

PROCESS



CINEMATOGRAPHIC  
LIVE PERFORMANCE

# MARRIAGE

K. OPUS 1



SCÈNES-THÉÂTRE-CINÉMA



THÉÂTRE LES ATELIERS



SPEDIDAM  
les droits des artistes-interprètes

MATHIEU BESNIER | GARANCE CLAVEL | ANNE FERRET | BOB LIPMAN | PIERRE GRANGE | CATHY RAY | HUBERT ARNAUD | JEAN-PHILIPPE MURGUE | RICHARD THIBAUT | PHILIPPE VINCENT  
UNE PRODUCTION | SCÈNES | THÉÂTRE | CINÉMA © 2014 - 2016 | THÉÂTRE LES ATELIERS - LYON | SPÉDIDAM | RAMDAM - UN CENTRE D'ART

# K. PROCESS

K. process is an immersive cinematographic performance series. The spectators are divided into two groups and therefore experience the same reality from two different perspectives. The theatre is at once a film studio, a dream machine, and a projection room. Reality and fantasy are mixed reflecting Kafka's unique vision which instills in his works such a singular atmosphere.

Inspired by Felix Guattari's book 65 Rêves de Franz Kafka (Franz Kafka's 65 Dreams), "Marriage" takes place in K's room and focuses on his dreams: possibly the agitated night prior to Grégoire Samsa's awakening to find he has been metamorphosed into a monstrous insect. Or the night before Joseph K awakes to find investigators standing in his bedroom announcing his indictment. It is a dual, changing world. Kafka Dreams marks the beginning of a process on Welles and Kafka that compagnie Scènes will develop over the next few years with several scenography objects in collaboration with the Théâtre Nouvelle Génération in Lyon and the Norwegian company Neither Nor.

*The emphasis on dreams, which Kafka wrote down as of 1916, clearly evidences the homogeneity he wished to implement in the writing of his texts and stories that had emerged from the nightly depths of his subconscious. they opened his notebooks thus inaugurating a new literary concept by which inspiration should be drawn from the realm of subjectivity, its idiomatic images and mental representations. if, from 1911 to 1913, those found in his Diary evidence such a longing for spatial expansion that the barriers of the subject could very well be blown to pieces, those contained in the notebooks are focused on abyssal drops into catacombs and haunted by death and suffering.*

## BRIEF HISTORY OF K. PROCESS

Inspired by Franz Kafka, and the films of Orson Welles, the K. process was born in 2014 with the complicity of Joris Mathieu.

The initial idea was simple:

- Make a live film, the shooting of which would be the spectacle performed "normally" in front of an audience, in a theater.
- And at the same time project this film, "shot and edited" live, in a second room near the theater.

The audience alternately goes from «film set» to projection room (or the reverse).

In 2014, we realized a performance in the two theaters of the Théâtre des Ateliers (One for filming, the other for projection), under the title «Premier Rêve Kafka».

The performance was undertaken again at Lux de Valence (theater and cinema), then at the theater of the Charlie Chaplin Cultural Center with the live screening taking place next door in the Planetarium.

This performance sparked the desire for a second Opus, the writing of which has already begun while in residence in Portugal in 2015 and in Italy in 2016.

It will be: «K. Opus 2 Underground », which will be created in 2019 at the Théâtre Nouvelle Génération, in co-production with the Norwegian company Neither Nor based in Bergen.

Several partners are already associated with this second Opus.

The TNG in Lyon, directed by Joris Mathieu.

GIFT festival 2019 in Tbilisi, Georgia, directed by Sophie Tortlazde.

Others are under negotiation.

The Teatro Nacional de Lisboa in Portugal, directed by Tiago Rodrigues

The Black Box in Oslo, directed by Anne-Cécile Sibue-Birkeland

La Gare Franche with the Théâtre Joliette in Marseille.

We are in contact with other French and European partners for the production and distribution of this cinematic performance.

The project of the second Opus now has a European dimension. A request for Europe Creative funding will be applied for in november 2018.

