

# AN ADDITIONAL COUNTRY

## CLAUDINE SIMON

CREATION NOVEMBER **2025**  
**PREMIERE AT OPERA DE ROUEN 29 NOV**  
ALL AUDIENCES **AGED 7 AND OVER**





# ARTISTIC TEAM

**Concept, composer** Claudine Simon

**Performer** Claudine Simon, Max Bruckert, Alix Reynier

**Set design** AnneSophie Bérard

**Sound and computer development** Max Bruckert

**Artist design** Maeva Prigent

**Light design and train development** Antoine Traver

**Outside view** Vincent Dupuy

**Stage and general management** Alix Reynier

# PRODUCTION

**Production** AURIS - sound and stage production

**Artistic** Claudine Simon

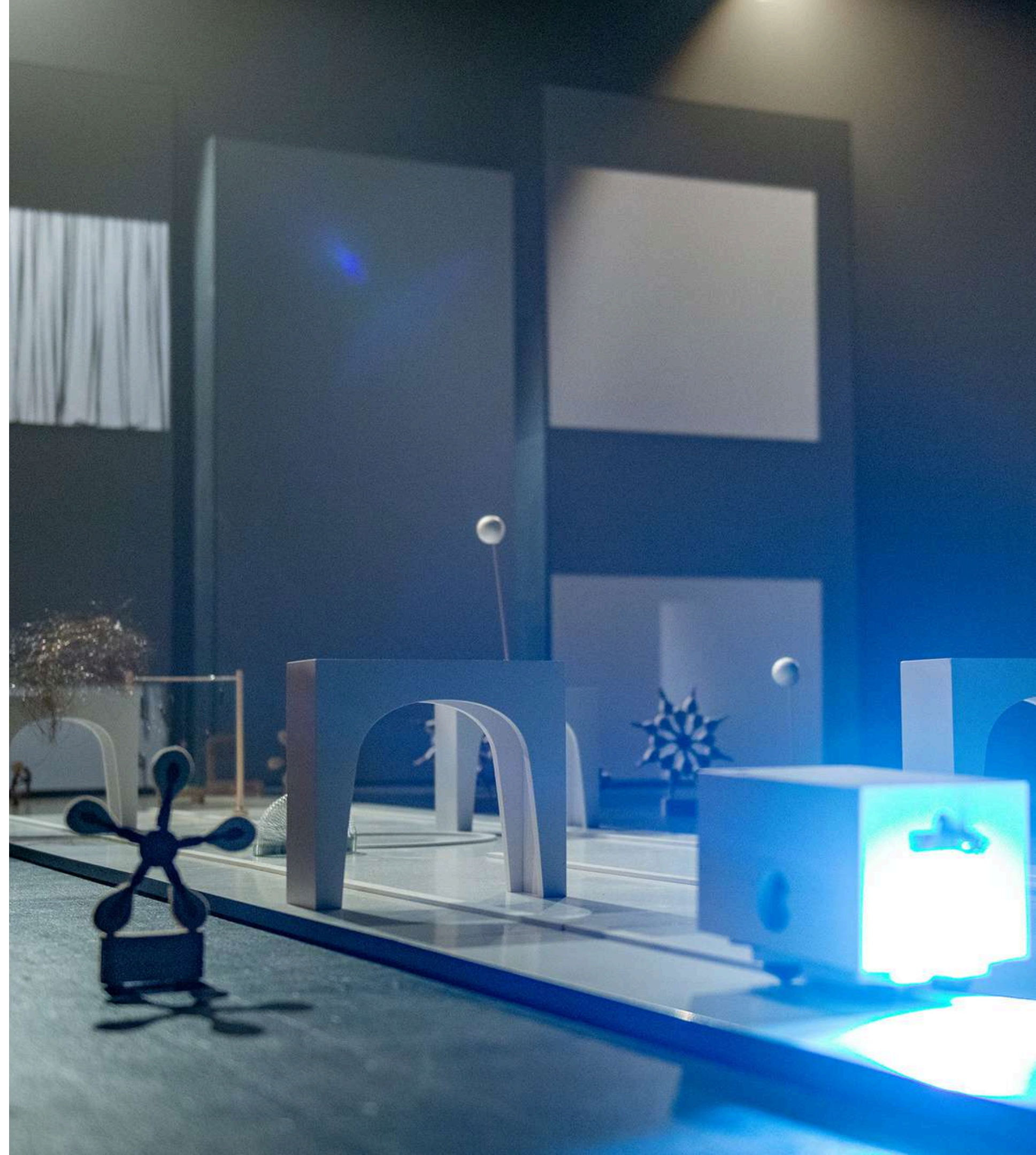
**Administration** Cléo Michiels ; **Production** Marine Termes

