

**VIVARIUM  
STUDIO** Philippe  
Quesne

**VIDY** THÉÂTRE  
LAUSANNE



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**PHILIPPE QUESNE**  
*Fantasmagoria*

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## *Fantasmagoria*

Duration 55 minutes

Musical theatre

### Conception, directing, scenography

Philippe Quesne

### Musical creation

Pierre Desprats

### Artistic collaboration

Élodie Dauguet

### Lighting design

Nico de Rooij

### Voices

Isabelle Prim

Èlg

Pierre Desprats

### Dramaturgical collaboration

Éric Vautrin ▼

### Props

Mathieu Dorsaz ▼

### Technical collaboration

Marc Chevillon

### Assistant

Fleur Bernet

### 3D animation

Bertran Suris

Philippe Granier

### Set construction

Atelier du Théâtre Vidy-Lausanne ▼

### Production

Elizabeth Gay ▼

### Stage management

Quentin Brichet ▼

### Video operators

Mattias Schnyder ▼

Nicolas Gerlier ▼

### Sound operator

Ludovic Guglielmazzi ▼

### Stage operators

Paulo Da Silva ▼

Fabio Gagetta ▼

### Lighting operators

Michel Duvivier ▼

Farid Deghou ▼

### Textual sources

- Étienne-Gaspard Robertson, *Mémoires récréatifs, scientifiques et anecdotiques du physicien-aéronaute E. G. Robertson*, 1831
- Allan Kardec, *Le livre des esprits*, 1857
- Laura Vazquez, *Vous êtes de moins en moins réels*, Points, 2022

### Video sources

- Animation 3D «Le vol du squelette» (Ph. Quesne, *La démangeaison des ailes*, 2003)
- *Garden party*, film by Ph. Quesne by C. Vayssié, 2012 (extract)

### Production

Théâtre Vidy-Lausanne

Vivarium Studio

With the support of the Fondation d'entreprise Hermès as part of its *New Settings* program.



### Coproduction

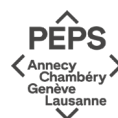
Bonlieu, Scène nationale Annecy

Les Spectacles vivants, Centre Pompidou

Festival d'Automne à Paris

La Rose des vents, Scène nationale Lille Métropole  
Villeneuve d'Ascq

This show is supported by the PEPS project as part of the programme Européen de coopération transfrontalière Interreg France-Suisse



This show is supported by the Cercle des mécènes du Théâtre de Vidy



LE CERCLE DES MÉCÈNES  
DU THÉÂTRE DE VIDY

Philippe Quesne orchestrates a theatrical cabaret without actors, for lonely pianos and macabre rounds, set to music by Pierre Desprats. A theatrical attraction composed of volatile apparitions and magic lanterns, a workshop-world welcoming all projections.

In the literal sense, since the shadow of Étienne-Gaspard Robert, known as Robertson, hovers over the show: before becoming an enlightened amateur of hot air balloon trips at the beginning of the 19th century, Robertson organised spooky evenings in crypts equipped with optical devices. He would promise to make spectres and ventriloquising women in white appear in his galvanising mirrors. In the years following the Reign of Terror, these séances were a response to the anxieties of the time and announced the future successes of spiritualist mediums, romantic nights in hell and rides mixing technology and the supernatural, up to the first cinema, its hucksters and its fake and suggestive tricks.

Dialoguing with the heritage of these fantastic universes, Philippe Quesne stages a strange theatre populated by ghosts, spectral ancestors or seer-poets. The musical composition of Pierre Desprats gives life to a cemetery of mismatched mechanical pianos, celibate machines haunted by multiple musical evocations. The instruments come alive to the rhythm of macabre dances, unstable images and incantatory fumes, equivocal traces of an afterlife. The French director, accustomed to bringing possible and alternative worlds to life, unveils a memorial, melancholic and theatrical meta-world, a fairground ritual to exorcise fatality.