# MARRIAGE - K .OPUS 1

## A PERFORMANCE BY PHILIPPE VINCENT

Screenplay: PHILIPPE VINCENT AND PIERRE GRANGE  
with the collaboration of DAVID MAMBOUCH

With: MATHIEU BESNIER  
GARANCE CLAVEL  
ANNE FERRET  
BOB LIPMAN  
PHILIPPE VINCENT  
ET ESTELLE CLÉMENT BÉALEM

DoP: PIERRE GRANGE  
Music: BOB LIPMAN

Best boy: HUBERT ARNAUD  
Costumes: CATHY RAY  
Live editor: VICTOR JEAN  
Sound engineer: RODOLPHE MOREIRA  
Set design: JEAN-PHILIPPE MURGUE, BENJAMIN LEBRETON ET CÉSAR SANGLARD  
Collaboration set design: BENJAMIN LEBRETON  
DoP assistant: THIBAUT RICHARD  
director assistant: DAVID MAMBOUCH  
web Broadcaster: BERTRAND SAUGIER

Coproduction:  
SCÈNES THÉÂTRE CINÉMA (Lyon - France)  
THÉÂTRE LES ATELIERS - (Lyon - France)  
LA SPEDIDAM  
RAMDAM - UN CENTRE D'ART (Sainte-Foy-lès-Lyon - France)

With the participation of twelve students from the "Ciné Fabrique" school in Lyon.

*This performance, with the title "First Kafka Dream", was created at the Théâtre les Ateliers in October 2014 and presented at the LUX in Valence on november 2015 and at the Charlie Chaplin Cultural Center in Vaulx-en-Velin on january 2016.*



THÉÂTRE LES ATELIERS



SCÈNES-THÉÂTRE-CINÉMA

Company funded by the Minister of Culture (DRAC)  
and the Auvergne-Rhône-Alpes region,  
and the city of Lyon.  
IETM member.

Production / distribution: Julie Duchènes,  
+ 33 (0)6 76 05 30 40  
[julieduchenes@scenestheatrecinema.com](mailto:julieduchenes@scenestheatrecinema.com)

Production administrator: Lila Boudiaf  
[lila.boudiaf@scenestheatrecinema.com](mailto:lila.boudiaf@scenestheatrecinema.com)

URBI

ORBI

## MARRIAGE - K .OPUS 1

# 10th, 11th and 12th OF NOVEMBER 2017

### LIVE PERFORMANCE AT RAMDAM - UN CENTRE D'ART

The audience is separated into two groups and alternately sees the filming in the first room and the film in the second room.

During the break, the spectators change rooms.

And we replay the performance a second time.

#### Public evenings:

November 10th à 8:00 pm

November 11th à 8:00 pm

November 12th à 5:30 pm

RAMDAM, un centre d'art  
16 chemin des Santons  
69110 Sainte Foy-Lès-Lyon (France)

Running time of the performance: 1:30  
2 times 40 minutes with 20 minutes break.

### BROADCAST OF THE MOVIE MARRIAGE - K.OPUS 1

*The "live movie" will be filmed and broadcasted live from Ramdam, at various locations, cinemas and theaters around the world on November 10, 11 and 12, 2017. The exhaustive list of live screenings will be announced later.*

*Live on the internet from Ramdam*

*(Format: 16/9ème - 1080p et/ou 720p - 2,5 Mb/s)*

#### POSSIBLE PROJECTION DATES AND SCHEDULES:

**NOVEMBER 10th À 8:00 PM ET 9:15 PM (Paris time)**

**NOVEMBER 11th À 8:00 PM ET 9:15 PM (Paris time)**

**NOVEMBER 10th À 5:45 PM ET 7:00 PM (Paris time)**

MARRIAGE, LIVE SCREENINGS :

#### 10 novembre 2017

Buffalo University NY (USA)

UQAM Montreal QC, (CANADA)

The Online Performance Art Festival

#### 10 novembre 2017

The Online Performance Art Festival

#### 12 novembre 2017

Silk Factory Studio in Tbilissi, GIFT Festival 2017, Tbilissi, Georgie

Arthouse of Niagara, Tampere (Finland)

The Volcano Company Fest in Swansea, Wales (UK)

The Online Performance Art Festival

*Also, Facebook and YouTube on the 12th of november.*



# MARRIAGE - K .OPUS 1 - SYNOPSIS

*Summary of the script, written by Philippe Vincent, Pierre Grange with the complicity of David Mambouch in May 2017 after "First dream Kafka"*

While his future mother-in-law Felice and his future wife Milena are busy preparing the wedding feast, Joseph is asleep in his room upstairs.

Georg, father of Milena and husband of Felice, prepares to leave for work: he is a musician in the subway.

Joseph is dreaming that an umbilical cord is pulling him from his bed and towards the ceiling.

The telephone starts ringing. After a moment of doubt throughout the household, it is clear the sound is coming from the one in Joseph's room.

Milena grows impatient, then decides to go upstairs to pick it up.

Joseph, still hanging from the ceiling by his cord, could not do it.

Milena hands him the receiver and listens to the conversation:

Joseph's father, whose existence he was unaware of until this morning, tells him that he will be present at his wedding. Joseph is surprised, yet pleased by this news.

A bearded man, whom Joseph often sees in his nightmares, breaks through the ceiling of the room and hands Joseph a knife. Joseph can finally cut the cord.

