements (the two films and the live performance), unfold at the same time, like a triptych, with the music of Jörg Ritzenhoff acting as a common thread between the three. The three situations can often seem completely independent of each other, but at certain moments, they are perfectly synchronized, acting as the climax of the show, much like different pulsations which would occasionally start to beat at the same time. The stage presents three different points of view, which, at times elaborate the same situation and tell the same story.

*Alwynne Pritchard, Jacinto Lucas Pires,
Jörg Ritzenhoff, Philippe Vincent*

LINKS TO SEE WORKS FROM MONTEMOR'S WORKSHOP

CLICK THE LINK TO SEE THE VIDEO ON YOUR INTERNET BROWSER

Bull's Eye trailer:

<http://db.tt/AhbtIPUc>

A movie by Phillippe Vincent : "Boy meets girl" with Emmi Venna,

http://www.dailymotion.com/video/xtyg4o_boy-meets-girl-peter-liebt-petra_creation

A movie by Phillippe Vincent : "a man without future" with Miguel Borges,

http://www.dailymotion.com/video/xtwvok_a-man-without-future_creation

A movie by Jacinto Lucas Pires : "Much more novo" with Emmi Venna, Miguel Borges and Philippe Vincent,

<http://www.youtube.com/watch?v=yWKZfqvrVOM>

A movie by Alwynne Pritchard : "I saw a man"

<http://db.tt/ZPb8o1tJ>

ASSOCIATE ARTISTS

MIGUEL BORGES



Portuguese actor born in 1966.

Works as an actor in theatre, cinema, dance and television.

Underlines in his career collaborations with Stan, Ballet C de la B, João Garcia Miguel, Lúcia Sigalho, Luís Miguel Cintra, Jorge Silva

Melo / Artistas Unidos, João César Monteiro, Edgar Pêra, Frederico Serra e Tiago Guedes, Leonel Vieira, Florence Strauss, Meg Stuart, Paulo Ribeiro, Rui Horta, Tiago Rodrigues, and so many others.

Teaches in several theatres and arts schools.

JACINTO LUCAS PIRES



Jacinto Lucas Pires was born in Oporto in 1974. He lives in Lisbon. He's the author of three novels, *Do sol* (2004), *Perfeitos milagres* (2007) and *O verdadeiro ator* (2011).

He has won the Prémio Europa – David Mourão–Ferreira (Bari University, Italy/ Instituto Camões, Portugal) in 2008.

He has also written *Assobiar em público*, a short stories collection, *Azul–turquesa*, a novella, and *Livro*

usado, a travel book about Japan (all by Livros Cotovia).

He has written theatre plays (Writing, speaking, Extras, Sagrada família, Exactamente Antunes and Adalberto Silva Silva, among others) and film scripts (he has directed two short–films, *Cinemaamor* and *B.D.*). He is a member of the music band *Os Quais*.

ALWYNNE PRITCHARD



Alwynne Pritchard is an artist, performer and composer. She studied at the Royal Academy of Music in London and has a PhD from the University of Bristol. Her compositions and performances have been heard across Europe, America and Indonesia and she has worked with leading musicians and ensembles across the globe. Over the past decade, Alwynne has made increasing use of live electronics and music–theatre in her

work, also participating as a vocal and physical performer in her own pieces. Her music has been described by critics as 'playful, touching and mystical', (*Asane Tidende*) and 'energetic and provocative' (*The Wire*).

Alwynne has been involved in many musical constellations, founder of the Bergen/ London–based improvisation quintet *FAT BATTERY* (www.fatbattery.com); vocalist in the trio *Myrtle* along with computer programmer Thorolf Thuestad and flautist Rowland Sutherland; with Berlin–based hardware electronics instrument builder/ improviser Guido Henneböhl in the duo *Ding Dong* (www.dingdongism.de); with Austrian pianist Judith Unterperntinger as *unterPritperTingerchard*; and with Thorolf Thuestad and visual artist Claire Zakiewicz in *FIG*.

