

AN ADDITIONAL COUNTRY

CLAUDINE SIMON

CREATION NOVEMBER **2025**
ALL AUDIENCES **AGED 7 AND OVER**



ARTISTIC TEAM

Concept, composer, performer Claudine Simon

Sound design, performer Etienne Demoulin

Set design Anne Sophie Bérard

Plastic and design Maeva Prigent

Light Antoine Traver

Technical development Anthonin Gourichon

Stage and general management Alix Reynier

PRODUCTION

Production Association AURIS - productions sonores et scéniques

Artistic Claudine Simon

Administration Cléo Michiels

Diffusion Martine Bellanza

PARTNERS

Co-production (en cours) : GRAME-CNCM Lyon , la POP (Paris)

Musical composition commission Ici l'onde - CNCM Dijon

Residencies: Malraux Scène Nationale Chambéry, la POP, Grame-CNCM Lyon





CREATION SCHEDULE

21 au 23 novembre 2024 : Espace Malraux Scène Nationale Chambéry Savoie

23 au 24 janvier 2025 : Grame-CNCM Lyon

3 au 7 mars : La Pop, Résidence de recherche scénographique

7 au 10 avril : Malraux Scène Nationale de Chambéry

1 au 4 juillet : Grame-CNCM Lyon

Juillet-aout : Claudine Simon Résidence composition musicale

25 aout au 29 aout : Théâtre de Vanves

8 au 12 septembre : MC2 Grenoble

10 au 17 octobre : L'assemblée artistique, Lyon

CREATION AND TOUR

29-30 octobre 2025 : **Opéra de Rouen, BIG BANG Festival ***

1-2 novembre : **La POP**

3 decembre, **Annecy, festival artbox ***

27 mars 2026 : **Saint-Nazaire Athénor-CNCM ***

12-13 avril : **Philharmonie de Paris (3 dates) Festival Explore**

21 avril 2026 : **Théâtre de la Renaissance, Oullins, Festival les fabricants** avec Grame-CNCM Lyon

25-26 avril 2026 : **Opéra de Rennes, BIG BANG Festival**

6-7 mai 2026 : **La Criée, Marseille, (3 dates) Festival Propagation** du GMEM-CNCM

* to confirm

UN PAYS SUPPLÉMENTAIRE

Sound and visual composition

45 minutes - For all audiences aged 7 and over

VIDEO WORK IN PROGRESS

https://www.youtube.com/watch?v=Yw_4Nhr_pcc

PROJECT

It's a show that's part concert, part shadow theatre and part visual installation, with small pieces of piano on the floor that are visited by an electric train. As it passes, the train casts shadows on the walls and plays with sound by moving closer to the sound sources along the route.

An LED light attached to the front of the train sweeps across the space, creating shadows on the walls of the room, while a shotgun microphone attached to the top amplifies the sounds of the journey.

Objects scattered on the floor take on a completely different form and appearance. The closer they are to the spotlight, the more imposing their shadows become. Little by little, these figures take on the shape of an urban landscape, the projected black touches becoming gigantic buildings that stand out against the walls. deviennent des buildings gigantesques, qui se détachent sur les murs.

Our position as spectators is turned upside down. This miniature train and the phantasmagoria associated with its movement transform us into travellers on an unexpected journey. We are transported into an astonishing, improbable universe, creating an immediate sense of interaction with the performance.

MUSIC

The music is inspired by the theme of travel and takes us to surprising, fantastical or imaginary countries.

We are particularly interested in the territories of sound: the boundaries between note and sound, music and noise, instrumental gesture and movement, what is normal and what is not, concrete sound and electronics, in a sound and spatial writing that is akin to cinema for the ear. Situations are set up where sound plays tricks on us, contradicting what we see and provoking scenes that are sometimes burlesque.

Using 6 loudspeakers, we will hear a loudspeaker creation (electroacoustic) and music played on stage using an amplified platform specially designed by Maéva Prigent. Moving an object in space, playing with sound, diverting it, putting it to the test of reality and imagination.



