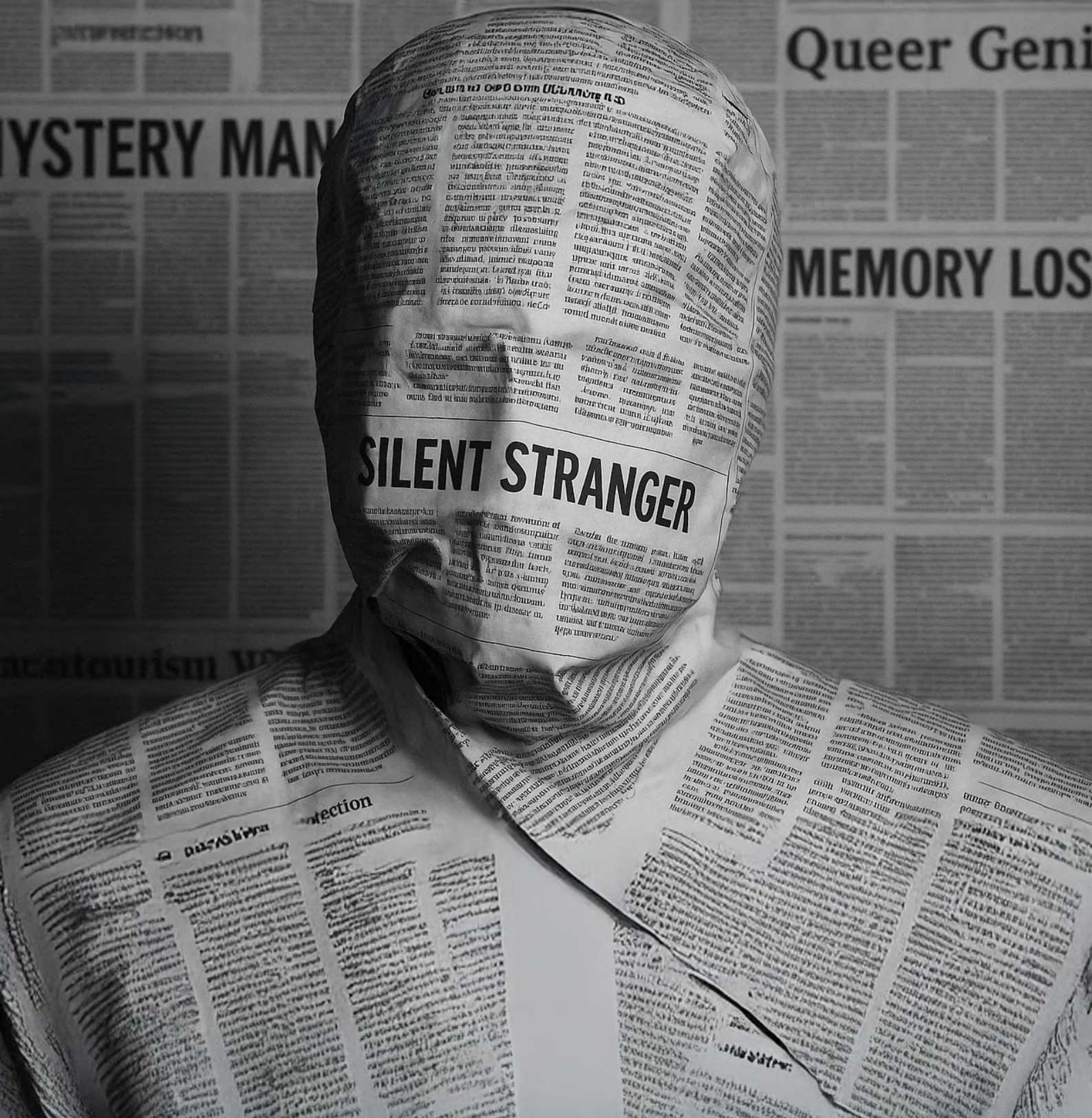


Production presentation / touring season 2026-2028

PIANO MAN

by Marcus Lindeen

created in collaboration with Marianne Ségol



The Piano Man

One summer evening in 2005, a young man is found wandering along a beach on Sheppey island in England. He is soaked, dressed in a dark suit, and refuses to speak. No name, no documents, no past. Transferred to a nearby hospital, he remains silent for months—communicating only through music. He sits at the piano in the hospital's common room and plays for hours, with haunting precision.

The media calls him “The Piano Man.” His face spreads across the world. Speculations multiply: is he a missing musician, a shipwrecked refugee, a heartbroken lover, a hoax? Strangers begin to project their fears and fantasies onto him. He becomes a vessel for the stories others want to tell. But when he finally speaks, the myth collapses—leaving behind something quieter, stranger, and more human.

Based on documentary material and interviews, the play takes the absence of the “Piano Man” as its starting point. He never appears on stage. Instead, four witnesses—those who were somehow drawn into the mystery—reconstruct his story: a police officer, a priest, a hospital psychologist, and an artist obsessed with queer suicides. Through their overlapping testimonies and speculations, a fragmented portrait begins to emerge—not only of him, but of themselves.