But what follows is a dizzying fall and Joseph drops to the ground, lifeless.

Milena and Felice take turns trying to revive him, Milena providing him with a cardiac massage, Felice tearing his heart out, then straddling him as if to rape him.

Joseph finally wakes up and strangles his future mother-in-law.

Georg wants nothing to do with any of it. He goes to work.

Through a quick flashback showing various fleeting moments, we understand that Joseph has only arrived at this house a few weeks ago.

He is looking for work, and can not afford his rent beyond the first payment. Milena, who caught him one night in the kitchen stealing food, helps him pay his weekly rent by drawing from the money previously put into his mother's piggy bank. Milena seems less intrigued by this new tenant than quietly enamored with him.

Of course, Felice finds out what's going on, thinks Joseph himself is the thief, and issues an ultimatum:

If Joseph marries Milena (whose nine marriages have all been aborted) he will not have to pay the rent.

But does Joseph really want to marry Milena?

The question does not arise.

On the morning of this planned wedding day, after having strangled his future mother-in-law, Joseph flees through the streets. The telephone starts ringing again and Joseph looks

everywhere for which phone could well be calling on him to answer.

Meanwhile, Milena applies make-up to her mother as one does for the dead.

When Joseph finally picks up a phone, it's again his father who speaks to him.

His father promises to give him a large sum of money when they meet at the wedding.

Assured of being rich, Joseph no longer has to marry Milena. But if he doesn't get married, there will be no wedding. Thus his father would not be able to attend. The snake bites its own tail.

Felice, now made up and ready to go, helps her daughter to put on her white dress.

Everyone uses the same subway corridor.

Milena and Felice are there to rejoin Georg who earns his living there playing the harmonium. The man from Joseph's nightmares is there too. He is trying to find a certain Odradek. As for Joseph, he roams the same corridor while making his escape, and eventually comes across Felice and Milena who urge him to hurry up, for the marriage can not wait.

Joseph is surprised that his future mother-in-law is alive, but the two women are unaware of his astonishment. Thus, Joseph tells himself that after all it doesn't matter.

Milena and Felice eventually find Georg at the station where he works.

Joseph, again looking to escape, meets the bearded man of his nightmares. The man tells him he is his father but Joseph can not bring himself to believe it. He only asks him to indicate the exit from this underground labyrinth.

The bearded man shows him the only possible way out: the marriage. Then the man turns around and disappears around the corner of a subway corridor.

Night has fallen.

A wedding table has been set in the open air, at the outskirts of the city of a thousand lit windows. Felice drinks glass after glass in honor of this ninth wedding of her daughter.

Georg, the father, gobbles down the whole chicken and asks for more.

Milena and Joseph, planted upright like a plastic married couple on top of a cake, watch the sorry spectacle.

Since he wants to make a speech and nobody is listening, and furthermore his father has not come as promised, Joseph again takes flight.

Milena and Felice, one as sad as the other at this abandonment, lay side by side on Joseph's bed in the room upstairs. Hovering over them is Joseph's shadow.

# DREAM FRANZ KAFKA

After all, how do Kafka's fictions, still to this day, incite us to reflect upon our society, our individuality and challenge who we are? Which feeling carved deep within us did he portray? Is it the after-taste of guilt that occasionally overwhelms us? The bouts of paranoia which sometimes grip us and lead us to believe the outside world and others are our enemies? As though the whole world was after us and we were but a puppet in a giant conspiracy.

Apart from the stories and narratives Kafka had planned to burn — that Max Brod chose to preserve for posterity—, he depicted a world in which the strange, the unknown, the supernatural, God or whatever, was not above us, exterior to us, but simply inside us. Anxiety was us; it was a world we built. We, now the gods of ourselves, were left to our own devices.

And after us, what happens? Nothing. The void. Nothingness lurks in the shadows: nothing after, nothing before, just us, here, for a time. We are the creators of ourselves. After having killed God, and therefore the devil, we will have to find out where evil comes from. Both the scientists and the object of the study, we will have to delve deep inside ourselves to try and understand who we are. We are our very own guinea pigs. We shall, therefore, place sensors in the depths of our bodies in order to identify where evil and good originate, which cancer consumes us. So that we may study the data provided by our brain and our body, interpret the findings and thus deduct what our true nature actually is. No longer guided by a superior being, the devil, paradise, evil, good, God would no longer exist but would be holistically part of society.