# PARTNERS

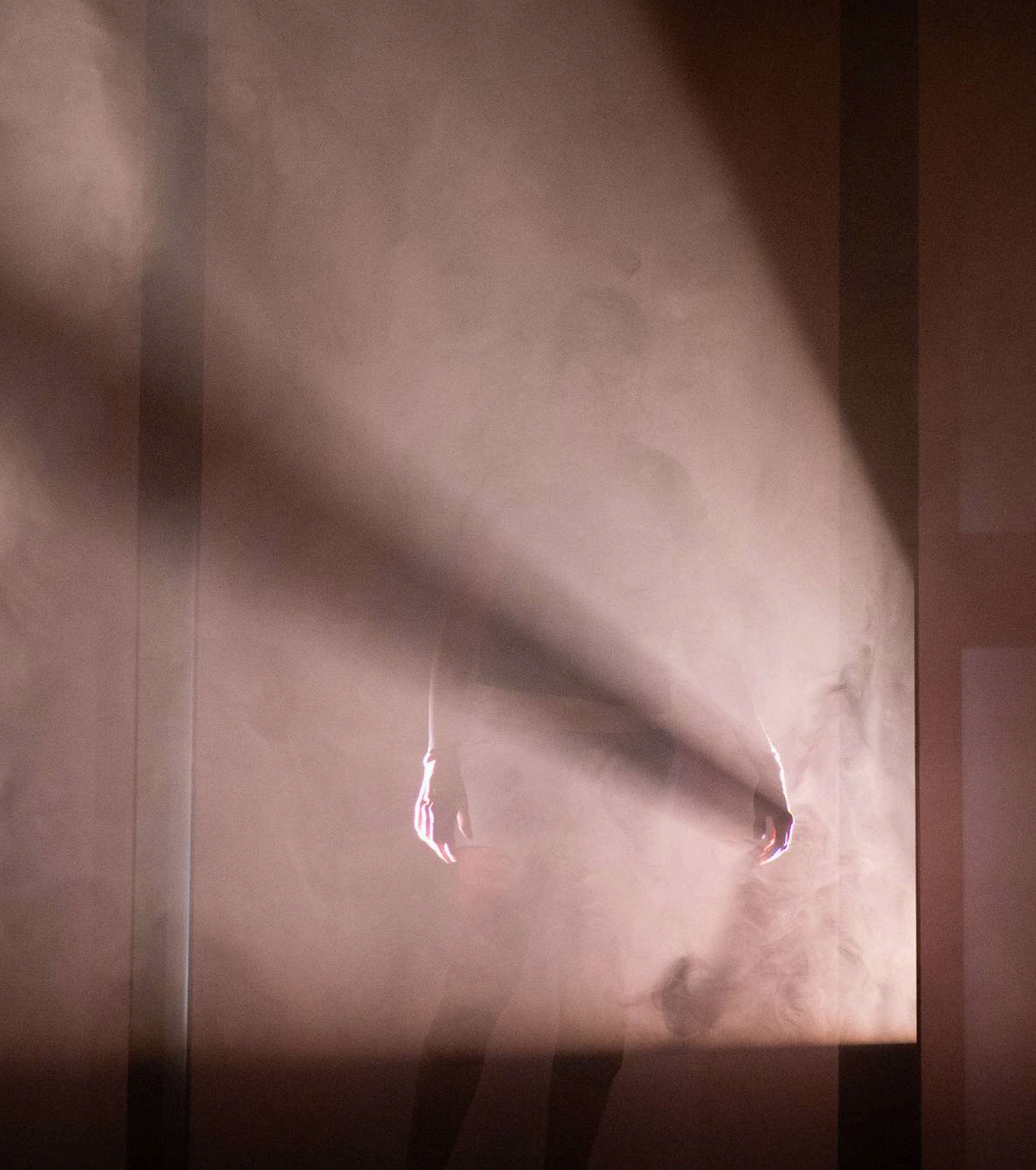
**Co-production** : GRAME-CNCM Lyon , la POP (Paris)

**Musical composition commission** Ici l'onde - CNCM Dijon

**Support and funding:** DRAC Auvergne-Rhône Alpes, Région Auvergne-Rhône Alpes, SACEM, CNM, MMC, Spedidam **Residency support:** MC2 Grenoble, la Pop, Grame-CNCM, Malraux Scène Nationale Chambéry, Théâtre de Vanves, l'Assemblée Artistique