From 2008 and until October 2013, Alwynne was Artistic Director of the *Borealis* festival in Bergen, Norway and from 2001 until 2008, she taught composition at Trinity College of Music in London. Alwynne also worked for many years as a freelance writer and presenter for BBC Radio 3.

"Guardian Angels", Alwynne Pritchard's first exhibition of photographs was held at The Cello Factory gallery in London in August 2013.

Alwynne Pritchard's music is published by Verlag Neue Musik.

ASSOCIATE ARTISTS

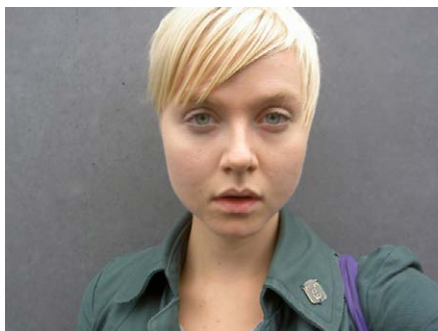
Jörg Ritzenhoff is one of the most talented composers for contemporary dance in North Rhein Westphalia. He used to work in collaboration with choreographers like Raffaele Giovanola (CocoonDance, Bonn), Barbara Fuchs (Cologne), Morgan Nardi und Naoko Tanaka (tanzhaus nrw, Düsseldorf), Gudrun Lange (fft düsseldorf), LaborGras (Berlin) or Helge Letonja (steptext dance project, Bremen) mark his work in dance. The Cologne Theater Company (Kölner Schauspielhaus) commissioned him for several projects among others, music for „The Tempest“ directed by Karin Beier. The composer of electric-

acoustic music lives in Cologne and has developed music and performance projects in association with the Bundeskunsthalle and the Theatre Company of Bonn, the cultural capital of Europe Weimar, the Westdeutschen Rundfunk and the Deutschlandfunk Berlin. His international coproductions have been invited to the renowned “Fabbrica Europa” in Florence and to the “Zürich Theaterspektakel” in Switzerland. Born in Düsseldorf, he studied classical composition with Prof. Ingo Schmidt at the College for Music in Wuppertal.

JÖRG RITZENHOFF



EMMI VENNA



Emmi Venna, born 1985, is a dancer/ choreographer from Helsinki, Finland. She graduated from the Theatre Academy of Finland in 2010 as Master of Arts and since that she has worked in dance and theatre productions both as an interpret and as a maker. Her recent works have been dealing with the choreographic dimensions of private and intimate spaces.

She has also studied in Kazuo Ohno Dance Studio in Yokohama, Japan

and attended several international workshops around Europe.

Latest works: This season I've been mostly (film), *Futura Supper Club* (dinner performance), *Give me back my son!* (choreography for theatre work), *The Greatest Lovesongs* (dance solo), *WCWBF* (dance performance), *King Kong Helsinki* (choreography for theatre work).

Philippe Vincent is 49 years old. He is a director, actor and film-maker. After studying acting at the Comedie de Saint-Etienne Acting School, he founded “Scènes-théâtre-cinéma” in 1986, a company subsidized by the Regional Department of Cultural Affairs: DRAC Rhône-Alpes, the Rhône-Alpes Regional Administration, and the city of Lyons. It's based in Lyon. The work of the company has

been featured in many French and foreign theaters including, le Festival d'Avignon, the Gennevilliers theater, in many National Drama Centers, and various institutions in Berlin.

Its last creation *An arab in my mirror* created in June 2011 in Cairo, and was featured at The Irondale Ensemble of NYC in February 2012.

