

A photograph of a long, arched underground tunnel, likely a subway or railway. The walls are made of rough, textured concrete or stone, and the ceiling is also arched. The floor has tracks running down the center. The walls are lined with small, rectangular lights that create a rhythmic pattern of light and shadow. A large red 'K' logo is superimposed over the center of the image, with the word 'UNDERGROUND' in white capital letters across it.

UNDERGROUND

CINEMATOGRAPHIC LIVE PERFORMANCE

MATHIEU BESNIER | ANNE FERRET | BOB LIPMAN | PIERRE GRANGE | ALWYNNE PRITCHARD | THOROLF THUESTAD | BENJAMIN LEBRETON | PHILIPPE VINCENT
PRODUCTION | NEITHER NOR - BERGEN / NORWAY | SCÈNES - THÉÂTRE - CINÉMA / LYON - FRANCE | THÉÂTRE NOUVELLE GÉNÉRATION - CDN - LYON / FRANCE

UNDERGROUND SYNOPSIS

Kafka Underground begins at a time when any possible redemption has expired, a time when God's reign has ended. When the story starts there is nothing, and nobody, above us. At that time, the ceiling that was meant to conceal infinity has finally been built.

A man, let's call him K., Joseph K. He is a dilettante, an idle and useless man. His world is subterranean. It is made up of connecting tubes, cables, tunnels and junctions. The habitat of the society he belongs to is an intricate web of galleries and stations; a labyrinth that should lead people from one spot to another. This world does not however appear to have any particular plan. It is a web, a network, with fortuitous meeting points, places where one tube leads to another, one gallery to another. There are a myriad of solutions to travel from one location to another. Which is the fastest, the most direct? No one seems to have any idea. Joseph for one doesn't. He can't know for he has no objective. ALL ROADS LEAD TO ROME claims the advertisement. But what is Rome? And why should Joseph go to Rome?

Kafka Underground is the story of a man who finds himself at a juncture where several destinies meet, and by force of circumstance becomes involved in issues that have nothing to do with him, he is but a walk-on, a side-kick, like the stooge he is simply a pawn. He encounters several characters but the situations seem nonsensical, completely irrelevant. The only tangible fact is probably what Joseph manages to capture with his cell phone camera. So, collecting proof has become his self-appointed mission.

Still a solution just might lie in waiting at the heart of these converging underground passage ways. The path to follow is there below the earth, within reach or at least within walking distance along the subterranean tunnels. Such a mass of data, of historical snippets, of accumulated unrelated experiences could be telling a story. All this has to be leading somewhere. "ALL ROADS LEAD TO ROME / THERE IS MORE THAN ONE WAY TO SKIN A CAT" says the advert. Therefore, changing routes, trains, quays, wagons, direction is advancing in the same direction. Joseph K. is homeless, however the set in which he stands changes constantly. The doors keep moving, the train doors, whichever door he attempts to open. "BE COMMITTED / ENTER HISTORY / BUY YOURSELF A LIFE / PROTECT YOUR SOCIETY / BE DETERMINED" say the hoardings. But who is Joseph? Is he a flaw in the mechanism, an object doomed to be crushed by the machine or one of its cogs?



UNDERGROUND CASTING

Underground is an immersive cinematographic performance. 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 instils his works with such a singular atmosphere. It is a dual, fluctuating world. Underground is part two of the "Process / Kafka / Cinema Compagnie Scènes have been investigating over the past years, producing several stage and filmic objects.

Conception & screenplay: Philippe Vincent
Alwynne Pritchard
Thorolf Thuestad
Anne Ferret
Pierre Grange

with: Mathieu Besnier
Anne Ferret
Bob Lipman
Alwynne Pritchard
Thorolf Thuestad
(In progress)