The Piano Man explores the human need to impose meaning on the unknowable, and the way myths can grow around silence. Inspired by real events, the play blends documentary material and imagination. It examines queer identity, the fear and allure of reinvention, and the desire to escape from oneself. It asks whether forgetting can be a radical act. Whether silence is failure—or power. And whether some stories are stronger when they remain incomplete.

This play is based on documents and interviews, telling his story through four characters—each of whom, in their own way, was drawn into this mystery: a social worker, a psychologist, a hospital priest and an artist, all involved in unraveling the case two decades ago.

A photograph of a beach scene. In the foreground, a blue metal lifeguard stand is partially buried in the sand. In the background, several people are walking along the beach. The sky is overcast and the water is calm.

April 2005. Andreas Grassl, later known as The Piano Man, was found on the beach near Sheerness on Sheppey Island, in Kent, England.

STORY OF HOW A SILENT 20-YEAR-OLD, FOUND SOAKING WET AND PRESUMED

Mike Gunnill's image of Andreas Grassl walking through the hospital gardens; the Bavarian then hid his face, far right, once he spotted Mike taking pictures

'Piano man' mystery that played out to a worldwide audience

It is one of our county's strangest mysteries. And 15 years on, it is still not known how a man from Bavaria ended up soaking wet on a beach on the Isle of Sheppey. Unable or unwilling to speak, the only sound emitted came via the keys of a grand piano. **John Nurden** reports...

It was shortly before midnight when bemused police officers found him dripping wet and peering into McDonald's in Sheerness.

He was wearing a smart, dark suit but with no identification. Even the labels had been removed.

It looked like he had washed ashore at The Leas, Minster. Concerned onlookers spotted him near an abandoned boat and called police.

Officers eventually found him wandering in town and were even more puzzled to discover he could not, or would not, talk.

With few other options, they dried him, as best they could, and took him to Medway Maritime Hospital's A&E department.

After doctors gave him a clean bill of health, the mystery man was handed into the care of social worker Michael Camp. And so began a four-month saga as the world's media struggled to solve the secret identity of the stranger who became known as 'Piano Man'.

Left alone with a sketch pad to write down his name, he drew a picture of a grand piano instead.

Puzzled, Mr Camp took his new charge to the hospital's chapel where he was amazed by an instant transformation. As he sat at the keys of a piano, the stranger became calm and relaxed for the first time.

He could even play surprisingly well and was heard reciting sections from Swan Lake by Tchaikovsky and what appeared to be his own compositions.

After three weeks without any sign of recovery, a desperate Mr Camp turned to the Daily Mail to help launch a public appeal for information. Freelance photojournalist Mike Gunnill from nearby Upchurch was despatched to take pictures.

The former Kent Evening Post photographer recalled: "It was a Friday afternoon and I was looking forward to the weekend when I took a call from the picture desk.

"They said it probably wasn't much of a story but a man had been washed up on a beach and had lost his memory. Could I go and check it out?"

So, on May 6, 2005, Mike turned up at the hospital.



Photojournalist Mike Gunnill, above, and how the Mail on Sunday ran the intriguing story

Piano Man?

By Richard Cressy

HE was discovered wandering along a beachfront road drenched to the skin but immaculately dressed in an expensive dinner suit, shirt and tie. But the only clue to the identity of the left tall stranger is his genius as a classical pianist.

In a plot that mirrors the award-winning film *Shine*, the man - who turned up in a restaurant at Sheerness in Kent - appears to have suffered a nervous breakdown and is now unable to communicate.

While doctors, police and social workers have tried to piece together his background, the only time he emerges from his world of silence is through his music.

Care worker Michael Camp said: "Two policemen found him in the early hours of the morning dressed as if he had come from a concert but they couldn't get a word out of him."

"He may have had a traumatic experience that has led to him losing his memory or suffering a breakdown."

"All we know is that he appears to be a professional pianist of exceptional ability, and has amazed everyone who has heard him. He plays for hours every day from memory and from the book."



The social worker had been given permission to help get a photo but the mystery man would scream whenever he saw a new face. So the pair hatched a plot.

The photographer hid in bushes with his Nikon F3 film camera and 300mm lens and half-an-hour later Mr Camp led his charge through the hospital's grounds for a walk.

Mike, 69, said: "I only managed to fire off five shots before the man spotted me and became distressed, covered his face with his plastic music folder and started making strange noises."

But those were the only five shots ever taken of him. Mike said: "Even then, I wasn't sure I had what we needed."

He drove home and spent an agonising hour in his darkroom processing the film to see the results.

Of the five shots, two were no good. The others captured a

frail, lightly-bearded figure with spikey blond hair, wearing his by now dried-out suit and white shirt and with every possible button done up.