*"If we wish to honour what we believe is the profound inspiration of Kafkaism, we must endeavour to identify the molecular elements of his oeuvre and broach them with every possible expressive matter available. What interested Kafka, and should interest us cinematographically, was not the characters and the intrigue but the scheme of intensities in the gestures, reflections, and looks exchanged — for instance a face glimpsed through a window, attitudes, sensations, gravity changes, shifts in the coordinates of time and space, some sort of dilatation or retraction impacting all semiotic perceptions... Kafka has long been labelled a 19th century litterateur; but in fact his perspective on the processes of the social subconscious may well put him in the 21st century, on the level of what could be 21st century cinema."*

*Félix Guattari, project for a Kafka film  
Franz Kafka's Sixty-five Dreams*



*Extraits du storyboard Underground par Pierre Grange*

# MARRIAGE CHALLENGE

Marriage is a cinematographic performance.

The main objective is to create, live, space and time by using the techniques, the vocabulary and the grammar of the cinema.

In a film scenario, one might easily write:

- *Joseph is sitting in a speeding Underground carriage.*
- *Joseph looks at his watch.*
- *The train stops, the carriage doors open, Joseph exits.*
- *Joseph is walking along an Underground corridor*
- *Joseph is sleeping on a bench at an Underground station.*

When filming, each of the above sentences is read as a sequence. Each sequence is shot separately in different Underground settings: a corridor, a station.

When editing, the sequences are strung together thus producing an ellipse in time.

In order to produce this live, for that is the challenge of the project, five shots must take place in about 30 seconds. One way of doing this is to use a double for Joseph, another actor of identical build and dress would play the same character, the two could be interchanged, one replacing the other etc. Shot 1 played by Joseph-1/ Shot 2 played by Joseph-2 / Shot 3 played by Joseph -1 / Shot 4 played by Joseph-2 and so on.

It must seem like there is only one actor. Which is why one of them will only be framed from behind, or only a small part of his body: hands, foot, legs, and so on. Therefore, when the film is projected we will have the illusion that there is a single actor moving from one setting to another:

thus reconstituting the ellipse in time.

On stage, during the live filming, the two actors form a complicit pair. They play two different parts but their rhythm is synched. We witness a precision choreography embracing the entire technical and artistic team (actors, musicians, operators, stagehands, editors and mixers), in keeping with the cinematographic grammar.

Several settings are described in the scenario: an aerial view of a city, an Underground carriage, various Underground stations and the top of an Underground carriage speeding along — the feeling of being inside a maze and of speed. In order to create this illusion and to produce this cinematographically, we shall use several techniques:

A scale model, a set with false perspectives, projections at the rear of the actors, a foreground shot reframing the situation... To produce movements a number of devices: a travelator (like a treadmill) to simulate the corridors and flights of stairs. A dolly on rails for tracking shots either for the actors or the camera, a boom or crane...

A team of twenty (technicians, musicians, actors) is required to produce Underground. The choreographic staging of all these elements requires precision coordination for the timing of the movement of sets, actors and cameras, and meticulous editing for us to follow the narrative carried from one scene to another, from one sequence to another, from one set to another.



## DREAM AND SENSATION

Dreams, a story told in images: Freud and Kafka

Before being “structured as a language”, according to Jacques Lacan’s definition, the dream, similarly to the subconscious, is a thought represented in images. considered to be prophesies, visions of the future, windows opening onto the invisible, the intuition of the intangible, dreams were highly regarded in the ancient testament. they were the expression of god’s thoughts and as such sacred. in homer’s oeuvre, dreams are sent to men by the gods who slip into their nocturnal imaginings the tasks they are to accomplish, the assignments they are to undertake. the gods thus told them what to do in difficult situations requiring audacity and initiative. Dreams were the seat of the complicity between divinities and mankind, a notion that was an integral part of the everyday life humans unknowingly shared with the gods. homer’s characters and generally all those of ancient greece responded to their dreams by taking action.



# THE ACTOR AND ITS DOUBLE



Photos from: "FIRST KAFKA DREAM"  
fulfilled at Théâtre Les Ateliers in 2014

*Shooting example with use of a double actor for the hand of Milena. The two actors, Milena and Joseph play in completely separate areas. After live editing, we have the illusion that the two actors are playing together: Milena caresses Joseph's face.*



# MARRIAGE NOTES AND HISTORIC

*For over 25 years now I have endeavoured to bring theatre and cinema together. We have, with the company (Scènes-théâtre-cinéma), created numerous performances and produced many films using both media. When I say 'cinema', I do not mean video nor refer necessarily any technical aspects —nowadays with digital technology they are not that different— but in terms of grammar.*

## **A QUEST FOR DRAMATISATION**

*One could say my profession is the theatre, it is where I come from, that is how I make a living, but cinema has always been a craving of mine, an objective. I have sought, throughout the numerous productions I have directed, to stage various aspects of cinema, filming and projecting.*

*Philippe Vincent*

## **FILMING**

Cinema is a myth. The relationship between the actor and the camera resembles that of mankind with god. Someone is watching but can't be seen. Like in Greek tragedy, such a relationship requires a chorus, in this case it is the film crew that supports or criticises a character, and tells the story of the hero with its own point of view: the crew is the chorus.