PHILIPPE VINCENT



BULL'S EYE SCRAPBOOK



Photo rehearsals Marseilles – August 2013



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Photo rehearsals Marseilles – August 2013



Photo rehearsals Marseilles – August 2013

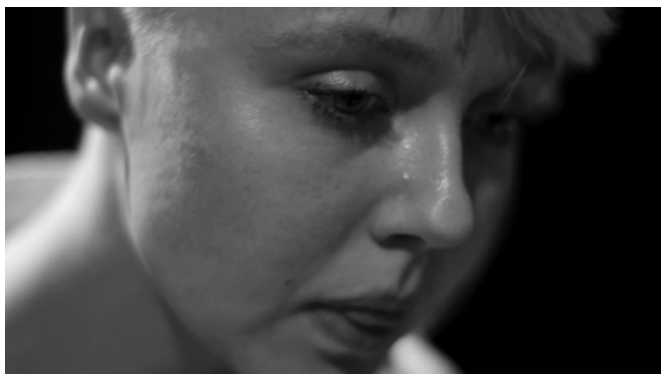


Photo rehearsals Marseilles – August 2013

THREE NARRATIVES, TWO SCREENS AND ONE STAGE, ALL TELLING THE SAME STORY

STORY N°1

A LIVE PERFORMANCE: ZEUS RAPES EUROPA



Europa / Isadora



Photo rehearsals Marseilles – august 2013



Europa's temptation



Zeus seduces Europa

Photo rehearsals Marseilles – august 2013

The myth of Europa – the rape of Europa by Zeus, disguised in the form of a bull – is not the subject of this project. But I do think it could be used to create perspective, to give it depth of field. What is interesting about this myth, for a European, is its interpretation. Because its impossible to say if we're the bull or the woman. If we are the bull, who is Europa? And if we are Europa, who is the bull? We are searching for an identity, like the characters in your story. A murder without a body or a killer. Who was the victim and who committed the crime? So: we use the story of the bull and Europa, more as a background, than as a real topic. As I see it, there is no scene in the piece with dialogue drawn from this story, but only occasionally using the story as a way of questioning or remembering. Using the mythical qualities of the tale. Using the story as a way of expanding the layers available to us in the structure. Like a palimpsest. With all the freedom we need.

Philippe Vincent



STORY N°2

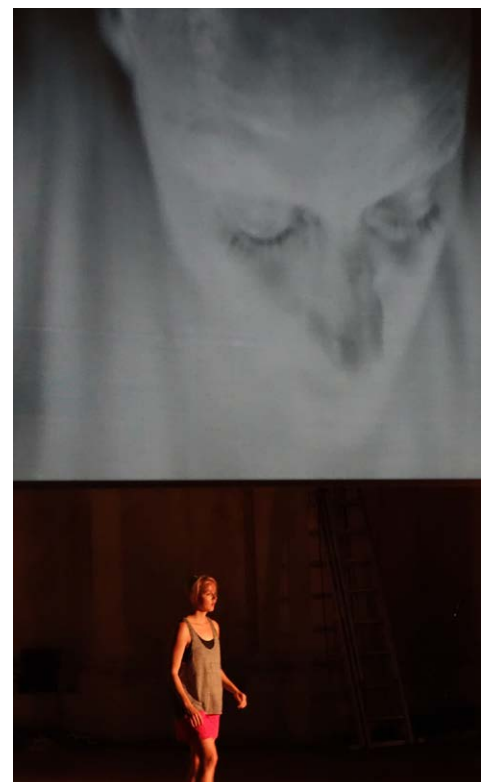
A DOCUMENTARY : I SAW SOMETHING



Images du film d'Alwynne Pritchard :
I saw something – août 2013 Marseille

Directed by Alwynne Pritchard, «I saw something» is a documentary style film, in which local residents are immersed in a series of events indirectly related to the subject of the show (a murder, a culprit, a victim, an enigma...). The participants are then interviewed individually and in detail about the series of events they witnessed, its ambiguities, its implications and their own response. «I saw something» serves as a film thread that runs through and interacts with the stage action, as well as the action of the second on-stage movie «A Murderer in Europe».

WHAT DID THE WITNESSES SEE?