Mike emailed them to the Mail's picture desk in London and explained that the man wasn't talking but loved playing the piano.

"Like a piano man?" replied a weary voice at the other end of the phone.

Three weeks passed but still the photos had not been used.

Then Mike received a call saying the executives weren't going to use his pictures because they believed the man was an asylum-seeker and it was an elaborate hoax. But Mike was welcome to sell the pictures to anyone else.

The Mail was not alone. The manager of a pub near where he was found maintained the stranger was "just another illegal immigrant" who had either

jumped ship or been pushed overboard by people smugglers as coastguards closed in.

Instead, it was down to the Mail on Sunday to break the news on May 15. Mike's front page photo unleashed a worldwide media storm as news organisations fought to be the first to find out who the mystery man was.

Only later would he be unmasked as 20-year-old German Andreas Grassl following an appeal when more than 800 calls swamped the National Missing Person's Helpline.

Canon Alan Amos, the hospital chaplain, said at the time: "Playing seems to be the only way he can control his nerves and his tension and relax."

"When he is playing, he blanks everything else out. He pays attention to nothing but the music."

If allowed to, he would play for three or four hours at a stretch and at times had to be physically

The story spread rapidly across the world, drawing journalists and TV crews to Sheppey to cover this mysterious case. A local press photographer, hiding in the bushes outside the hospital, managed to capture images of Grassl as he wandered silently in the garden. In these photographs, he is seen wearing the same suit in which he was discovered, holding a stack of papers that appeared to be sheet music.

An existential detective story

This story has haunted me for almost twenty years—ever since I first learned about the man called The Piano Man, found on an English beach. For an entire summer, the media speculated endlessly, until the truth finally emerged: He wasn't a great amnesiac concert pianist. He was a young gay man from southern Germany, fleeing a deeply religious and homophobic family. After a painful breakup in Paris, he had traveled to England with the intention of ending his life by throwing himself into the sea. When his story was revealed, he returned to his family and refused to speak publicly about his experience.

Over the years, I tried to contact him, hoping to meet him—perhaps to make a film or a play inspired by his story—but he never responded. For a long time, I believed I couldn't tell the story of The Piano Man without his own voice, without his direct perspective. But then I realized: This story is bigger than the facts. The mystery and the questions it raises are more compelling than the answers.

To me, Piano Man is a contemporary fable—the story of a man who is granted the almost magical opportunity to erase his past and reinvent himself. It is also a reflection of our collective longing for mystery, for disruptions that shake up our lives. A modern myth. A story that plays with both the fear and fascination of waking up one day with no idea who we are. At the same time, The Piano Man is a silent observer, appearing from nowhere, bearing witness to our world without words.

When a stranger enters our lives with no identity or memory, he becomes a mirror for our own questions about identity and memory. What happens when we are confronted with a blank slate, one that we desperately want to fill with meaning? The silence and enigmatic presence of The Piano Man invite us to explore our deepest fascinations—our need to understand, our attraction to mystery, and the blurred boundary between reality and myth.

The play will take the form of an existential detective story, centered on an unsolved mystery. It will be structured around the testimonies of those who, in the summer of 2005, tried to put together the pieces of the puzzle: a social worker, a psychologist, an artist and a hospital priest.