Music and sound design: Alwynne Pritchard
Thorolf Thuestad

DP: Pierre Grange
costumes: Cathy Ray
scenography / set design: Benjamin Lebreton
DP assistant: Richard Thibaut

live editing: Julien Lefèvre
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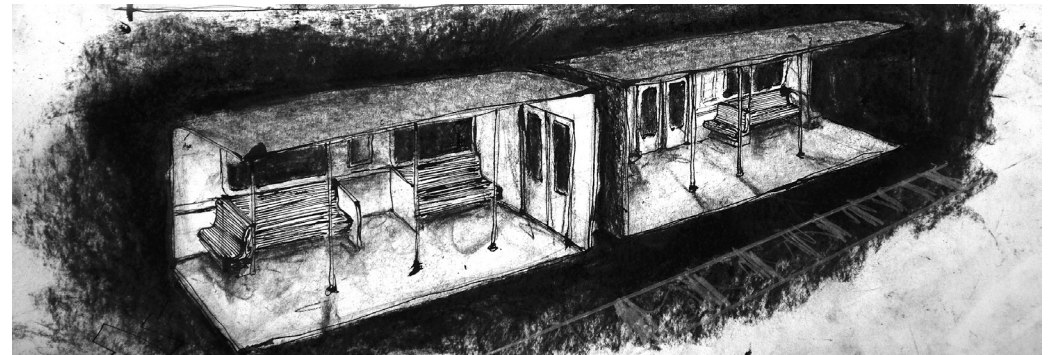
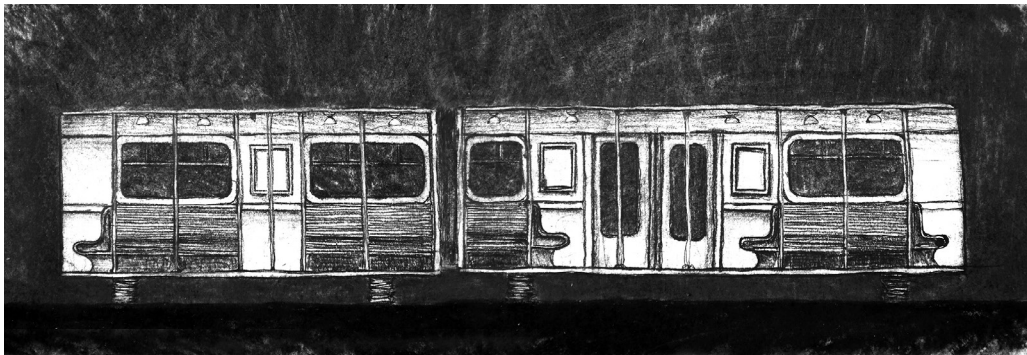
production: Scènes théâtre cinéma (Lyon - France)
Neither Nor (Bergen - Norvège)
Théâtre Nouvelle Génération - CDN (Lyon - France)

With the help of: O Espaço do tempo (Montemor'o Novo -Portugal)
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and the city of Lyon.

NETIHER NOR: Stemmeveien
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website: www.neithernor.no



Sketch of Underground set design by Benjamin Lebreton

UNDERGROUND 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*



Extracts of Underground storybord by Pierre Grange

THE UNDERGROUND CHALLENGE

Kafka Underground is a cinematographic performance.

The main objective is to create, live, spaces 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 traveller (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 movements 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.



UNDERGROUND SENSATION

Kafka Underground is a machine that produces real time, the present. A device that bends time, twists the concept of reality, of the here and now.

Two spaces separated by a time wall, are connected by electrical and digital cables. Numerous sensors (cameras, microphones etc.) capture the reality of a location real-time. The machine then transforms the signals into another reality and broadcasts it at another location. Consequently the interpretation of time is tampered with, rearranged. The purpose of the Underground machine is to reorganise time by traveling from one image to another, from one sensor to another, by mixing two sound sources, so as to produce in the end a piece of fiction in which both past and future become tangible. Since sound and images travel back and forth from one location to the other the machine produces distortion, echo, delay and feedback.

The Underground machine manufactures doubt, uncertainty.

What really did happen? What is really happening?

Content and format blend: a narrative emerges from a seemingly complex process.

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 caress Joseph's face.*

UNDERGROUND 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, not so much because of 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 in 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

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

THEATER



MOVIE



JOSEPH'S AWAKENING IN FIRST KAFKA DREAM



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



1

Joseph is sleepng in his bed.



