



# IMAGINARIUM

HÉLÈNE BRESCHAND & WILFRIED WENDLING

**A psychedelic re-  
search work at the  
junction of hybrid  
music, digital arts,  
literary collage and  
film performance.**

## **Imaginarium**

**Hélène Breschand, harpist and improviser, and Wilfried Wendling, electronic composer, have joined forces in the duo 'Imaginarium' to nurture and develop their artistic universes around an immersive and multi-disciplinary device with multiple variations.**

'Imaginarium' is made up of several sequences, each of which gives rise to a performance lasting approximately one hour, and all of which are independent of each other. Each sequence is a reverie around themes and issues dear to the duo of musicians. Each one explores a different relationship to the stage and an exploration of the space. Ephemeral installations are possible depending on the location.

Hélène Breschand and Wilfried Wendling explore the thousand facets of their dreamlike universe made of wefts and beams. In this small theatre of the imagination, music unfolds a sensory universe in which the thoughts of Étienne Klein meet the drawings of Marc-Antoine Mathieu or Max Ernst. The language of Jean Genet is mixed with that of Jean-Luc Godard or Guy Debord in a surrealist practice of new technologies and improvised music. The journey from quotation to original fiction is permanent and continually plays on collective and singular memory.

## **Modular and immersive system**

This creation offers an interaction of spaces: there is no stage anymore, the video is displayed on the whole audience. The idea of a stage disappears to be replaced by unpartitioned performing spaces.

Mixing cuttings, images and materials, the video is projected on all performing spaces and on the audience, thus becoming both scenery and lighting. The redistributed space is transformed and the stage disappears, is recreated, reminding of a cosmic space being formed.

The audience is immersed in sound systems (loudspeakers, acoustic instruments, objects...) and visual systems (lights, LEDs, stroboscopes, videos...) that are tailor-made for every venue.

# SEGMENTS : VARIATIONS AROUND IMAGINARIUM

## Le Rêveur rêvé

'Le Rêveur rêvé' is an unpublished work by cartoonist Marc-Antoine Mathieu. It is presented as a deck of forty cards with which we can compose our own comic strip page. In the manner of Raymond Queneau and his '100,000 billion poems', this is an open work with unexplored combinatory possibilities for mortal man.

The exploration of this potential in music makes it possible to associate each image with sound sequences whose superimposition composes the structural counterpoint. On each card, a text of a few words is associated with the image and gives it a particular meaning, in the same way the music will be linked to each card but will allow, contrary to the eye, the semantic superposition of several cards. The questions of the number of cards, the alternation of combinations and their duration are all essential formal and musical questions that extend Marc-Antoine Mathieu's reflections without ever abandoning the poetic requirement.

The immersive device starts from the traditional scenography of the "cyclo" to divert it through shreds of screens, arranged on the stage like so many deforming projection surfaces abandoned to the eye. The video beams materialize to take the perception out of a frontal exposure and invert the spectator's gaze confronted with the reproduction

of his own image, in a mise en abyme typical of Marc-Antoine Mathieu's concepts.

With this new creation, Hélène Breschand and Wilfried Wendling continue to explore the fertile territories of the open works dear to Umberto Eco.

## The other segments

IMAGINARIUM is divided in segments. The segments, lasting about one hour each, are independent from each other. Every segment is a daydream around themes and issues dear to the pair:

**"Out of Time"**: Around Etienne Klein, Chris Marker, and thoughts about time.

**"Origin"**: Around Etienne Klein and Marc-Antoine Mathieu, and mathematics.

**"History(ies) of cinemas"**: Around Guy Debord, Jean-Luc Godard, Ingmar Bergman and David Lynch.

**"Night"**: Around Maurits Cornelis Escher, Henri Michaux, and Jean Genet.

**"Alice"**: Around Max Ernst and Lewis Carroll's symbolic logic.

Every segment explores a different relationship to the stage.

Temporary installations are possible depending on the venues.



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## HÉLÈNE BRESCHAND

**An international soloist and composer, Hélène Breschand is an emblematic figure of the experimental and contemporary harp. «With a great meditative force and a musical richness nourished by very diverse sources, Hélène Breschand’s music manages to make us forget the specificity of her instrument in order to reach a singular universality.**

This description, taken from *Mouvement magazine*, tells of her ability to harmonise silences and resonances with a mastery and relevance which, combined with a rare inventiveness, give the instrument an astonishing dimension. Julian Cowley in *The Wire* adds, “If you still regard the harp as an anachronism, just experience the range and power of Breschand in *The Taste of Salt*.”