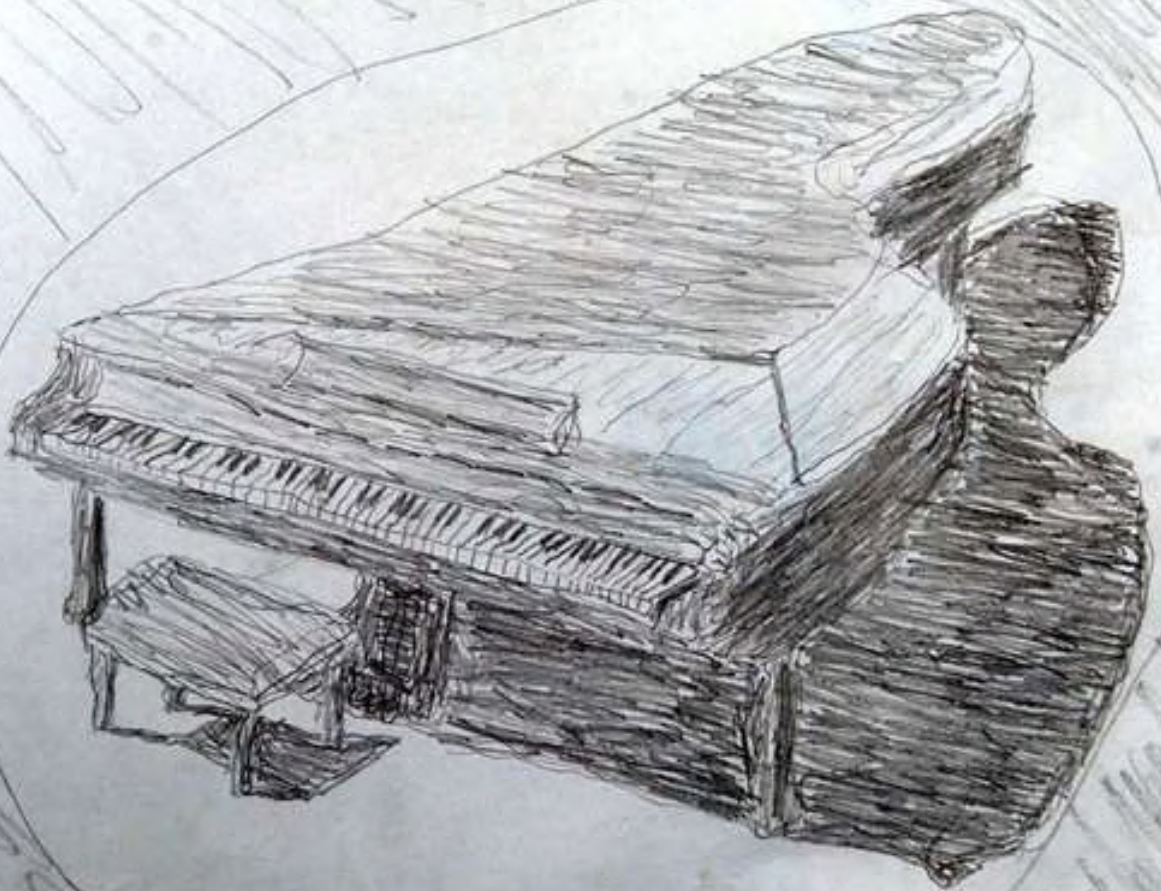
As in my previous work, I'll collaborate with dramaturge and translator Marianne Ségol, using a sound script technique where performers wear earpieces and recreate recordings live on stage. As music plays an important part of the story, I am also happy to once again collaborate with composer Hans Appelqvist who will create the both the musical score and the soundscape of the play.

– Marcus Lindeen



***"A man is not what he thinks he is,
he is what he hides."***

– André Malraux (1901-1976),



A drawing made by the Piano Man during his stay at the hospital in England. Rather than expressing himself verbally, he communicated by drawing images of pianos and by playing the piano in the hospital's common room.

A Mythological Figure for Our Time

Today, our mythological figures no longer dwell in ancient pantheons—they emerge from contemporary narratives, strange news stories, and real-life tales that blur the line between fact and fiction. What do these characters—the amnesiac wanderer, the tormented artist, the misunderstood genius—reveal about us? Why do they resonate so deeply? Is it because they echo timeless archetypes, offer us an escape from the ordinary, or because they open doors to mysteries that resist explanation?

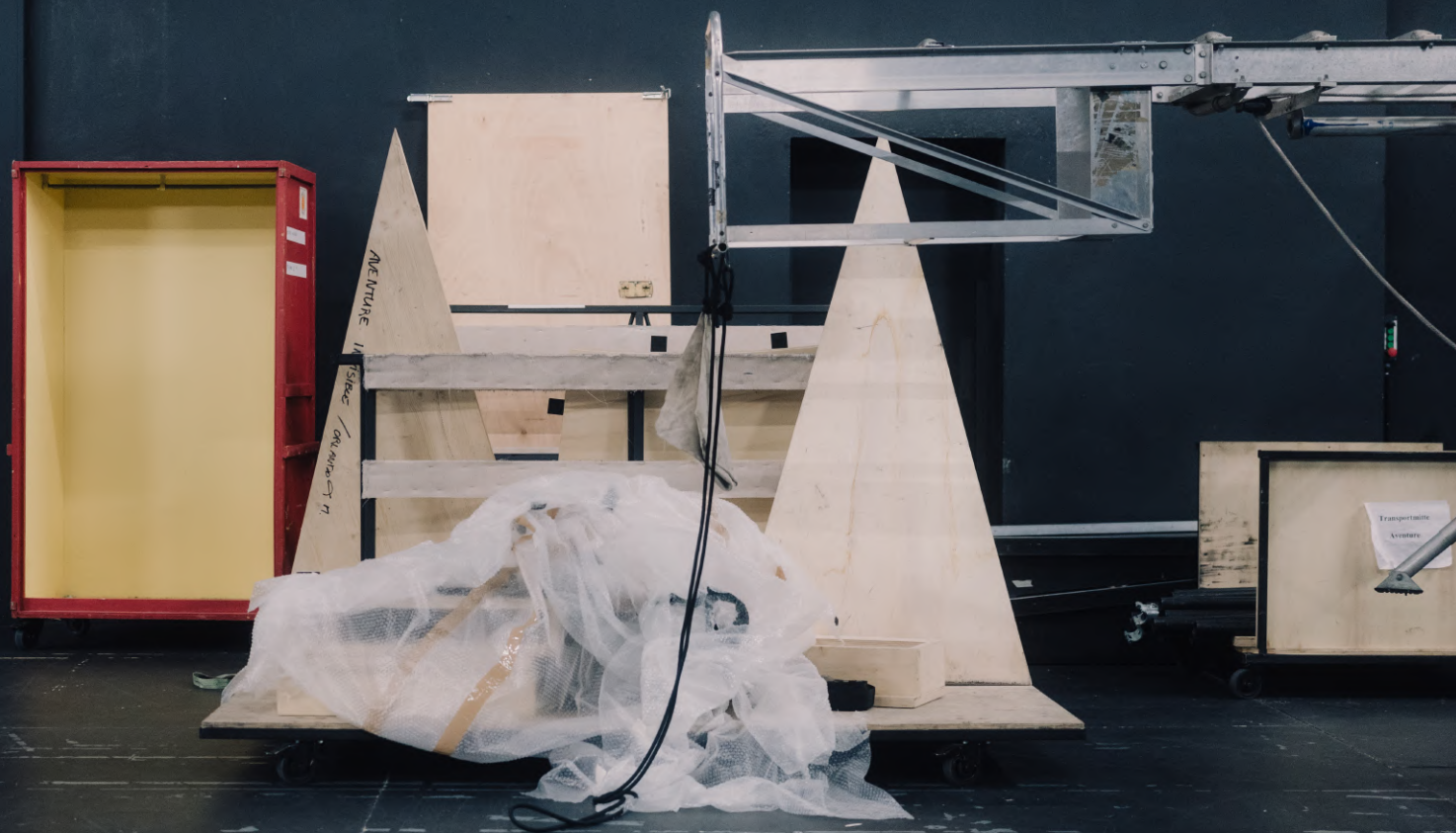
What are we really looking for in them? A kind of freedom we can't access in our own lives? A reflection of our hidden longings? Do these figures fill a void, bring meaning to the everyday, or simply remind us that something else exists—an elsewhere, still unknown?