*Fear is a kind of love.*

*And*

*Love is a kind of river.*

*And*

*Evil is a kind of death.*

*And*

*Death is a kind of object.*

*And*

*Any object is a kind of fox or possible animal.*

*(...)*

*And*

*I invent a small device to measure fear.*

*And*

*I am not capable of inventing a small device to measure fear.*

*And*

*I am afraid.*

*And*

*Truth is not a word.*

*And*

*A man speaks and says here is the truth.*

*And*

*Shadow will cover our eyes one day or another.*

*And*

*Leave a note for those who will come after you.*

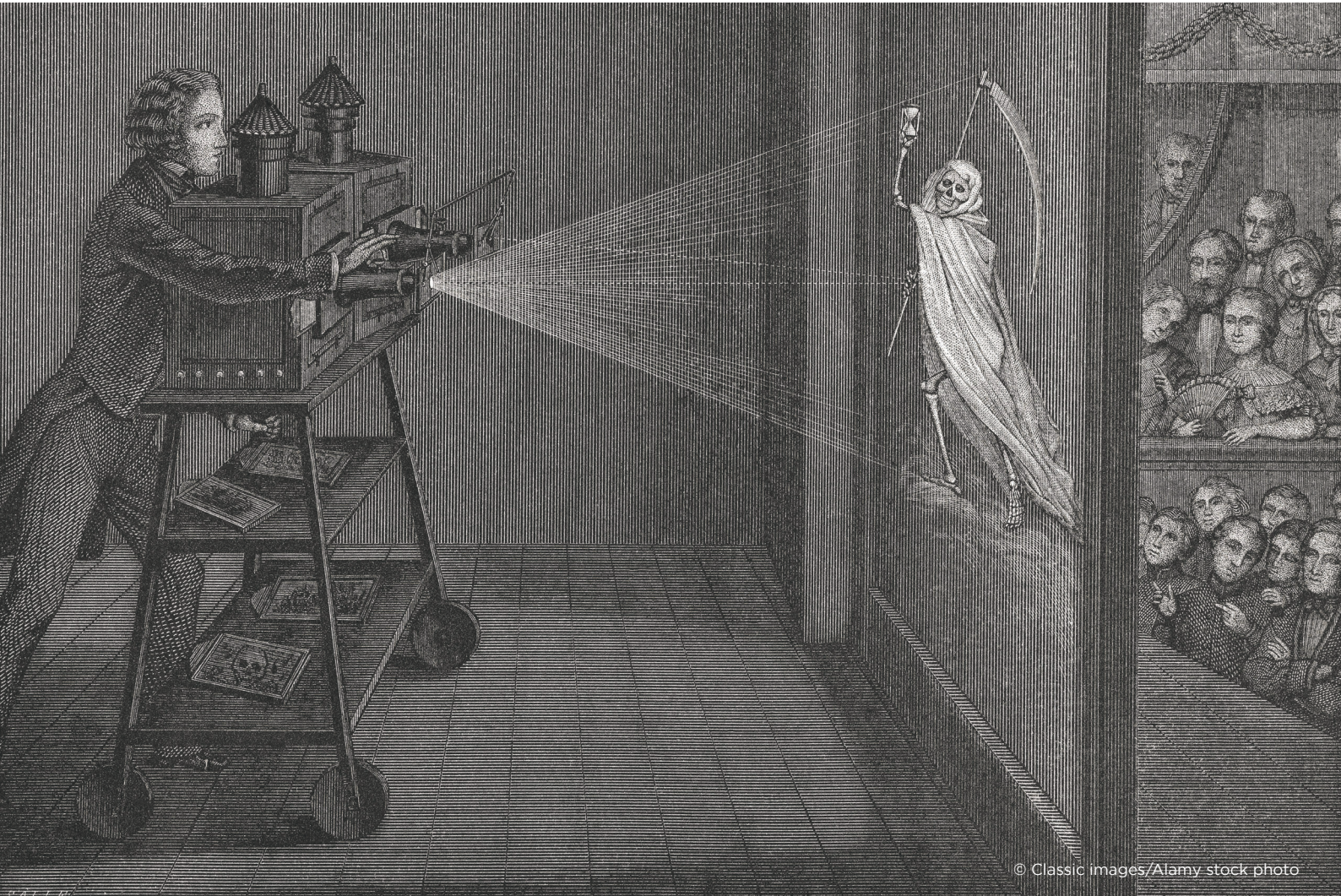
By Eric Vautrin, dramaturg of the Théâtre Vidy-Lausanne

Since the dawn of time, human societies seem to have produced cultural forms that fuel images of fear, pain or danger, after a socially traumatic event – such as a war, an epidemic, an earthquake or a rapid change in political, economic or religious organisation. Like the dances of death [*danses macabres*], which appeared after the great plagues of the Middle Ages, it seems that these forms came into being to externalise the disquiet of the age, while proposing to re-assemble a mistreated social body, if only through the image of its anxieties.