STORY N°3

A FICTION MOVIE: A MURDERER IN EUROPE SCREENPLAY BY JACINTO LUCA PIRES



Still from Philippe Vincent's movie: *A man without future*



Still from Jacinto Lucas Pires's movie : *Much more novo*

A mysterious Scandinavian woman enters the police headquarters in Brussels and confesses murder. "He was a big-shot, she says, but I don't know his name. He called himself McMoney, which was just some sort of joke, of course. He was wearing a disguise all the time, because he was afraid of being caught by paparazzi, and while he promised me eternal love he would quote the founding fathers of Europe. He was a total weirdo."

The Belgian police passes the case to Interpol and a typical woman/man couple is assigned to the case. A British woman detective and her male Southern-European assistant. The man establishes a special relationship with the Scandinavian woman and the British detective starts acting coldly. Meanwhile, media attention is increasing around this murder with no bodies. Who was the victim, the German pro-austerity member of the European Parliament? Or maybe the Greek revolutionary who writes for a European think tank? Or was it the French vice-president of the Commission who is known as the Jokerman by his peers?

The idea of a film-noir theatre play set in the heart of the European Union institutions. To use the genre conventions (criminals, plots, a detective, a femme fatale, ambiguity, stylized language, etc) in order to speak about the moment we are now living in Europe. To mix mystery, illusion, comedy and politics in a loose but clear, structured way. To play with a little story while questioning history. It could be called something like : The Translation Murder.

A FICTION MOVIE ABOUT A MURDERER IN EUROPE EXTRACTS FROM JACINTO-LUCAS PIRES'S TEXT

ISADORA :

The building was small, dark and ugly like a dead frog and that scared me, I have to admit. I'm no innocent, chickenhearted girl, not exactly. But sometimes I get these signs that I do take seriously. I'm not saying I'm a clairvoyant or something, of course not, I don't have any superpowers and I think that paranormal stuff is perfect bullshit. But there is feeling. Right? It has always existed and it will always exist. Or, at least, it will exist until a bit after the disappearance of what we call science, I think. So. But what I meant to say was that as soon as I got to the address the man had given me I felt something strange. A bad feeling. Only this time, stupidly, I didn't obey my instincts and went in. There was no doorman, no need to explain anything to anyone, so I just walked to the elevator. I was a little nervous. My abdominals ached. I had done this other... once or twice, but one gets nervous every time, right? We had talked only through the internet. A romantic dates platform called ONLY LOVE. He used the alias Homme and I, Femme. But I had chosen first. When he opened the door of the apartment 591 I don't know what I thought. The man looked like a celebrity of sorts. The fear I felt, this normal fear of getting into some unknown place, became a good fear all of a sudden. The Homme was wearing a robe, and he was not fat nor thin. I told him, "Soft water on hard stone, it beats so it will break through". He didn't say a thing for a while, he just stared at me with these round little eyes, these very... the impression they gave was that they were too... very naked eyes. Naked, yes, like the eyes of people who wear glasses when they take off their glasses. That was the password we had agreed upon, "Soft water on hard stone", had I got the apartment number wrong? But, after this pause, the man stepped to the side offering me passage and indicated the apartment's living-room with his big, square hand. "Please", he said, and that was precisely the agreed counter-password. With the maximum of good will, I entered a very austere living-room that stank like roses. The man told me to sit on one of the two wooden chairs in front of a big turned-off screen,

he sat on the other one. Only then I realized he was wearing a mask. The man, him. It was a very perfect mask or... no, perfect is not the word... very realistic, but it seemed Homme had given himself the trouble of wearing it in a not too-realistic way. He hadn't tried to disguise the end of the rubber or whatever material it was made of by the ears and the eyes. And it's not hard to do that, you know? With hair or make-up, for example, one can make it perfect. Yes. The mask gave him a strangely recognizable look, something between a glassless Elton John and a puffed John Travolta. Then he said, "My love" (in German), and that's when everything started. "Why are you wearing a mask?" I asked. "I'm afraid of paparazzi", he answered. I smiled, he smiled too. We knew perfectly well what we were there for. "My name is Homme McMoney", he said. I repeated, "McMoney?". He made yes with his head, very formal. "You are insane", I told him. And he, "And you?" I looked into his gray eyes behind the mask. "Me, I'm Femme Fatale."