Together with playwright and director Marcus Lindeen—whose documentary-based work has long explored how ordinary lives can reveal mythological dimensions—I will examine, as dramaturge, the connection between contemporary myths and universal patterns. Drawing on true, astonishing events, the performance will probe human contradictions and the social dynamics they reflect. These news stories won't just be raw material; they'll become gateways to broader questions of identity, fiction, and our pursuit of truth.

And what does the figure of the Piano Man awaken in us, with his radical silence and ambiguous presence? Without a defined past, he becomes a blank canvas—an image of pure freedom, but also a riddle we long to solve. Is it this very absence that fascinates us? That compels us to invent backstories, to project hopes or tragedies onto him, to make him into something more than he ever claimed to be? Maybe our urge to imagine is also a way of seeking meaning—for ourselves as much as for him.

Since the beginning of time, storytelling has helped us make sense of the world, pass on knowledge, and escape reality. But when it comes to the man with no past, what are we truly hoping to find? A clear answer—or the permission to keep asking questions?

– Marianne Ségol



THE PIANO MAN

Cast

4 performers

Production

Compagnie Wild Minds

Initial partners

Théâtre National de Strasbourg

Nanterre-Amandiers in Paris

Festival d'Automne in Paris

Centre Dramatique National d'Orléans

(currently in development)

Premiere

5-13 of March 2026 at TNS – Théâtre National de Strasbourg

Language

French with English subtitles

Estimated duration

1 hour 30 minutes

Written and directed by: Marcus Lindeen

Concept: Marcus Lindeen and Marianne Ségol

Dramaturgy and translation: Marianne Ségol

Stage design: Hélène Jourdan

Casting: Lola Diane

Music and sound design: Hans Appelqvist

Light design: Diane Guerin

Video : Boris van Overtveldt, Hans Appelqvist

Stage management: David Marain

Sound technician: Nicolas Brusq

Production management

Emmanuelle Ossena, Charlotte Pesle Beal

EPOC Productions

Marcus Lindeen and Marianne Ségol are associate artists at the National Drama Centre of Orléans. Marianne Ségol is an associate artist at Le META, National Drama Centre of Poitiers and at the Nouveau Théâtre de Besançon National Drama Centre.



Guided by voices

From archival documents and collected testimonies, Marcus Lindeen, whose initial profession was that of a radio journalist, and dramaturg Marianne Ségol collaborate on a montage-style writing. Each interview is recorded, transcribed, and then reworked in writing before being re-recorded with voice actors. During the performance, non professional actors are listening to the sound script and repeating what they hear. The process involves meticulous editing to create a delicate sound composition that artificially recreates the nuances of speech, silences, and the ebb and flow of thought.



La compagnie Wild Minds

Founded in 2021 by Swedish director and filmmaker Marcus Lindeen and Franco-Swedish dramaturge and translator Marianne Ségol, Wild Minds is an international artistic company working between documentary and fiction. The company is based between Paris and Stockholm.