*Fantasmagoria* is based on the penned memoirs of Robertson, who presented himself as a physicist and aeronaut. This science enthusiast perfected magic lanterns by making them mobile and organising the ritual of the appearance of their luminous images. Taking place right after the French Revolution and the Terror, which plunged everyone into fear and uncertainty, these events – intended as a means of criticising belief in supernatural entities – were a great success and spread throughout Europe. They ushered in a century in which brutal upheavals in European geopolitics, political systems, technical progress, and the exponential growth of industry were accompanied by a growing interest in the supernatural, in death and the underworld, as reflected in the literature, arts and philosophy. From Allan Kardec's spiritualism to the Freudian unconscious, from Rimbaud's underworld to Méliès's cinema or Bergson's philosophy, for example, the aim was to dispel the ghosts of memory, to fill in the gaps in common sense and to learn from oneself by treading the never quite certain line between fantasy and a new understanding of what the world was becoming. The frightening pleasures of the fake so as to cast off the obvious and consider the possible pathways to the future, as it were.







## A Phantasmagoria event in 1798 as described by E.G. Robertson

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E.G. Robertson, *Mémoires récréatifs, scientifiques et anecdotiques*. Description of a phantasmagoria event, before the installation of the apparatus in the crypt of a Capuchin Friary

*We were presently in a dark place covered in black, dimly lit by a sepulchral lamp, and of which only a few gloomy images announced the destination; a profound calm, an absolute silence, a sudden isolation at the end of a noisy street, were like the preludes to an ideal world. Already, a period of meditation was beginning; all the faces were serious, almost sullen, and people spoke to each other only in low voices. I then stepped forward and warned against superstitious impressions by saying something like this:*

*“What will take place in a moment before your eyes, gentlemen, is not a frivolous spectacle; it is made for the man who thinks, for the philosopher who likes to lose his way with Sterne among the graves.*

*Moreover, it is a useful spectacle for man to learn about the strange effects of the imagination when it combines vigour and dissoluteness: I am referring to the terror inspired by shadows, characters, spells, and occult works of magic; a terror that almost all men have experienced in the tender age of prejudice, and that some still retain in the mature age of reason. (...)*

*The love of the marvellous that we seem to inherit from nature would be enough to justify our credulity. Man, in life, is always guided by nature, like a child on a leash: he thinks he is walking alone, but it is nature that shows him the way; it is nature that inspires him with the sublime desire to prolong his existence, even when his journey is over. (...) The aim of the phantasmagoria is to acquaint you with extraordinary objects (...).”*

*As soon as I ceased to speak, the antique lamp which hung over the heads of the spectators was extinguished, and plunged them into a deep darkness, into dreadful gloom. The sound of rain, of thunder, of funeral bells evoking the shadows of their tombs, was followed by the heart-rending sounds of the harmonica; the sky became clear, but was criss-crossed in every direction by lightning. In the far distance, a luminous point seemed to emerge: a figure, small at first, took shape, then approached with slow steps, and with each step seemed to grow; then, having reached an enormous size, the phantom drew nearer to the spectator's eyes, and, just when the latter was about to cry out, disappeared with unbelievable swiftness. (...) Sad, severe, jocular, graceful, and fantastic scenes intermingled, and some event of the day usually provided the material for the main apparition.*

Published by an educator from Lyon named Léon-Hippolyte-Denizard Rivail – who called himself Allan Kardec following the suggestion of a spirit – *The Book of Spirits* contains one thousand and eighteen questions put to “Spirits”, along with their responses. Its publication was followed by numerous reprints in all languages, and it remains one of the most widely read writings after the Bible. Allan Kardec’s tomb is also among the most decorated in the Père Lachaise cemetery in Paris, and a religion has been founded based on his writings, mainly established in Latin America.