THEATER PLAYS DIRECTED BY PHILIPPE VINCENT

OÙ ET QUAND NOUS SOMMES MORTS de Riad Gahmi (2013)
Théâtre de l'Elysée – Lyon

UN ARABE DANS MON MIROIR
de Riad Gahmi et Philippe Vincent (2011)
Rawabet theater, Le Caire / Irondale Ensemble Brooklyn, NYC / Théâtre de Vénissieux / Théâtre des Bernardines / Théâtre Saint-Gervais – Genève.

WOYZECK de Georg Büchner (2009)
Théâtre de la Croix-Rousse.

LE CABINET DU DOCTEUR NARCOTIQUE
de Philippe Vincent (2009)
Théâtre de la Croix-Rousse.

NICO MEDEA ICON d'après Nico et Heiner Müller (2008)
Forum Freies Theater Düsseldorf (RFA) / Casa musicale de Pigna (Corse) / La Chartreuse Villeneuve lèz Avignon / NTH8 – Lyon / CDN Sartrouville / Les Bernardines – Marseille / CDN Besançon/Théâtre Saint-Gervais – Genève.

TOUT EST AU POSSIBLE DANS LE MEILLEUR DES MONDES MIEUX
de Philippe Vincent (2007). *Théâtre de la Croix-Rousse – Lyon / Comédie de Saint-Etienne / Théâtre Paris-Villette.*

LE SYSTÈME RUDIMENTAIRE d'après August Stramm (2006)
Düsseldorf (RFA) / Halle (RFA) / Munich (RFA) / Berlin (RFA) / Lyon / Sartrouville / Marseille / Saint-Etienne / Vénissieux / Lyon / Pigna (Corse) / Bourges / New York / Annaba (Algérie).

PATRIOTISME de Thomas Martin d'après Mishima (2005)
Théâtre du Point du Jour – Lyon.

ORESTIE 1, 2 ET 3 (L'enfant des rêves, Entretiens et Victoire sur un paysage) de Thomas Martin (2004/2006) / *Les Bernardines – Marseille / Théâtre de Vénissieux / NTH8 – Lyon / Casa musicale de Pigna (Corse).*

HOMME POUR HOMME de Bertolt Brecht (2003)
Théâtre de la Croix-Rousse – Lyon.

HEIMASTUCK de Thomas Martin (2002)
Les Subsistances – Lyon / Comédie de Saint-Etienne.

ANATOMIE TITUS, FALL OF ROME
de Heiner Müller (2001/2002) / *Festival d'Avignon in / Théâtre de Gennevilliers / Comédie de Saint-Etienne / Théâtre de la Croix-Rousse – Lyon / Comédie de Caen.*

FATZER d'après Bertolt Brecht (2000/2001)
Les Bernardines – Marseille / Centre Culturel Charlie Chaplin, Vaulx-en-Velin / Théâtre de la Croix-Rousse – Lyon / Les Subsistances – Lyon.

WAITING FOR RICHARD d'après Shakespeare (2000)
Théâtre de Gennevilliers / Comédie de Saint-Etienne / Théâtre de la Croix-Rousse – Lyon.

JE CHIE SUR L'ORDRE DU MONDE 3
Duo performance avec Louis Sclavis and Philippe Vincent (1999/2001) / *Théâtre de Gennevilliers / Salle Jeanne d'Arc, Saint-Etienne / Les Subsistances – Lyon / Théâtre de Vénissieux.*

MAUSER de Heiner Müller (1993 / 1999)
Théâtre de Vénissieux / Le Marienbad, Saint-Etienne

LA MISSION de Heiner Müller (1998 /1999)
Théâtre de Vénissieux / La Friche – Saint-Etienne / Théâtre de la Croix-Rousse – Lyon / Espace Malraux – Chambéry.