Wild Minds always begins with reality. Relying on extensive research and interviews, its projects center on spectacular real-life stories and transform them into sensitive, complex, and poetic narratives for the stage and screen. Documentary and mythology are placed in tension to create a rich experience that opens up multiple layers of thought and association.

The company encourages active audience engagement and seeks to create experiences that foster empathy and understanding of others. By blending art, technology, and storytelling, it gives rise to unique projects that spark reflection and a sense of wonder.

The company's first creation, *The Trilogy of Identities*—comprising three plays developed between 2017 and 2022 (*Orlando and Mikael*, *Wild Minds*, and *The Invisible Adventure*) and produced by La Comédie de Caen, National Drama Centre of Normandy—was presented at T2G in Gennevilliers as part of the Festival d'Automne in Paris, at the Schaubühne in Berlin, the Actoral Festival in Marseille, the Wiener Festwochen in Vienna, the Piccolo Teatro in Milan, and Teatro do Bairro Alto in Lisbon, among other venues.

Their latest production, *Memory of Mankind*, premiered in May 2024 at the Kunstenfestivaldesarts in Brussels.



Memory of Mankind (2024)

How will humanity be remembered millions of years from now? This question lies at the heart of the work of an Austrian archivist-ceramist—an eccentric figure from Hallstatt, on the edge of the mountains—who has spent the past ten years attempting to “preserve” the knowledge of our civilization on ceramic tablets. From this audacious project, Marcus Lindeen unfolds a powerful reflection on collective and intimate memory, on time, and on storytelling.

In an intimate circular setting where performers and audience sit together, four characters share their astonishing experiences. Interwoven with the story of the ceramist are the captivating accounts of a man suffering from a rare form of amnesia and his partner, a writer, who tries to compose the fragmented story of his multiple lives.

A final character, a queer archaeologist, questions the subjectivity of those who pass on knowledge and proposes a radical perspective: to lie, in order to restore visibility to those erased from our histories. Must we always remember “true” facts? Perhaps posterity would understand us better by knowing how we *wished* we had lived our lives, rather than how we actually lived them.

Memory of Mankind premiered at the Kunstenfestivaldesarts in Brussels in May 2024. It is a co-production with the Festival d'Automne in Paris, the Wiener Festwochen in Vienna, the Piccolo Teatro in Milan, and other European theatres and festivals.



The Trilogy of Identities

Orlando and Mikael, 2006/2022

Wild Minds, 2017

The Invisible Adventure, 2020

The trilogy of Identities (La Trilogie des identités) is a collection of three plays that explore the theme of identity and transformation. Developed over a period of almost fifteen years, these three documentary theater pieces take us on a vertiginous quest into our inner worlds and challenges the very foundation of our identities. The three plays are all presented in performance situations without a traditional stage. Instead, the audience sits in a circle together with the performers, listening to their conversations.

In *Wild Minds*, the situation is a group therapy session for compulsive daydreamers, a rare but real psychological disorder where people become obsessed by their secret imaginary worlds. *Orlando and Mikael* is based on

the recordings of two Swedish men who both regret going through sexual reassignment surgery and becoming women. And in *The Invisible Adventure*, the spectators listen to a conversation between three characters who share spectacular stories about their identity transformations. One of them is based on interviews with a French man who was the first in the world to receive a facial transplantation and who talks about the challenge of adapting to a new life living with the face of someone else.

Orlando and Mikael premiered with the title *Regretters (Ångrarna)* at Stockholm Stadsteater in 2006 and has since been translated into several languages and performed in countries such as Mexico,

Argentina, Norway, South Korea, and Chile. *Wild Minds* was originally made for Moderna Museet in Stockholm in collaboration with Dramaten - The Royal Dramatic Theatre and The Schaubühne in Berlin. The Schaubühne has staged all the three plays of the trilogy during their festival for international new drama, FIND (2008, 2016, 2022). *The Invisible Adventure (L'Aventure invisible)* premiered at Festival d'Automne in 2020. The festival presented all three works together at Théâtre de Gennevilliers in Paris 2022, including a new French production of *Orlando and Mikael*.

In 2022, the three plays were published as a book by the Italian publishing house il Saggiatore.





WILD MINDS (2017)

Daydreaming can help solve problems, trigger creativity, and inspire great works of art and science. But for some people it becomes an obsession. "Maladaptive daydreaming" is a newly identified psychological disorder, where the people who suffer from it get so indulged in their inner fantasy worlds, that it slowly takes over everything. In the performance *Wild Minds* the audience attend an imagined therapy group for these extreme fantasizers. The text performed by the actors is based on interviews with people who identify as maladaptive daydreamers.

Wild Minds was originally produced for the Moderna Museet in Stockholm in an English version and was performed at the Find festival at the Schaubühne in Berlin and the Royal Dramatic Theater, Dramaten, in Stockholm as part of the Ingmar Bergman International Theater Festival. The French version was created in 2017 for the Comédie de Caen. In 2019, it was selected as part of Festival d'Automne and was presented at Théâtre de Gennevilliers in Paris. It has also been shown at Piccolo Teatro in Milano, as part of the Presente Indicativo festival.