According to his biography, Léon Rivail completed his studies at the Château d’Yverdon on Lake Neuchâtel with the educator Johann Heinrich Pestalozzi, who was putting into practice the principles of Rousseau’s *Emile*. In this mutual school, he studied with other young people from European high society and spoke English, German and Dutch. Later, he became the stage manager of illusion shows at the carré Marigny, under the direction of the physicist-prestidigitator Henri Lacaze. He also managed the *Funambules* and *Délassements-Comiques* theatres. In 1853, he managed a large shop in Paris selling counterfeit goods under the name “Bazar des Bons Marchés”, after which he was employed by Pélagaud, a publisher and bookseller of Catholic devotional books. In May 1855, he attended a turning-table séance, which was very fashionable in the United States at the time.

Victor Hugo, Théophile Gautier, Victorien Sardou and Arthur Conan Doyle were all seduced by spiritualism, which they believed provided scientific proof of life after death. It is said that Sir Conan Doyle, the author of *Sherlock Holmes* – the memory of whose life is kept alive in Lucens – was friends with Harry Houdini, a renowned magician. However, a disagreement ended up estranging them. Houdini was keen to expose the tricks and deceptions of the spiritualists, while Conan Doyle believed his friend was an unwitting medium.

Excerpts from Allan Kardec’s *The Spirits Book* (1018 questions posed to spirits by the author and whose book compiles their responses), 1857

89. *Do spirits take any amount of time to travel across space? “Yes, but they are as fast as thought itself.” — Isn’t thought the soul itself moving from one place to another? “When the thought is in a place, the soul is there too, since it is the soul that does the thinking. Thought is one of its attributes.”*

90. *Is a spirit who moves from one place to another conscious of the distance it travels and the space it crosses, or is it suddenly at the place to which it wanted to go? “Either way. If it wants to, a spirit can be perfectly aware of the distance it crosses, or such distance may seem to disappear completely. It all depends on the spirit’s will and the degree to which its nature is purified.”*

91. *Is matter an obstacle to spirits? “No, they can pass through anything: the air, the earth, water and even fire are all equally accessible to them.”*

92. *Do spirits have the gift of ubiquity? In other words, can one and the same spirit divide itself up or be at various points all at the same time? “A spirit cannot be divided up; however, each is a center radiating in different directions and that is why it appears to be in many places all at the same time. Look at the sun. The sun is only one body, yet it radiates all around and sends its rays to great distances; nevertheless, it does not divide itself up.” — Do all spirits radiate with the same power? “Far from it; it depends on their degree of purity.”*

# Arthur Rimbaud, *A Season in Hell*



Excerpts from the poetry collection *A Season in Hell* by Arthur Rimbaud, 1873 (« Night in Hell »), translated by Paul Schmidt, Harper Colophon Books, 1976.

*I will tear the veils from every mystery: mysteries of religion or of nature, death, birth, the future, the past, cosmogony, and nothingness. I am a master of phantasmagoria.*

*Listen!...*

*Every talent is mine! - There is no one here, and there is someone: I wouldn't want to waste my treasure. - Shall I give you Afric chants, belly dancers? Shall I disappear, shall I begin an attempt to discover the Ring? Shall I? I will manufacture gold, and medicines.*

*Put your faith in me, then. Faith comforts, it guides and heals. Come unto me all of you, - even the little children - let me console you, let me pour out my heart for you - my miraculous heart!*

*- Poor men, poor laborers! I do not ask for prayers; give me only your trust, and I will be happy.*

*- Think of me, now. All this doesn't make me miss the world much. I'm lucky not to suffer more. My life was nothing but sweet stupidities, unfortunately.*

*Bah! I'll make all the ugly faces I can!*

*We are out of the world, that's sure. Not a single sound. My sense of touch is gone. Ah, my château, my Saxony, my willow woods! Evenings and mornings, nights and days... How tired I am!*

*I ought to have a special hell for my anger, a hell for my pride, - and a hell for sex; a whole symphony of hells!*

Extract from Emmanuele Coccia, « [Les épouvantails sont un paradigme de notre vie](#) », *Magazine en ligne du Centre Pompidou*, Paris, November 2020

Art is not innocent, and it has not been so for at least two centuries.