## 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 novembre : **Opéra de Rouen, BIG BANG Festival - CREATION**

3 decembre, **Annecy, festival artbox**

12-13 decembre, **la Pop, Paris**

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

9-10 avril **Theatre de vanves**

12-13 avril : **Philharmonie de Paris, Festival Explore**

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

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

6-7 mai : **La Criée, Marseille**, Festival Propagation du GMEM-CNCM



# UN PAYS SUPPLÉMENTAIRE

Sound and visual composition

50 minutes - For all audiences aged 7 and over

## VIDEO WORK IN PROGRESS

[https://www.youtube.com/watch?v=Yw\\_4Nhr\\_pcc](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.

# A COUNTRY

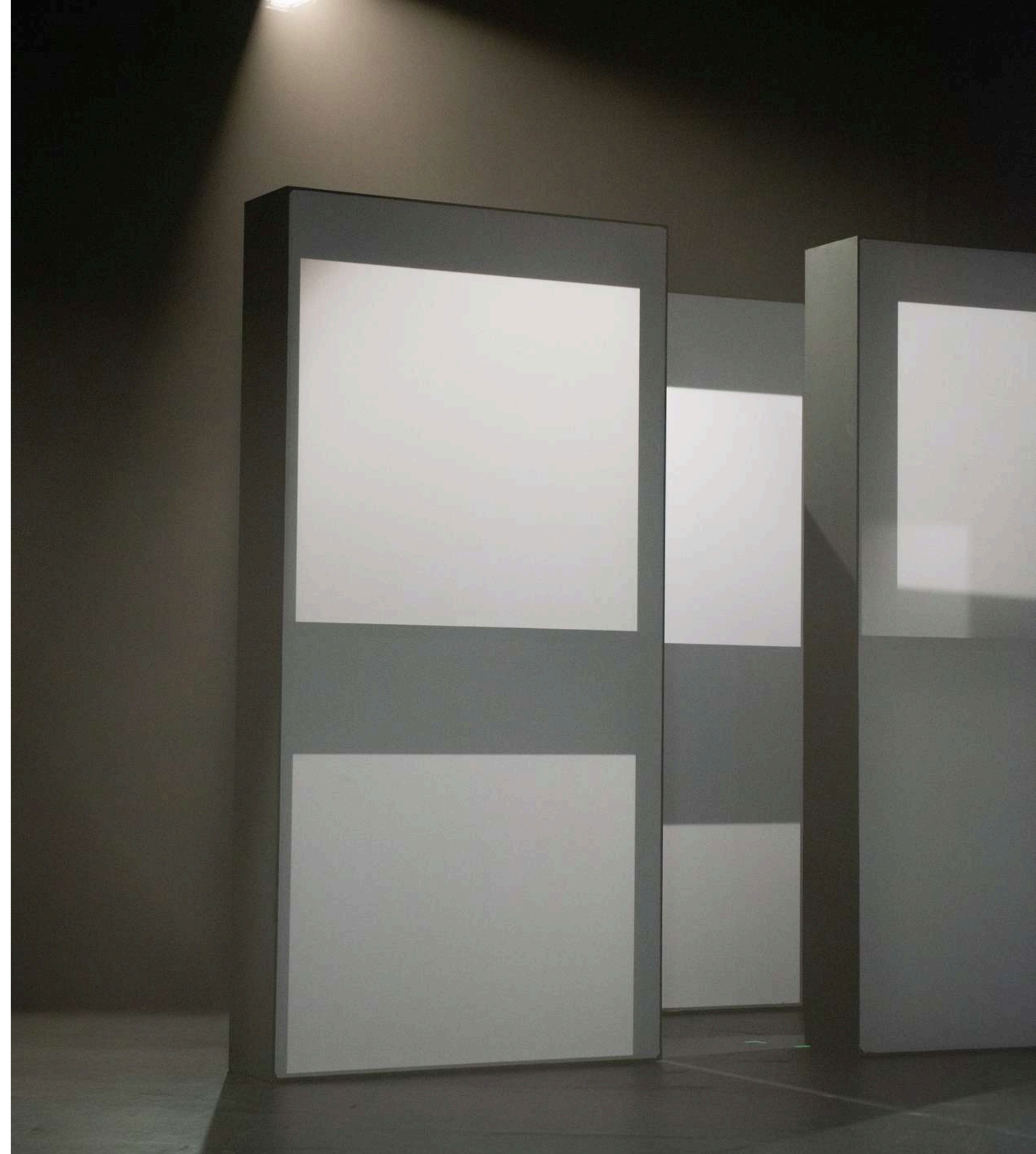
The train is synonymous with travel, discovering landscapes, images of traffic, encounters, passages, sounds, accents, languages, transmission... It symbolises openness to other spaces, other worlds than those of everyday life.