2

Joseph wakes up, hanging on a 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 on the bedroom ceiling will crack.



11

Joseph shouts, ceiling pieces fell 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



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.

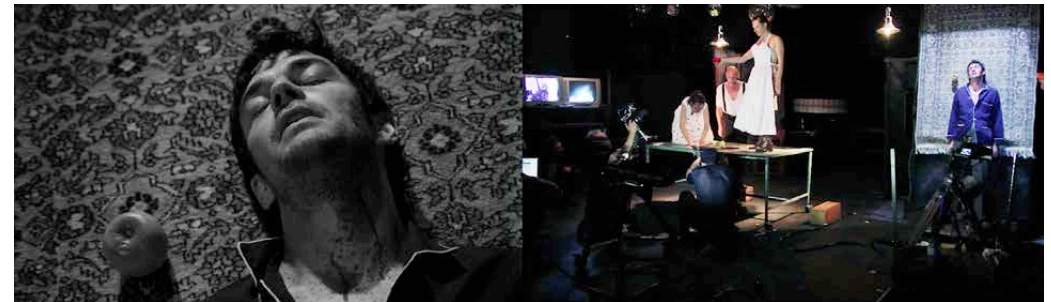
Links:

Streaming on DailyMotion:

<http://dai.ly/x2gt76f>

Download from DropBox:

https://dl.dropboxusercontent.com/u/30800573/Reve_kafka_trailler.mp4



K FOR KAFKA

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

(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 DailyMotion:

<http://dai.ly/x24vgow>

Download from DropBox:

https://dl.dropboxusercontent.com/u/30800573/K_For_Kafka_fr.mp4



UNDERGROUND 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 its 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 - co-production 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 create together in April 2015: *Total Indépendance* at the CITO in Ouagadougou. He served from January to March 2016 the Permanent Theatre of Gwenaël 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.

ALWYNNE PRITCHARD (ARTIST, COMPOSER AND PERFORMER)

Alwynne Pritchard is a British artist, composer and performer living in Norway. She was born in Glasgow and studied composition at the Guildhall School of Music and Drama and the Royal Academy of Music in London. During this time she also studied voice with the mezzo-soprano Linda Hirst. In 1997, Alwynne was awarded a research scholarship by the University of Bristol and in 2003 received a PhD in composition. In 2002 the BBC Symphony Orchestra gave the first performance of Alwynne's orchestral work *Critical Mass*, and in 2007 her piano concerto *Map of the Moon* was premiered by Nicolas Hodges and the BBC Scottish Symphony Orchestra. *Decoy*, created at the Heinrich Strobel Stiftung, Freiburg, in 2005 for the Donaueschingen Musiktage, was awarded the special prize given by the Foundation Ton Bruyñel, STEIM and the Foundation GAUDEAMUS. Commissions in the last ten years have seen Alwynne's work move more frequently in the direction of music-theatre, and have included *Frame*, for the Athelas Sinfonietta Denmark, live electronics, tape and film as part of the European Integra project, premiered at the Sound Around festival, Copenhagen, 2007; *Don't touch me, you don't know where I've been*, for her own voice, Norwegian flautist Bjørnar Habbestad, *asamisimasa* ensemble and live electronics (developed by Thorolf Thuestad at BEK, Bergen) premiered at the Borealis festival, 2008; *Flutterby*, for electric guitar and two

computers for Luc Houtkamp's POW ensemble; *Objects of Desire*, for ensemble recherche, premiered at the Muziekgebouw, Amsterdam, 2010; *Oslo Emmaus*, for Ensemble Fanfaronner, premiered at the Borealis festival, 2011; and *Erika Married the Eiffel Tower*, premiered by ensemble recherche at the Ultima festival, Oslo, 2013.