It did not limit itself to making all non-human beings disappear and to frighten in an enormous activity of aesthetic terrorism: above all, it has contributed to denying any form of agency – a being's faculty of action – to denying everything that does not have human form. Plants, animals, bacteria cannot be the protagonists of theatrical dramas, films or novels because they do not act, they are not endowed with consciousness, will, freedom. It is art, much more than science and industry, that has lulled man into the illusion that he is the only organism capable of desire and thought.

And it is precisely for this reason that the revolution – the conversion of the scarecrows – must take place in the theatre. For centuries, the theatre has been the privileged space of machines: a material object capable of autonomous movement. The automaton is a theatrical rather than a technical reality. It is therefore by changing the theatre that we can change the idea of artifice. Only in and through the theatre can the scarecrow-machines that we have been creating for centuries find the brain. On the other hand, of all the arts, theatre is the one that serves to recognise those who act: not only does it think of space as a stage, a place of action, but above all it thinks of the world as a dramaturgy, a collection of actors and actresses, of individuals capable of acting. This is exactly what we are missing. Philippe Quesne is not only the most radical of contemporary artists, but also the most radical of philosophers: his works deal with the capacity of non-human lives for action. For if birds and moles also act, biological questions must be discussed in the theatre and not in workshops.

Theatre then is the science that allows us to overcome the ecological crisis we are going through: what we need is not other machines, but other dramaturgies. We have made two big mistakes in the past. Firstly, we regarded nature as a great spectacle that stands before us and of which we are merely spectators and not protagonists. Secondly, it is precisely for this reason that we have always seen dramaturgy as a problem for others. We don't have to change nature and we don't have to change the world. We just have to change the scenario.

By Mireille Berton (UNIL)

in *Le médium (au) cinéma*, Georg Editeur/Université de Lausanne, 2021

Phantasmagoria shows are an essential stage in the history of ghost machines. Revived by Étienne-Gaspard Robert, known as Robertson, at the end of the 18<sup>th</sup> century, at the height of the revolutionary period, they were initially thought of as a means of combating popular superstition and religious beliefs, in the spirit of the Enlightenment. While scepticism regarding the supernatural is not new, the existence of optical devices and scientific discoveries made it possible, as early as the sixteenth century, to explain why ghosts are nothing but artifices. (...)

In France, phantasmagoria appeared in a context where the attack on religion as a source of superstition inspired the creation of shows with a double vocation of demystification of beliefs and paid entertainment. (...) In essays and literary accounts, as elsewhere, the magic lantern served to enlighten audiences who might be tempted to believe in testimonials claiming the existence of ghosts. The illusionist power of phantasmagoria became, in Kant, Hegel or Schopenhauer, a way to conceptualise the fragility of the human senses and more widely to discuss the issues raised by supernatural apparitions.

The belief in ghosts thus constituted an attractive opportunity for those who decided to follow in the footsteps of the inventor of phantasmagoria, the German Paul Philidor (known under the name of Philipstahl). The latest discoveries in the fields of optics, chemistry, mechanics and physics made it a particularly modern form of entertainment, although its highly eclectic scenography and iconography mixed sacred and profane motifs, familiar figures from Romantic and neoclassical culture, and scenes inspired by the Bible, ancient and contemporary history or literature. Referring to the notion of “phantasm” – sometimes used as a synonym for ghost, and more generally for vision or hallucination – the term “phantasmagoria” clarifies the purpose of a show of illusions that gives the audience the opportunity to dialogue with fictitious ghosts.