It is a beautiful, exciting proposition. The osmosis between the actor and the cinematic machine is embodied by the technicians (operators, stagehands, etc.) who, moving together, driven by the same energy, in an unholy alliance, perform a sort of choreography. Time is caught, suspended, the silence and concentration, the fictitious solitude of the actor facing an invisible machine, are captivating. It is that exact place that suspended moment that I wished to stage in a theatre.

The manufacture of a film, staged like one would workers on a construction site, bakers making bread.

## **PROJECTION**

The projection of a movie or a video has a sort of sacred aura, the light attracts us. We watch a lost world unfold, truth, as often said, 24 times per second. It is probably how it is the most commonly used. Once filming and editing are completed, we simply witness the story being shown, from one setting to another, one period to another, with the feeling that the reel and time are untouchable, as if immaculate.



*Project of outdoor cinema for "FIRST-KAFKA DREAM"*

# LIVE CINEMA

For some time now modern technology (digital) has enabled us to use real time cinematic production and diffusion processes (filming, editing, projecting).

The earliest live productions of fiction date back to the 50s, namely in France, with the production of live theatre. The actress Andrée Tainsy, who died in 2004, once told me about her experience as an actor working on such live post-war fictions. The situation and the sensations she described during rehearsals and when on the air inspired me when I designed the concept of this project. (See appendix 1)

This technique has recently been used by Francis Ford Coppola who dreamt about performing cinema live for years. (See appendix 2)

## APPENDIX 1: TELEVISED THEATRE



*In the 1950s [in France], new programmes called "dramatiques" were part of an ambitious artistic project to open access to culture to the broader public. In his introduction for his book L'Art de la télévision Gilles Delavaud warns the reader: he doesn't intend to promote the idea that television is an art, but to discuss the various discussions that took place in the early days. Television in the 50s was still seeking legitimacy. Gilles Delavaud narrates this quest in four dense chapters: The early*

*days of televised theatre; Finding a voice; Writing for television; Directing for television. The author gives us here a sensitive and in depth analysis of early investigations into televisual creations. Following a thematic and chronological approach, he tells of the many questions that rose from adapting theatre and literature to television as well as the making of fiction specifically for the new media. The wealth of anecdotes told by those who witnessed the early years of the television adventure bring the atmosphere of that time to life, they describe not only the aesthetic and cultural concerns of the time, but also, for instance, the dire conditions during shooting. From experimentation to success, Gilles Delavaud informs us about their aesthetic concerns and attempts at creating a new language, an "8th art".*

Gilles Delavaud, in *L'art de la télévision, Histoire et esthétique de la dramatique télévisée (1950-1965)*, published by Editions De Boek Université (2005).

We produced Mauser, after Heiner Muller, and Fatzer, after Bertolt Brecht, respectively shot during a cinematic performance, in public, in 1999 and 2001. At the time we were using Super 16 professional cameras that did not allow for immediate live projecting. Following several other cinematographic performances (see résumé) in 2014 and 2015 we produced Premier Rêve Kafka (First Kafka Dream). Indeed the outcome of this first effort, the film, needed improvement, we were able nevertheless to make, live, a 40 minute fiction which at once a theatrical performance and a movie projected simultaneously at the cinema. That work required 4 actors and 9 technicians manipulating 7 HD cameras connected to a live editing unit, plus 4 video surveillance type cameras installed in about ten sets (bedroom, kitchen, Underground corridor, country at night, flight of stairs, vivarium etc.). Underground is both a sequel and the culmination of these past projects.

## APPENDIX 2: "DISTANT VISION" BY FRANCIS FORD COPPOLA

*En juillet 2016, Francis Ford Coppola*

*In July 2016, Francis Ford Coppola came as close as possible to his idea of making live cinema, Distant Vision, by completing a two month workshop at UCLA (University of Californian, Los Angeles). Sixty drama, cinema and television students made up a production team, using over 40 cameras live, to film and screen simultaneously, the film Proof of Concept.*

*Coppola's concept of live cinema uses the input from several cameras and other sources from which the director can pick and choose real time. He believes in a new type of movie produced live and watched by spectators real time.*

*His process is of a more cinematographic nature than the live broadcast of theatre comedies or dramas. This "Live Cinema" may be shown simultaneously using all types of distribution platforms (including streaming to movie theatres or private workstations). It allows for on the spur of the moment changes and the addition of living factors. It also gives actors and directors a more creative handle. It captures immediately the energy contained in an event experienced live.*



[www.indiewire.com/2016/07/francis-ford-coppola-completes-distant-vision-live-cinema-workshop-at-ucla-1201709229](http://www.indiewire.com/2016/07/francis-ford-coppola-completes-distant-vision-live-cinema-workshop-at-ucla-1201709229)



# THEATER



# MOVIE



# JOSEPH'S AWAKENING IN FIRST KAFKA DREAM



Photos from: "FIRST KAFKA DREAM"  
fulfilled at Théâtre Les Ateliers in 2014





1

Joseph is sleeping in his bed.