EYE AND EAR

One of the essential aims of the project is to combine and play with these two dimensions that concern the ear and the eye, the sound and the visual.

We can see and hear in sync, in a very concrete way, a sound object that we place in the space, and thus make the link between gesture (a visual event) and sound. That's the whole point of this experiment, which aims to link our ears to the scene we're observing, to feel the visual 'anchoring' of the sound...

The sound material is sculpted in depth. An infinite number of timbres, textures, materials and sound events emerge and proliferate. A system of microphones allows you to zoom in on certain parts of the installation, to experience the approach and distance of an object, to feel the journey between macro and microphony.

MUSIC, A LAND OF EMOTIONS

Un pays supplémentaire is a reference to a phrase coined by film critic Serge Daney. The phrase sounds like a message and awakens curiosity in the minds of children.

Having music in your life is like having an extra world, a whole realm of emotions and perceptions. It's also a way of living, seeing, listening and feeling that you can make your own, and that creates a world. A world that is both very special and exceptional, and which becomes familiar to us.

Foreign languages have a fascinating way of making us see and feel differently, strangely, what we say in our own language. It brings up cultural, visual and audio references, discovering new ways of thinking and seeing, a whole baggage of curious equivalences and surprising false friends - in short, another world.

The project involves children discovering something special, an unusual, slightly experimental form of music. This discovery, this encounter, will be brought about by a stratagem! It's a little train that you can follow with your eyes. It emits sound and cast shadows.

Along the way, the child, always on the lookout for new events, is put in a receptive mood by the amazement and amusement he shows at the events along the way. Their field of attention and desire grows, their perceptive field opens up, and they are offered a way of listening, as an invitation rather than a prescription.



DRAMATURGY

The little train is a kind of dramaturgical structuring device. At each station, it takes us on a journey of discovery to an imaginary country that arouses our curiosity. We'll be visiting :

A land of dismembered pianos, where the world-piano opens up to let us discover the music through it.

A land that questions borders. Using sound and light, we'll explore the boundaries between music and sound, sound and light, through the movement of the body.

A nocturnal land where a microscopic world of whispers, noises and tinges of sound proliferate.

An airy land, where we chase the wind that takes us to unexpected places.

A land where attraction thwarts space, where objects fall (hammers, balls, objects from childhood...) and produce a musical score full of rupture and rebound.



MÉDIATION

Workshops featuring listening and polyphonic games

20 children maximum per workshop

The vehicle (little train) is an opportunity to develop auditory perception and the movement of sound through space, and to explore the theme of travel with children.

The scenography allows children to take ownership of the elements and manipulate the sound objects, triggering the recorded sounds (via a sampler).

The idea is to allow the children to enter into the grammar of sound in the show, to name the sounds we hear (typology, concrete sounds, instrument sounds) and to play with this grammar by experimenting.

I'll get them to invent simple little musical sequences, playing with superimpositions (speed, timbre), polyphony (harmony, disharmony), mixing and rubbing together sounds.

Creation of 4 groups for a large choral composition.

TEACHING TOOL

A hearing game will be created.

It takes the form of a large card game and enables children to expand their sound vocabulary and experiment with musical sequences more easily using instruction cards.

Invitation to collective debate with the children:

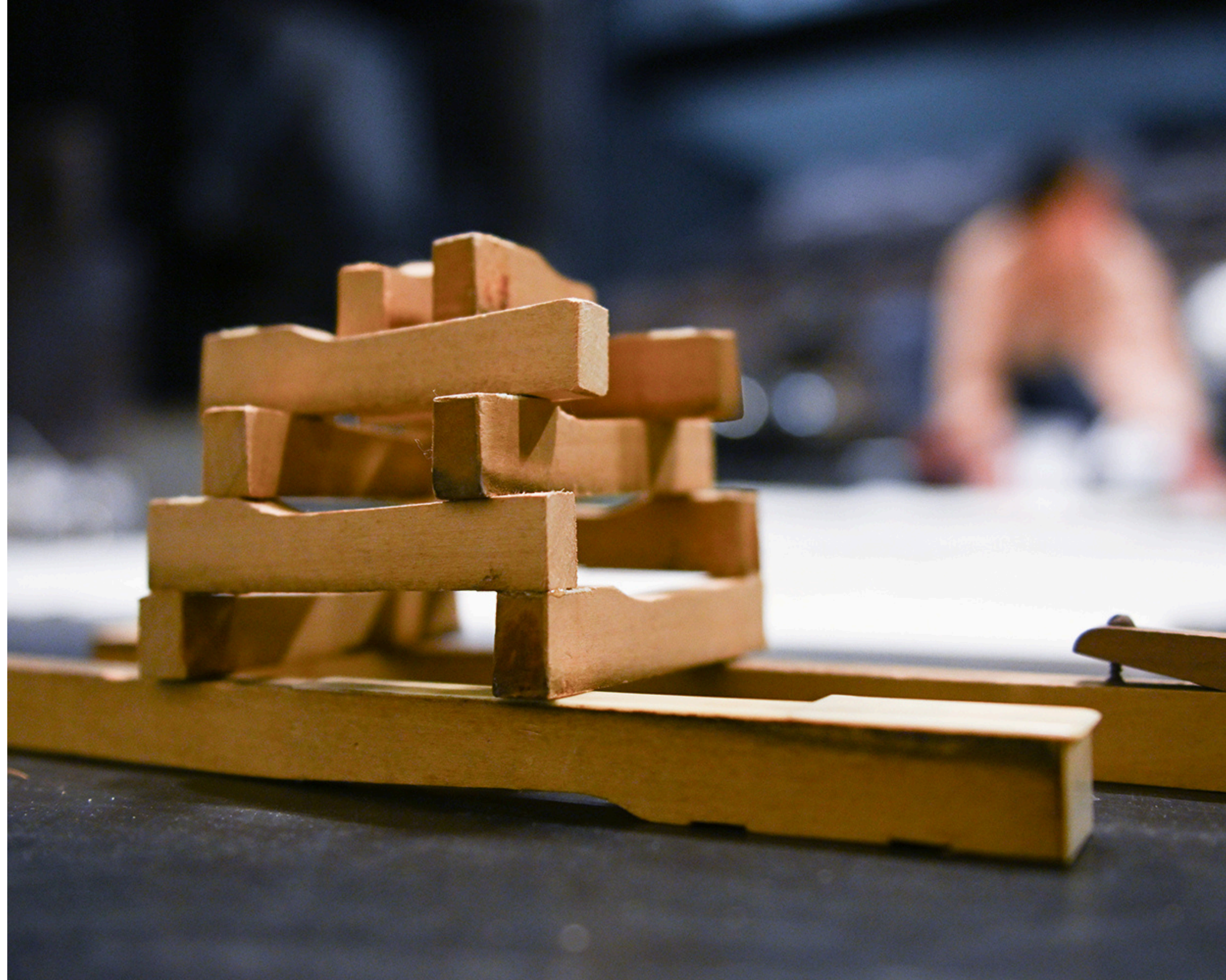
Before the performances and workshops, I'll be suggesting readings to the teachers. These will be little philosophy books adapted for children, like Jean-Luc Nancy's little lectures on 'listening' and 'beauty'.

Through all these games of appropriating sound, the aim is to develop synaesthetic, multi-sensitive listening, full of sounds, gestures, sensations and images. From the Greek syn, 'with' and aesthesis, 'sensation', synaesthesia is a sensation that occurs when information intended to stimulate one of the senses stimulates another. Several senses can also collide.