More precisely, it is a “multimedia” and multi-sensorial performance, composed of sounds, smells, images, and sometimes electric shocks, during which animated images are projected (...). Located behind a screen, in order to hide them from the sight of the spectators – thus all the more intrigued by the impossibility of locating the source of their impressions – magic lanterns mounted on wheels or on rails would project figures onto white screens or curtains of smoke, which enhanced the evanescent dimension of the spectres. The mobile lantern, known as a “phantascope”, also allowed for the creation of sudden reductions and enlargements of macabre figures that sometimes seemed to lunge at the audience, sometimes to move away from it and vanish. Inspired by dark romanticism, the eerie staging depended on a décor (black hangings, skulls, candelabras), noises (thunder, plaintive voices, wailing, chattering teeth), smells (of sulphur and bitumen), and images (lightning, skeletons, imps, bats, ghosts and other symbols of the afterlife) that contributed to plunging the audience into a particularly frightening atmosphere.

Very fashionable in France during the Reign of Terror, but also in other countries, Robertson's phantasmagorias aroused controversy, with some observers accusing them of exploiting the credulity of a public eager for thrills. They were banned following a trial that demonstrated the fake nature of the ghosts that populated the séances, which were said to frighten even the bravest of souls. (...)

Thus, according to Laurent Mannoni, light was no longer used to make the world more visible and legible, but to materialise the invisible and to transgress the borders between the real world and the beyond. Moreover, the semantic shift undergone by the term "phantasmagoria" in the 19<sup>th</sup> century - during which it acquired a figurative meaning designating any form of chimerical representation - consolidated the equation between optical device and illusionism (...).

This would also be the case of the cinematographer who, almost a century later, would revive with his own means the tradition of phantasmagorias, which would never completely disappear - since fictitious ghosts would continue to haunt the stages of theatres, fairs, music-halls, magic shows, etc. At least two factors allow us to understand the historical contiguity between phantasmagoria and light projections: on the one hand, the configuration of a device conducive to enchantment and shock, and, on the other hand, the professional paths of the first cinematographers, who were often lanternists, magicians, inventors, or illusionists interested, in one way or another, in the supernatural (often, moreover, with the aim of denouncing people's belief in ghosts). This is what Owen Davies says about Georges Méliès (who worked as an anti-mediumistic fraud expert), George Albert Smith (employee of the Society for Psychical Research), Robert W. Paul, Cecil Hepworth or Thomas A. Edison. (...) The spectral epistemology promoted by phantasmagoria would thus be transferred to the "new technologies" associated with the register of ethereal communication with spirits and the imaginary of death.

Mathieu Potte-Bonneville, reaction to the show following the run at the Centre Pompidou, 2022

First, there is the space - the impossibility of telling whether the visions, vague glimmers at first, that seize you and spin around, are happening upstage, backstage, on the inside of your skull, somewhere else; it has never been better demonstrated that the nature of a spirit, incorporeal rather than immaterial, is to be in no place, or in all places. There is the way in which the pianos lift their varnished covers to show you their teeth, the way in which things get bored, distracted, beaten, rattled when the deceased are no longer there; There is the turn of the screw that sweetness gives to fright, when blazes rise up in the dreamy capharnaum of a music room gone mad (probably the only staging that rises to the level of Jean Ray's Malpertuis since Alain Resnais admitted defeat by the master of Ghent); there is the dark side of the modern like a dark wooden side table, an original grand guignol for the attention of end times, old-fashioned holograms made from a little light on a stretched canvas, and the red flash of a fox in the words of Laura Vazquez. You find yourself dreading, hoping, to see the click of a jaw or the hypothesis of a face in the wisps of smoke. If each of Philippe Quesne's productions has committed the actors to huddle together to endure the uninhabitable - snow, cosmos, desert - we would like to say that the question this time is in the bone: *Fantasmagoria* is the opalescent spectacle of a world to which we return in our dreams like a very old memory, and which stirs in its sleep.

Guillaume Lassere, « Au bal des fantômes avec Philippe Quesne »  
*Médiapart.fr*, 16.05.2022

“A piece without any actors, yet not lacking in wit, *Fantasmagoria* plays with our fears to better exorcise them at a time when the uncertainty that reigns over our future calls for a paradigm shift, for the invention of a new world. For this broken world may still be functioning. In his works, Philippe Quesne never invokes the great story, preferring the anecdote, the small things, finding the beauty of the everyday in the insignificant. (...) The artist is certainly in step with his time, a time in disarray. On the eve of the twentieth anniversary of the birth of Vivarium Studio, his company, Philippe Quesne transforms himself into a necromancer to invoke the dead and reconcile us with the beyond. From this supernatural cabaret emerges a memorial, melancholic and theatrical meta-world, allowing us to conjure destiny.”