The additional country referred to here brings together all the issues related to how we construct a territory (of gathering, of communion) in the sense of a country. An imaginary world that springs forth and transforms itself throughout the different scenes, as the scenographic space is constantly renewed. Objects move, projection walls are rearranged with each new country visited.

It is a question of free movement through images, the places offered, the languages spoken (German, Hungarian, Italian, English, etc.), and it is also a question of making the music of languages heard.

A space of meaning opens up, the poetry of languages takes effect, and the sound and visual images make an impression on the child, who feels part of this new, vaster and more varied space.

A space to be understood, interpreted, deciphered and enjoyed with the pleasure associated with this reception and the sensory perception it offers. Children are now irrevocably led to see beyond what is usually seen.







# 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

An additional country 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 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](http://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

## MAX BRUCKERT

SOUND AND  
COMPUTER DEVELOPMENT

Electronic musician / Computer music producer / Sound engineer

Trained as a guitarist and bassist, he alternated for a time between jazz, rock, industrial, and experimental music. He explored different modes of improvisation related to his instrument, amplified or combined with electroacoustic means. He studied instrumental and acousmatic composition at the CNR in Lyon from 1999 onwards. There, he co-founded the Kolektif Undata, which offers forms of improvised and spatialized electroacoustic music.

Since 2012, he has divided his time between sound creation, computer music production, and sound engineering for various musical ensembles and contemporary dance, theater, and circus companies.





# 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...





# TEAM

## VINCENT DUPUY

OUTSIDE  
VIEW

Vincent Dupouy is a dancer and choreographer who trained at the Conservatoire National Supérieur de Musique et de Danse de Paris. He was a 2016 Talents ADAMI laureate and participated in the revival of May B with the Maguy Marin company.

He collaborated for five years as a director and choreographer with the Arthésic company, a young contemporary theatre collective.

Since 2017, Vincent has been a dancer-performer for Hervé ROBBE, Gisèle VIENNE, and Dominique BAGOUET.

He founded Cie Atlas in September 2021 to develop his own choreographic work and stage his first creation, Infra (2024).

He continues his scientific studies alongside his training in contemporary dance and is training in Body Mind Centering, which allows him to combine scientific research and the body in motion.





# 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

## ALIX REYNIER

STAGE AND GENERAL  
MANAGEMENT

Trained at ENSATT in Lyon, Alix Reynier obtained a Master's degree in Technical Direction in 2021, where she deepened her knowledge of stage, sound, and lighting languages.

An engineer by training, with a degree in vibrations and acoustics from ENSIM in Le Mans, she combines scientific rigor with theatrical intuition. Her first experiences were forged through contact with music when she accompanied groups of musicians in concert at festivals in Auvergne.

Today, as a stage manager, she pursues sensitive research into sound art, in multidisciplinary forms where the boundaries between theater, music, and space are blurred to make way for listening, gesture, and vibration.





# AN ADDITIONAL COUNTRY

**Contact :** productionauris@gmail.com

**Artistic :** Claudine Simon

**Mail :** cl.simon.etc@gmail.com / **Tel :** +33 6 30 08 11 34

**Administration :** Cléo Michiels

cleo@lequipage-prod.com / **Tel :** +33 6 35 48 43 25

**Production :** Marine Termes

productionauris@gmail.com / **Tel :** +33 6 79 22 53 21

AURIS

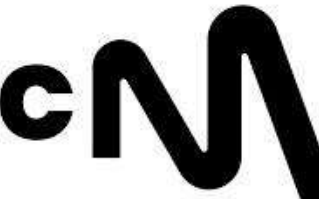
Sound and stage productions

AURIS, 95 grande rue de la croix rousse , 69004 Lyon, FRANCE

AURIS is approved by the DRAC Auvergne Rhône-Alpes

  
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SPEDIDAM  
LES DROITS DES ARTISTES-INTERPRÈTES

  
THÉÂTRE  
VANVES

  
P.O.P.

  
mœlrœux  
scène nationale chambéry savoie

  
MC2: ici  
l'onde

  
GRAMME

  
L'ASSEMBLÉE  
FABRIQUE ARTISTIQUE