*“Hélène Breschand is one of those musicians able to evolve on the verge of several genres ranging from contemporary music to jazz. You just need to hear her play to realize that she wholeheartedly lives interpretation and improvisation as two complementary approaches of music.” – Hugues le Tanneur, Le Monde*

Sensitive to the crossing of artistic disciplines and to cross-border experiences, she has collaborated in the course of written or improvised encounters with many artists such as Luciano Berio, Luc Ferrari, Eliane Radigue, David Toop, Elliott Sharp, Reinhold Friedl, erikm, Karelle Prugnaud, Kasper T. Toeplitz, Franck Vigroux, Wilfried Wendling... She also creates for the visual arts (with Hiroshi Sugimoto, Christian Marclay, Caecilia Tripp...), cinema (for Sophie Bredier, Viviane Candas, Gilles Weinzaepflen...) and dance (with Mic Guillaumes,

Christian UBL...). After her show and album *Pandore*, she created *Anésidora*, around her animated scores.

[www.helenebreschand.fr](http://www.helenebreschand.fr)





©Christophe Raynaud de Lage

## WILFRIED WENDLING

**“Poetry is music, as everyone knows, but you need to be a composer to make the most of its richness of tones, rhythms and images.**

**Today, composers find in the computer an instrument with incredible potential to give shape to what poets inspire them. Wilfried Wendling (...) plays the computer just like Liszt played the piano or Paganini the violin...” – Pierre Gervasoni, *Le Monde***

Born into a theatre family, Wilfried Wendling was fascinated by the relationship between stage, text and music from a very early age. He trained with Georges Aperghis and then at various conservatories. A fan of new technologies, the computer gradually became his favourite instrument, and he extended its use from electronic music to video creation and digital arts.

He has collaborated with Pierre Henry, Luc and Christian Boltanski, Jacques Jouet, Anna Alvaro, Valérie Rouzeau, Marc-Antoine Mathieu, Marie-Claude Pietragalla, Mathurin Bolze, Roland Auzet, Étienne Rey, Laurence Vielle, Jérôme Thomas, Denis Lavant... His plays have been performed in many places - Odéon théâtre de l'Europe, 104, Opéra-comique, Nanterre Amandiers -, on many national stages or theatres (...) and in various festivals: Présence, Festival d'Automne, Nuit Blanche à Paris, Musica ...

Since 1995, Wilfried Wendling has been composing and directing multidisciplinary shows, notably presented at the Théâtre des Amandiers, the Odéon Théâtre de l'Europe and regularly at the 104 (Paris). He is an associate artist at the Maison de la poésie

de Paris from 2010 to 2012 as part of the DGCA / SACEM scheme.

In 2013, Wilfried Wendling was appointed by the Minister of Culture to direct La Muse en Circuit, Centre National de Création Musicale.

In 2017, he directed a show about *Hamlet* with Serge Merlin, which he composed in collaboration with Pierre Henry (Archipel, scène nationale de Perpignan, Nouveau théâtre de Montreuil, MAC de Créteil). In 2019, he created the *FAKE* project with Abbi Patrix and Linda Edsjö, based on Ibsen's Peer Gynt. Since its creation with Lieux Public, this performance in the public space is still on tour. For *Erreurs salvatrices* (2021), an immersive and polyphonic experience at the crossroads of the circus arts, video, theatre, electronic music and the plastic arts, Wilfried Wendling is the designer, composer, director and performer alongside Denis Lavant. *Le Rêveur rêvé* is his latest creation in collaboration with Hélène Breschand.

[www.w-w.fr](http://www.w-w.fr)

## DISTRIBUTION

**Hélène Breschand**

electronic harp

**Wilfried Wendling**

visual and sound creation

## PRODUCTION

Production déléguée : Extensio

Coproduction : La Muse en Circuit –  
CNCM d'Alfortville

Support for the creation of DRAC  
Île-de-France for the segment  
'Le Rêveur rêvé'.

[contact.extensio@gmail.com](mailto:contact.extensio@gmail.com)

### Crédits photos

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# AGENDA

## 2022-23

24.11.2023 | La Muse en Circuit, Alfortville

24.05.2023 | Le !POC!, Alfortville

21.03.2023 | Les Modulations | GMEM, Marseille

13.01.2023 | MuseInSitu, La Muse en Circuit, Alfortville

25.11.2022 | Instants Fertiles #10 festival, Le VIP, Saint-Nazaire | in partnership with Athénor – CNCM

25.05.2022 | Musique Action | CCAM, Scène Nationale de Vandoeuvre

## 2018-20

14.10.2021 | Le Phare, Centre chorégraphique National du Havre

30.03.2021 | MuseInSitu, La Muse en Circuit, Alfortville

23.10.2020 | MuseInSitu, « Movies'stories » around Guy Debord, Jean-Luc Godard, Ingmar Bergman and David Lynch | La Muse en Circuit, Alfortville.

19.04.2019 | Auditorium of Centre George Pompidou, Paris

du 5 au 9.11.2018 | Residency in Le 104, Paris

17.03.2018 | La Muse en Circuit, Alfortville



### **La Muse en Circuit**

National Center of Musical Creation, Alfortville

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### **Communication**

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