Fabienne Pascaud, « Philippe Quesne, l'homme du théâtre extravagant et politique »  
*Télérama*, 2.11.2022

“After *Cosmic Drama* – an odyssey worthy of the pulp Hollywood science fiction of the 1950s, where we witnessed the survivors of who knows what end of the world disembark in an empty theatre to heal some sick stones! –, do not miss *Fantasmagoria* (...) Thus, in *Fantasmagoria*, sarcastic skeletons hover and circle amidst upright pianos that also fly away, then fall back down and start playing by themselves. Yet there is nothing macabre in this surrealist saraband, worthy of the liveliest curiosity cabarets of yesteryear or of the old Boulevard du Crime; just life and death transfigured in the ghostly infinity of the theatre, where so many shadows circulate.”

Vincent Bouquet, « *Fantasmagoria*, la conjuration macabre de Philippe Quesne »  
*Sceneweb.fr*, 9.05.2022

“At first, this installation fascinates in the way it takes advantage of the director-artist’s talents as a scenographer while at the same time imbuing itself with a soul. Although everything – from Nico de Rooij’s lighting design to the programming of the automatons, from the rigging of objects to the video projections on canvas or smoke screen – is thought out and executed to the millimetre, nothing is ever really intended to be showy. Because, with Philippe Quesne, everything is always driven by this slightly ramshackle artisanal spirit, this way of making theatre in the open and constantly reminding us that it is always, and above all, about that. So, underneath the polished shell, the pianos that play Pierre Desprats’ musical creation – in part – are out of tune, the images sometimes a little too superimposed, the trickery always in evidence, as if the director were succeeding in proving that magic can be born of disorder, without it being necessary to make it disappear completely.”

# PHILIPPE QUESNE

Born in 1970 in the region of Paris, Philippe Quesne was educated in fine arts at the École Estienne and then at the Arts décoratifs in Paris. He then worked as a director and stage designer for theatre, opera and contemporary art exhibitions for 10 years.

In 2003, he created the Vivarium Studio theatre company, bringing together a group of actors, artists and musicians and creating shows as both author and director in which the scenography is envisaged as an ecosystem into which he immerses his performers. His shows form a repertoire that has toured the world: *La Démangeaison des ailes* (2003), *Des Expériences* (2004), *D'après nature* (2006), *L'Effet de Serge* (2007), *La Mélancolie des dragons* (2008), *Big Bang* (2010), *Swamp Club* (2013), etc. He has also published four booklets on the relationship between humankind and nature: *Actions en milieu naturel* (2005), *Petites réflexions sur la présence de la nature en milieu urbain* (2006), *Thinking About the End of the World in Costumes by the Sea* (2009), *Bivouac* (2011).

In 2012, he was invited by Ange Leccia and the Pavillon at the Palais de Tokyo to create a set alongside ten artists and curators in residence. That same year, he contributed to the HAU Berlin's joint production based on David Foster Wallace's novel *Infinite Jest*, with a specific creation at the Berlin Institut für Mikrobiologie und Hygiene. At the same time, he developed performances and interventions in public spaces and natural sites, and exhibited his installations at large art shows, such as the Biennale de Lyon in 2017 and 2019. Abroad he has created several original shows: in Japan, *Anamorphosis* (2013) for four actresses from the Oriza Hirata theatre company; in Belgium, with the production house Campo, *Next Day* (2014), a play for children aged from eight to eleven; in Germany, *Pièce pour la Technique du Schauspielhaus de Hannover*, *Caspar Western Friedrich* (2016) and *Farm Fatale* (2019) at the Munich Kammerspiele, as well as directing the opera *Usher* by Debussy & Annelies van Parys (2018) at the Berlin Staatsoper.