QUARTETT de Heiner Müller (1999)
Théâtre de Vénissieux.

GERMANIA 3 de Heiner Müller (1996 /1999)
Théâtre de Vénissieux / Festival des 7 Collines Saint-Etienne.

LES BONNES de Jean Genet (1997)
Théâtre de Vénissieux / Comédie de Saint-Etienne / Théâtre de la Croix-Rousse – Lyon.

et :

L'AFFAIRE DE LA RUE DE LOURCINE de Eugène Labiche (1995) / **PAYSAGE SOUS SURVEILLANCE** de Heiner Müller (1995) / **HAMLET–MACHINE–HAMLET** d'après Shakespeare et Heiner Müller (1994) / **EXCITATION SUR Mlle JULIE DE STRINDBERG** (1992) / **JE CHIE SUR L'ORDRE DU MONDE 1 ET 2** d'après Heiner Müller / **TIMON D'ATHENES** de Shakespeare (1991) / **LES SEPT CONTRE THEBES** de Michel Deum d'après Eschyle (1991) / **OEDIPE A COLONE** de Sophocle (1989) / **LE LEGS** de Marivaux (1989) / **RIVAGE A L'ABANDON / MATERIAU MEDEE / PAYSAGE AVEC ARGONAUTES** (1988) de Heiner Müller / **LA GRANDE IMPRECATION DEVANT LES MURS DE LA VILLE** de Tankred Dorst (1988) / **QUARTETT** de Heiner Müller (1987) / **SOUS LE LAC DE SKADAR** de Dragan Selimovic (1986) / **THEATRE D'EVENEMENTS EXTRAORDINAIRES** de Dragan Selimovic (1985)...

MOVIES BY PHILIPPE VINCENT

ERREUR 1067 (digital 35mm / couleur / 120 minutes / 2011).
Production : Scènes, Virus productions.

TANIKO (digital / couleur / 26 minutes / 2007).
Production : Scènes, Sale temps Productions, Virus productions.

FATZER
d'après Bertolt Brecht (35 mm / N&B / 100 minutes / 2003).
Production Scènes, Virus productions, Théâtre des Bernardines, Centre Culturel Charlie Chaplin, les Subsistances, Théâtre de la Croix-Rousse, Scènes, La Ville de Berlin, le Centre Culturel Français de Berlin, le Goethe Institut.

APRES TOUT C'EST DES CHOSES QUI ARRIVENT...
(Video DV / couleur/ 76 minutes / 2000). Directed de Pierre Grange, Philippe Vincent. *Production Théâtre de Vénissieux, Un été au cinéma, Cinéville, Scènes, Virus productions.*

MAUSER
(16 mm / N&B / 40 minutes / 1999) d'après Heiner Müller.
Production Théâtre de Vénissieux, Scènes, Virus productions. Edition DVD in Germany (Theater der Zeit, Literaturforum im Brecht-Haus).

BANDE ANNONCE CHANTIER MÜLLER
(35 mm / couleur / 2 minutes 30 / 1999). *Annonce de la manifestation théâtrale "le Chantier Müller" au Théâtre de Vénissieux. Production Théâtre de Vénissieux, Scènes, Virus Productions.*

ELECTRE
(16 mm / couleur / 16 minutes / 1998).
Réalisation d'un film postsynchronisé en direct par une quinzaine d'adolescents de la ville de Vaulx-en-Velin.
Production Centre Culturel de Vaulx-en-Velin Lézard Dramatique, Théâtre Paris-Villette, Scènes, Virus Productions.

LA TRAGEDIE DE IO
(16 mm / N&B et couleur / 18 minutes / 1993).
Production Scènes, Égrégore.



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Compagnie en convention
avec la Région Rhône-Alpes
et subventionnée
par le Ministère de la Culture
(Drac Rhône-Alpes)
et la Ville de Lyon.