THE INVISIBLE ADVENTURE (2020)

A brain scientist who loses her identity after a stroke, a queer filmmaker who uses art as a form of death ritual to connect with a forgotten queer photographer, and the first transplantation patient in the world to receive a new face from a dead man. Three extraordinary life stories come together in this documentary based conversation drama about identity, death and transformation. The three voices come together in a thought-provoking and illuminating conversation where no question is too intimate to be asked and where the answers bring us on a journey deep inside ourselves – underneath the skin of our faces, and inside our own brains.

The play premiered in French with the title *L'Aventure Invisible* at Théâtre de Gennevilliers in Paris as part of Festival d'Automne in October 2020. It has since been shown at Wiener Festwochen, Schaubühne in Berlin, as part of The FIND festival (Festival för International New Drama) and also at Teatro do Bairro Alto in Lissabon, as part of BoCA – Biennial of Contemporary Arts.



ORLANDO AND MIKAEL (2022)

Mikael and Orlando both regret going through sexual reassignment operations to become women. They meet for the first time to have a conversation about it. *Regretters* (original title) is Marcus Lindeen's debut play as a director and playwright. It is based on recorded conversations between two Swedish men. The play was produced for Stockholms Stadsteater (Stockholm City Theatre) and premiered in 2006. It has since been translated and performed for numerous productions in countries like Mexico, Chile, Germany, Norway, Finland, Argentina and South Korea. For the creation of *The Trilogy of Identities* in 2022, Marcus Lindeen and Marianne Ségol worked on a new version of the play, using material from the original play as well as Lindeen's documentary film *Regretters* (2010), where the two men appear as themselves. The film was awarded several awards, among them the Guldbagge (Swedish Academy Award) and Prix Europa for Best Documentary. The film is currently available on Netflix.

Orlando and Mikael premiered at Festival d'Automne in 2022, where all the three plays of the trilogy was presented together.



Marcus Lindeen

Writer and director

Marcus Lindeen is a Swedish writer and director whose work spans both film and theater, with a focus on blending documentary material and performance. His theater works have been presented at festivals and theaters across Europe, including Schaubühne in Berlin, Wiener Festwochen in Vienna, and Piccolo Teatro in Milan, where he was an associate artist between 2021-2024.

His films have been shown and won awards at festivals like Venice Film Festival, Locarno, CPH:DOX in Copenhagen, IDFA in Amsterdam and London Film Festival. He is the only director that has won the prestigious Prix Europa for Best Documentary twice, once in 2011 for *Regretters* and then again in 2019 for *The Raft*. His films have also been presented at The Museum of Modern Art (MoMA) in New York, The Barbican in London and Centre Pompidou in Paris, where the scenography to *The Raft* was exhibited as an art installation.

Marcus Lindeen's feature documentary film *The Raft* premiered at CPH:DOX in Copenhagen in 2018 where it won the main award. *The Raft* has since been shown in over fifty festivals (IDFA, BFI London, Zürich, Melbourne, Sao Paolo, Moscow) and was theatrically released in eleven countries, among them France, Mexico, the UK and the US. The film became a New York

Times Critic's Pick and was broadcasted on BBC Storyville. The scenography for the film was exhibited as an art installation at Centre Pompidou. In 2019 the film won the Prix Europa for Best European Television Documentary.

The same prize was awarded to Marcus Lindeen's debut film *Regretters* in 2011. *Regretters* is both a theater play and a documentary film about two Swedish men who talk about their individual journeys through gender reassignment and back again. The play has been translated into several languages and the film went on to win numerous awards, among them both the Swedish Academy Award (Guldbagge) and Kristallen (Swedish Emmy) for best documentary film in 2011. The same year his second film *Accidentes Gloriosos* premiered at The Venice Film Festival where it picked up the prize for best medium-length film.

Marcus Lindeen lives between Paris and Stockholm. In 2024, he earned a PhD in artistic research from Stockholm University of the Arts, with a project titled *Staged Conversations*. This research focused on using dialogue as both method and form in staging documentary material for theater and film, and included the documentary *The Raft* and the play *The Invisible Adventure*.



Marianne Ségol

Dramaturge et traductrice

A dramaturge and translator from Swedish and Norwegian, she works regularly in both Sweden and France, collaborating with various playwrights and directors. She frequently travels to Scandinavia to discover new productions and to meet with writers, theatre directors, and agents.

In France, she is committed to discovering and promoting new voices from Nordic theatre. She has translated around forty plays and thirty novels. Her theatre translation work includes authors such as Sara Stridsberg, Jonas Hassen Khemiri, Jon Fosse, Monica Isakstuen, Arne Lygre, and Suzanne Osten; she also translates screenwriters and filmmakers like Lars von Trier, as well as novelists (for publishers including Le Seuil, Thierry Magnier, Actes Sud, Albin Michel, Denoël...) such as Henning Mankell, Sami Saïd, Håkan Nesser, Per Olov Enquist, Katarina Mazetti, and Jakob Wegelius. Many of her translations are published and regularly staged in France and other French-speaking regions (Switzerland, Belgium, Québec).