In recent projects, Alwynne has also explored the realms of choreography and dance, performing as a dancer in her own music-theatre work *Hospice Lazy*. In 2013, she also worked with the French director and actor Philippe Vincent on a project for Marseille European City of Culture 2013, for which she made onstage video, as well as participating as an actor and vocalist. In 2015, Alwynne commissioned nine new music-theatre miniatures for her solo DOG/GOD project from Adam de la Cour, Vinko Globokar, Hollie Harding, Felix Kubin, Helmut Oehring, Trond Reinholdtsen, François Sarhan, Gerhard Stäbler and Øyvind Torvund. She premiered the pieces at the Bergen International Festival and will perform selected works from the project at festivals in London, Trier and Weimar in 2016 and 17. As well as developing three projects for *Neither Nor* (*The Art of Violin Playing* (full version), Heiner Müller's *Die Hamletmaschine* and *Kafka Underground*, the latter two both with Scènes Théâtre Cinéma, Lyon) Alwynne's current projects include a new work for the BBC Scottish Symphony Orchestra and her own voice, for Ilan Volkov's *Tectonics* festival in Glasgow, 2016.

From 2001 until 2008 Alwynne taught composition at Trinity College of Music in London; from 2008 until 2014 she was artistic director of the Borealis festival in Bergen and in January 2016, she took up the post of artistic director of the BIT20 ensemble. Her music is published by Verlag Neue Musik, Berlin.

THOROLF THUESTAD (MUSICIAN, ACTOR)

Thorolf Thuestad is a sound artist, composer, sound designer, and art and music technician. He studied musicology, music technology and composition at the University of Trondheim, the University of Illinois at Urbana-Champaign and at the Utrecht School of arts where he graduated with an MA.

Thorolf has worked extensively with stage arts, contemporary music and sound installations, and has among other things toured around the world with the New York Bessie award-winning art collective Verdensteatret. He has, as part of Transiteatret, received multiple Norwegian Hedda prizes, and a Gable prize.

Thorolf has created sound design for full scale operas performed at the Norwegian Opera and internationally, and for a main stage production at The National Stage in Bergen. He has also scored a number of short and feature films. He is much sought after as a specialist in the realization of electronic and electroacoustic music, and has worked extensively with live electronics in contemporary music, recently co-operating with composer Knut Vaage for the 250th anniversary of the Bergen Philharmonic Orchestra.

In the period 2004-2007 Thorolf held the position of director of sound and music at The Bergen Center for Electronic Arts (BEK). In 2011 he instigated the formation of the art collective *An Index of Collisions*, a Bergen based constellation that create kinetic sculptures, musical instruments, text, stage art and film, with the aim of creating a fertile interplay between these elements.

Thorolf Thuestad has twice been awarded the Norwegian Arts Council one year artist's stipend.

As well as developing three projects for *Neither Nor* (*The Art of Violin Playing* (full version), Heiner Müller's *Die Hamletmaschine* and *Kafka Underground*, the latter two both with Scènes Théâtre Cinéma, Lyon), Thorolf is currently developing a new electroacoustic opera based on the life of Tycho Brahe in collaboration with Ursus Productions: *Roar Sletteland*, Sigurd Fischer Olsen and Lena Buchacz.

Thorolf Thuestad is also a member of Bergen's Bit20 ensemble, with responsibility for sound and performance electronics in their productions.

BENJAMIN LEBRETON (SET DESIGNER)

After a landscape architecture cursus in Paris, Benjamin Lebreton integrated scenography section at ENSATT (2001-2004). In France and abroad, collaborates with artistic projects for dance with Mourad Merzouki and Maguy Marin. For theater he worked for Phillipe Awat Hargreave Catherine, Thomas Poulard, David Mambouch, Les Transformateurs, Valerie Marinese and Philippe Vincent. Also graphic designer, he made creations for cultural events, buildings signage.

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 20 years as cinematographer, screenwriter, and also musician.

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 compagny she's involve in this artistic project form 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.

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), Laurent Frechuret (Interzone, Cabaret de Curiosités, and Richard III, starring Dominique Pinon) and others; composing also for contemporary circus and dance, and performing his music at the 2007 edition of the Festival des Musiques Innovatrices.

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 Schiaretta, 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.



*First collaboration between Neither Nor and Scènes
Hamlet-Machine by Heiner Müller, fulfilled at Théâtre le Point du Jour in 2016*

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