2

Joseph wakes up, hanging from an umbilical cord sticking out of his belly.



3

Joseph sees the cord coiled in the ceiling lamp pulley.



4

The phone is ringing. Joseph can not pick up the phone.



5

Milena, at the bottom of the stairs, hears the phone ringing.



6

Milena opens the bedroom door. The phone is still ringing.



7

Milena appears in the doorway and picks up the phone.



8

A man on the phone.



9

Joseph speaks with the man on the phone.



10

Blows to the bedroom ceiling will crack.



11

Joseph shouts, ceiling pieces fall on him.



12

A hand with a knife comes out of the ceiling.



13

The hand with the knife approaches Joseph.



14

Joseph takes the knife. and cuts the umbilical cord.



15

Joseph falls.



16

Women hear a sound of falling and look up.



17

A man looks through the ceiling hole.



18

Joseph unconscious is lying on the floor.

Photos from: "FIRST KAFKA DREAM" fulfilled in 2016

# VIDEO LINKS

## FIRST KAFKA DREAM / JOSEPH'S AWAKENING

Extract N°1 (B&W / 35 mm digital / 2016 / 9 minutes)

Part of the live movie, recorded on January 16th at Centre Culturel Charlie Chaplin de Vaulx-en-Velin - France

*Links:*

Streaming on DailyMotion:

<http://dai.ly/k1TQI2ziQGRnEyK7Djc>

Download from DropBox:

[https://dl.dropboxusercontent.com/u/30800573/1er\\_REVE\\_KAFKA\\_MASTER\\_EXTRAIT\\_01.mp4](https://dl.dropboxusercontent.com/u/30800573/1er_REVE_KAFKA_MASTER_EXTRAIT_01.mp4)



## FIRST KAFKA DREAM / TRAILER

Splitscreen (B&W and color / 35 mm digital / 2014 / 15 minutes)

Splitscreen of the show 1st Kafka Dream, recorded on October 18th 2014 at Théâtre les Ateliers (TNG) - Lyon France

Extracts of the performance, showing simultaneously theater and cinema.

*Links:*

Streaming on DailyMotion:

<http://dai.ly/x2gt76f>

Download from DropBox:

[https://dl.dropboxusercontent.com/u/30800573/Reve\\_kafka\\_trailler.mp4](https://dl.dropboxusercontent.com/u/30800573/Reve_kafka_trailler.mp4)



## K FOR KAFKA

A movie by Philippe Vincent, Pierre Grange, and Benjamin Lebreton.

**AWARDS:**

-Creation International film Festival, Ottawa / Canada: best short and best director (winter 2016)

-Mediterranean Film Festival, Syracuse / Italie: Selected June 2017

(B&W / 35 mm digital / 30 min)

Notebook for a cinematographic performance, after the two Orson Welles movies:

F for Fake (1973) and The Trial (1962)

*Links:*

Streaming on VIMEO:

<https://vimeo.com/192821165> / password: 4321



# MARRIAGE TEAM

**PHILIPPE VINCENT**  
**(STAGE AND MOVIE DIRECTOR, ACTOR, WRITER)**

Since the creation of the Compagnie Scènes at Saint-Etienne in 1988, Philippe Vincent works to invent a radically contemporary dramaturgic form where the narrative and aesthetic principles of film come to the aid of the language of theater. At the head of what can be seen as a collective of artists, he explores a path which seeks to immerse the audience in the interior of the theatrical production itself. His stagings are composed of strong images that collide with one another, an exploration of the rapport voice/music, most often with musicians on stage, and actors on the thin line between disembodiment and emotion. Trained at the school of the Comédie de Saint-Étienne, he based his company for a time in Venissieux at the occasion of a Müller project in 1999. Scènes was subsequently located at the Subsistances in Lyon. Intimately familiar with the writing of Heiner Müller, Philippe Vincent has staged nine of his plays. He created Anatomy Titus Fall of Rome at the Festival d'Avignon (2001), then at the Théâtre de La Croix Rousse. He has also tackled the universe of Shakespeare with Waiting for Richard (2000), Hamlet (1996) and Timon of Athens (1991). In 2006, he staged Fatzer by Brecht which was at the heart of the dramaturgical questions concerning Müller. There, he carried out an extraordinary theatrical experiment, continuing the search for a different rapport with the audience such as that initiated by it's author in the didactic pieces. The staging was based on the four cornerstones of the Scènes universe: theater, cinema, music and the voluntary upheaval of bearings as much on stage as in the audience. Philippe Vincent staged several plays by Thomas Martin, actually dramaturge at the Volksbühne, including My country in pieces (2002), and Patriotism (2005). He regularly works abroad where he has imagined unique projects such as Waiting for Godard (2009), a theatrical cabaret with actors/singers from the Volksbühne and Bull's Eye: a history of details, with 5 multidisciplinary artists coming from Germany, Norway, Finland, and Portugal (in Portugal, then in Marseille, the 2013 Capital of Culture). For 5 years, he has collaborated with the Franco-Libyan author Riad Gahmi co-creating An Arab in my mirror in Cairo (presented in New York in 2011) and Where and when we died (2013), and together they prepare Gonzo - a love drama in the world of X - coproduction TNP-Villeurbanne and the Comédie de St-Etienne (2016), and a collaborative work with the Collectif Béneéré, a collective of artists from Burkina Faso. They will created together in april 2015: Total Indépendance at the CITO in Ouagadougou. He served from January to March 2016 the Permanent Theatre of Gwenael Morin, presenting four shows including the creation of Hamlet-Machine with David Mambouch, Alwynne Pritchard and Thorolf Thuestad's collaboration, at Le Théâtre du Point du Jour in Lyon.

## MOVIES DIRECTED BY PHILIPPE VINCENT:

“K FOR KAFKA“  
(35mm digital / B&W / 30 minutes / 2014). (English subtitles). Screenplay by Philippe Vincent, after Orson Welles and Franz Kafka. Production Scènes, Virus Productions.

“ERROR\_1067“ (ERREUR\_1067)  
(35mm digital / color / 120 minutes / 2011). (English subtitles). Screenplay by Pierre Grange and Philippe Vincent. Production Scènes, Virus Productions.

“TANIKO“ AFTER BERTOLT BRECHT  
Cinéma digital HD / color / 42 minutes / 2008).  
By Pierre Grange and Philippe Vincent. Screenplay Pierre Grange. Production Scènes, Virus Productions, Sale temps.

“FATZER“ AFTER BERTOLT BRECHT  
(35 mm / B&W / 100 minutes / 2003). (German subtitles) 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.

“AFTER ALL, THINGS HAPPEN...“  
(APRÈS TOUT C'EST DES CHOSES QUI ARRIVENT...)  
(Video digital / color / 76 minutes / 2000). By Pierre Grange and Philippe Vincent. Production Théâtre de Vénissieux, Un été au cinéma, Cinéville, Scènes, Virus productions.

“TRAILER CHANTIER MÜLLER“  
(BANDE ANNONCE CHANTIER MÜLLER)  
(35 mm / color / 2 minutes 30 / 1999).. Production Théâtre de Vénissieux, Scènes, Virus Productions.

“ELECTRA“ (ELECTRE)  
(16 mm / couleur / 16 minutes / 1998). Production Centre Culturel de Vaulx-en Velin Léopard Dramatique, Théâtre Paris-Villette, Scènes, Virus Productions.

“MAUSER“ AFTER HEINER MÜLLER  
(S16 mm / B&W / 40 minutes / 1999) (german and english subtitles). Production Théâtre de Vénissieux, Scènes, Virus Productions. For the German DVD edition: Theater der Zeit, Literaturforum im Brecht-Haus.

“THE TRAGEDY OF IO“ (LA TRAGÉDIE DE IO)  
(16 mm / B&W and color / 18 minutes / 1993) Production Scènes, Égrégore..



### **PIERRE GRANGE (DIRECTOR AND DP)**

Film director, Pierre Grange has also written screenplays and is cinematographer for many long feature films, commercials, video clips and short films. The long feature film he directed « Mayday » (1995) was awarded in Troia Festival (Portugal) and received the Bayard for Best Screenplay at the Namur Festival (Belgium). He is been working with Vincent Philippe for 25 years as cinematographer, screenwriter, and also musician.