Since 2016, she has coordinated the Nordic Committee of the Maison Antoine Vitez, the International Centre for Theatre Translation.

Since 2017, she has worked as translator, dramaturge, and co-creator with Marcus Lindeen. In 2022, they created The Identity Trilogy, composed of the plays Orlando and Mikael, Wild Minds, and The Invisible Adventure. These performances have been presented at T2G as part of the Festival d'Automne in Paris, as well as at the Schaubühne in Berlin, Kunstenfestivaldesarts in Brussels, the Piccolo Teatro in Milan, and the Wiener Festwochen in Vienna. Together they co-founded the company Wild Minds.

In 2021, her translation of The Paternal Clause by Jonas Hassen Khemiri was awarded the Prix Médicis for Best Foreign Novel. That same year, she received the Translation Prize from the Swedish Academy.

She is an associate artist at Le Méta – National Drama Centre of Poitou-Charentes and at the CDN of Besançon, and together with Marcus Lindeen—at the CDN of Orléans.



Hans Appelqvist

Composer

Hans Appelqvist is a multifaceted artist who has gained significant recognition for his work as a composer and musician. His musical career began in the early 2000s, when he started releasing his own music. Over the past decade, he has expanded his artistic practice into composing for film and theatre, with work featured at prestigious festivals such as Cannes, Sundance, and the Berlinale.

Highlights among his commissioned projects in recent years include the original score for the acclaimed animated short *The Burden* by Niki Lindroth von Bahr, and the soundtrack for *Ricardo et la Peinture*, a feature-length documentary directed by legendary filmmaker Barbet Schroeder. In 2019, Appelqvist was awarded the esteemed Best Original Score Award at the IDA Documentary Awards in Los Angeles for his work on Marcus Lindeen's *The Raft*.

Appelqvist's sonic world brings together unexpected elements, bridging Eastern and Western orchestral techniques with textures drawn from jazz, folk, pop, and electronic music. His compositions often feature complex layers of electronics and sampling techniques, incorporating unconventional instruments in irregular meters—resulting in an imaginative and innovative soundscape.



Hélène Jourdan

Scenographer

Initially trained at HEAR with a multidisciplinary background connected to installation and spatial design, Hélène Jourdan went on to study at UQÀM in Montreal and then at the Théâtre National de Strasbourg (TNS) in scenography. After graduating, she worked as assistant scenographer to Alban Ho Van on a production by Maëlle Poésy. At the same time, she began developing and exploring audience-based scenic devices with Karim Bel Kacem, known as *pièces de chambre*. She has since collaborated with numerous directors, including Julie Duclos, Maëlle Poésy, Guillaume Vincent, the collective o'so, Alix Riemer, and Tiphaine Raffier.

Curious to explore other fields, she has also worked with photographers on exhibition scenography, notably for Calypso Baquey and artist Noémie Goudal—projects shown at the Edel Assanti Gallery in London and at the Rencontres d'Arles. She created the scenography/installation for *Anima*, a performance by Maëlle Poésy and Noémie Goudal, presented at the 2022 Avignon Festival and later at the Centre Pompidou.

She also occasionally works as a set designer for short films. Recently, she has continued her collaboration with Tiphaine Raffier on *Nemesis* by Philip Roth (presented at the Odéon) and *Dialogues des Carmélites* by Poulenc (presented at the Opéra de Rouen).



Diane Guérin

Lights

Diane Guérin began her career in 2008 by joining the CFA Lumière at the CFPTS (training center for stage technicians), apprenticing at La Colline – Théâtre National. She then joined the technical stage management section of Group 40 at the Théâtre National de Strasbourg (TNS). Since 2013, she has worked as a lighting designer, assistant, and lighting technician with various theatre companies, and has also led introductory workshops on stage lighting.

After meeting lighting designer Marie-Christine Soma, she began collaborating with her on numerous productions and has managed the lighting for their touring shows.

Throughout her career, she has worked with artists and directors such as Laurent Gutmann, Martial Di Fonzo Bo, Jacques Vincey, Salia Sanou, François Rancillac, Michel Cerda, the Birgit Ensemble, Wajdi Mouawad, Soa Ratsifandrihana, and has designed lighting for Karim Belkacem, Guillaume Mika, Maxime Contrepois, Gaël Baron and Laurent Zizerman, Bertrand Poncet and Anaïs Muller, Julian Blight, Edith Proust, Amélie Vignals, Rocio Berenguer, François Tison, Marcus Lindeen, Victor de Oliveira, Mathieu Barché, Yordan Goldwaser, Kuro Tanino, and Émilie Lacoste.

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