EQUIPMENT AND TOUR

- Small front-of-house (maximum 250 yellow) or museum-type space (audience on the floor)
- 4 people on tour (musician, sound engineer, stage manager, lighting engineer) + 1 production person
- Artistic team arrives D-1, set-up for a performance on the evening of the JO
- Possibility of several performances from D +1 as well as workshops
- A pre-assembly is required (see technical sheet), a quality sound system (6 speakers)



TEAM

Previous creations : Anatomia | Pianomachine

Website : claudinesimon.com

CLAUDINE SIMON CONCEPT, WRITING
PERFORMER

Claudine Simon is a pianist, artist and improviser, developing a sound work that experiments with the lutherie and capabilities of her instrument. A versatile musician, she has a taste for writing at the frontiers of music, dance and visual works. She trained at the CNSMD in Paris with Jean-François Heisser and Pierre-Laurent Aimard.

Her creative work focuses on the conception of performances that allow her to question her relationship with the instrument. In 2021, she created Pianomachine, a choreographed solo in which the musician-instrument relationship is replayed with a piano hybridised by machines. In 2023, at the Musica festival (Strasbourg), she created Anatomia, a sound and visual piece in which a piano and a scene from a romantic recital are decomposed.

She has received support from the Fondation Beaumarchais SACD, and a prizewinner in the Ministry of Culture's "Mondes Nouveaux" competition. Her works have been performed at the Bouffes du Nord, Scènes Nationales, Operas (Lyon, Reims, Dijon), CNCMs and festivals...



TEAM

ANNE-SOPHIE BERARD SCENOGRAPH

Anne Sophie Bérard is a curator, author and scenographer. She has been supporting many artistic projects from concept to storytelling, by curating exhibitions, directing concerts, assisting with writing and creating set designs or participatory installations.

Convinced of art's ability to enchant reality, she explores languages imbued with dreamlike and poetic elements, while ensuring that her proposals remain modest and accessible.

She has collaborated with various organizations and institutions, including MAIF Social Club, Good Planet Foundation, Compagnie L est au bois, producer 3Ctour, La Gaîté Lyrique, Tôt ou Tard label and the Scène Nationale La Garance, where she is currently working as an associate curator.



TEAM

ÉTIENNE DEMOULIN SOUND DESIGN

Both a musician whose instrument is a digital or electronic tool, Etienne is a player in contemporary creation, whose aim is to give concrete form to the ideas of composers and to make the link between musical research practices and creation, whatever its form.

He creates music on support, drawing on a variety of influences (medieval music, field recording, Scandinavian jazz, ambient music).

He also produces mixed-music works, notably at IRCAM, focusing his research on alternative sound production techniques (transducers, embedded and distributed audio). He has contributed to the creation of concerts with Clara Olivares and Carmine Cella.



TEAM

MAËVA PRIGENT

ARTIST
DESIGNER

From sculpture to photography, sound and publishing, all mediums are put on an equal footing and apprehended as a source of astonishment, displacement and encounters.

Following a year of preparatory literature studies, she entered the Duperré school, where she obtained a DMA in handmade ceramics (2014), followed by a DSAA (2016).

Once she had completed her studies in applied arts, and in conjunction with her practice, she took up a university course in aesthetics while training in boilermaking.

Occasionally, she takes part in collaborative projects. She has taken part in a number of group exhibitions and created several personal installations, notably for the 4th edition of the Toulon Interior Architecture Design Parade (2019).



TEAM

ANTOINE TRAVERT LIGHT DESIGNER

Fascinated since childhood by the technical side of performance, he trained as an apprentice technician at La Brèche, the National Centre for Circus Arts in Cherbourg.

He worked with Thomas Jolly on Henry VI at the Avignon Festival (La FabricA). He was one of the first to use automatic projectors in the theatre, which were usually used for concerts.

With Thomas Jolly, he went on to create Shakespeare's Richard III at the TNB, Le Radeau de la Méduse at the Avignon Festival, Fantasio at the Théâtre du Châtelet in Paris, Seneca's Thyeste for the opening of the Avignon Festival, MacBeth at La Monnaie in Brussels, Romeo and Juliet at the Opéra Bastille...



AN ADDITIONAL COUNTRY

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Sound and stage productions

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