### **GARANCE CLAVEL (ACTRESS)**

FILM - 1994 - “Montana blues”, directed by Jean-Pierre Bisson - 1995 - “Marie-Louise ou la permission”, directed by Manuel Flèche - 1996 - “When the Cat’s Away”, directed by Cédric Klapisch - 1997 - “Touchez pas à ma poule”, directed by David Lanzmann “Bancal”, directed by David Lanzmann - “Il souffrait d’un pont”, directed by Solveig Dommartin 1999 - “C’est pas si compliqué”, directed by Xavier de Choudens “Qui plume la lune?”, directed by Christine Carrière - “Le Petit Ciel”, directed by Jean-Sébastien Lord - 2001 - “HK”, directed by Xavier Choudens - “J’ai faim !!!”, directed by Florence Quentin (role: La concierge, Yolande) - 2002 - “Une affaire privée”, directed by Guillaume Nicloux (role: Sandrine Pujol) 2003 - “L’Ombre sur le mur”, directed by Alexis Lecaye, téléfilm - “La Petite Fille”, directed by Licia Eminentini with Bertrand Cantat, (short movie) “Après vous”, directed by Pierre Salvadori (role: Karine) - 2004 - “Tout le plaisir est pour moi” d’Isabelle Broué (role: Félicie) - 2010 - “Holiday”, directed by Guillaume Nicloux - 2012 - “Error\_1067”, directed by Philippe Vincent - 2013 - “The Nun”, directed by Guillaume Nicloux - “Dans la cour”, directed by Pierre Salvadori - 2014 - “K for Kafka”, directed by Philippe Vincent, (short movie) - TELEVISION - 1997 - “Pardaillan”, directed by Edouard Niermans - THEATRE - 1996 - “The School for Wives” by Molière, directed by Daniel Benoin - 1997 - “Children of Paradise” by Jacques Prévert, directed by Marcel Maréchal - 1998 - “Phèdre” by Jean Racine, directed by Luc Bondy - 2000 - “Waiting for Richard” after “Richard III” by William Shakespeare, directed by Philippe Vincent - 2001 - “The Promised” by and directed by Xavier Durringer - 2014 - “First Kafka Dream” after Franz Kafka and Philippe Vincent, directed by Philippe Vincent - AWARDS AND HONOURS - 1997: Cesar Award, nominated for Most Promising Actress for “When the Cat’s Away” 1997: Prix Michel-Simon, nominated for “When the Cat’s Away”.

### **ANNE FERRET (ACTRESS)**

She was formed at the Comedy de Saint Etienne acting school, between 1985 and 1987. Anne Ferret is an active member, of Scènes Théâtre Cinéma’s compaigny she’s involve in this artistic project from the beginning of 1990’s with Scènes Théâtre and Cinéma, directed by Philippe Vincent. She also worked with Yves Charreton, David Mambouch, Adeline Rosenstein, Catherine Hargreaves, Gilles Chabrier, Joséphine Caraballo, Florence Girardon, Olivier Rey, Arne deforce, Pierre Grange, Philippe Faure, Daniel Benoin et Antonella Amirante, for several performances.t.

### **MATHIEU BESNIER (ACTOR)**

From 1997 to 2001 he studied theater at the Conservatory of Le Mans. Then from 2001 to 2004 at ENSATT. Various productions with Richard Brunel, Christian Schiaretti, Michel Raskine He worked with Anne-Laure Liégeois in «Don Juan,» Simon Delétang in «Shopping and fucking», “Froid”, “For ever Müller», «20 November». Gilles Chavassieux in «Making love ...!», «À la tombée de la nuit». David Mambouch in «Noires pensées mains fermes» and «Juan». Philippe Vincent in «I shit on the order of the world IV», «Where and when we died » and Kafka Dreams ». It also collaborates with Vincent Farasse Alladine Catherine Hargreaves, Valerie Marinese. He regularly plays with Anne Courel. He plays in different movies directed by Sam Karmann, Vincent Philippe and Emilie Carpentier.

### **BOB LIPMAN (MUSICIAN, ACTOR)**

Musician (multi-instrumentalist), composer, and actor. Born in New York, he participated in the Jazz/Rock, then the Downtown Experimental Music Scene there in the 1980’s and early 90’s, performing in places like the Knitting Factory, Performance Space 122, and ABC No Rio and at festivals such as New Music America and the NY Off the Wall to Wall Festival where he played under the direction of John Zorn. Since his arrival in France in 1999, he has composed and performed music (and acted) regularly for the theater and cinema of Philippe Vincent. He has also composed for Eric Massé, Sophie Lannefranque (a full musical: Gogo), and Laurent Frechuret (Interzone, Cabaret de Curiosités, Richard III starring Dominique Pinon) also translating and performing his texts with music on the upcoming CD: Une Oreille dans L’Incendie. He has worked as well with Collectif 7, Graine de Malice and others composing also for contemporary circus and dance and performing his music at the 2007 edition of the Festival des Musiques Innovatrices.



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