From 2012 to 2014 he was the artist associated with the Théâtre de Gennevilliers while Pascal Rambert was director, and he developed the programme for the Festival des jeunes créateurs. From 2014 to 2020, he was director at the Nanterre-Amandiers national drama centre, where he created *Le Théâtre des négociations* (2015), a simulation of the climate summit with sociologist Bruno Latour and his team, *La Nuit des taupes / Welcome to Caveland* (2016), *Crash Park, la vie d'une île* (2018), and with Jean-Luc Godard's collaborators he invented the *Parcours JLG Livre d'Image*.

More recently, in 2019 he represented France at the Prague Quadrennial and won the prize for the Best Country Pavilion with his Microcosmos installation. As a scenographer he developed the theatre spaces for *Hate* by Lætitia Dosch, *Le Théâtre et son double* in 2020 for Gwenaël Morin, and *Cascade*, also in 2020, with choreographer Meg Stuart, all created



at the Théâtre Vidy-Lausanne.

Alongside these activities, for many years now he has run workshops and seminars at art schools: La Manufacture in Lausanne, Das Art Amsterdam, Écoles des Beaux-Arts, University Paris X Nanterre, the Villa Arson in Nice, etc. Since the beginning of 2021, after seven years as director of the cdn Nanterre-Amandiers, he has reactivated his independent company Vivarium Studio. In 2021, he created a stage version of Gustav Mahler's *Das Lied von der Erde* (*The Song of the Earth*) with the Vienna Klangforum at the Wiener Festwochen, and a science fiction piece, *Cosmic Drama*, at the Theater Basel. He presented *Fantasmagoria* at the Théâtre Vidy-Lausanne in May 2022. These three creations were invited to the Festival d'Automne 2022. He is preparing a new creation for 2023: *Le Jardin des délices*.

In July 2022, Philippe Quesne became director of the Ménagérie de Verre in Paris.

# ÉLODIE DAUGUET

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A graduate of the National School of Fine Arts in Lyon, Élodie Dauguet worked as a member of the artistic team at the Comédie de Reims under the direction of Ludovic Lagarde until 2011. She then worked with Robert Cantarella, Le Collectif De Quark, Émilie Rousset and Guillaume Vincent in several national theatres until 2015. She met Philippe Quesne in 2014 and joined the team of the Théâtre Nanterre-Amandiers from 2017 to 2021, where she collaborated as scenographer and technical coordinator with Sanja Mitrovic, Theo Mercier, Begüm Erciyas, Lea Drouet, Gwenaël Morin, Meg Stuart, and others. Since 2021 she has been working with Philippe Quesne in Vivarium Studio as a set designer and artistic collaborator.



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# PIERRE DESPRATS

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After studying at Cinesup in Nantes, a spell at Jean-Marc Montera's Groupe de recherche et d'improvisation musicale (GRIM) and further studies at the École Nationale Supérieure Louis Lumière to train in audiovisual professions, Pierre Desprats now navigates between live projects under the name of Karelle, compositions for short and feature films, and creations for theatres and national museums. He has developed long-lasting relationships with numerous artists and has composed soundtracks for several films by Bertrand Mandico (*Les Garçons Sauvages*, *Ultra Pulpe*, *After Blue [Paradis Sale]*, *Conan la Barbare...*), Lucie Borleteau (*Chanson Douce*, *À Mon Seul Désir*), Elie Grappe (*Olga*, *Suspendu*), as well as for directors Philippe Quesne (*Crash Park*, *La Nuit du Rocher*) and Théo Mercier (*Affordable Solution for Better Living*, *Big Sisters*, *Outremondes*).



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# NICO DE ROOIJ

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Nico De Rooij studied Theatre Science at the University of Amsterdam. His approach focuses on developing light concepts and light experiences for different performative formats. His work includes popular mainstream presentation formats as well as aesthetic artistic installations and theatre performances. Working on an intuitive and sensorial level, his light designs frequently muster moments of wonder and transcendence in their audience. De Rooij has developed light concepts for international artists and institutions such as Stage Entertainment (D), Vivarium Studio (FR), Ghent Light festival, Christina de Chatel (NL), Agnes Obel, Olafur Arnalds, Culturescapes (CH), Project Issue Room (USA), Nils Frahm, South Africa Freestate Arts Festival (SA), Tabea Martin or Pierre Boulez Saal (D).



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