

# J'ai rêvé la nuit verte aux neiges éblouies

*I have dreamt the green night and its dazzled snows*

Redirecting scenographies of the North (2016-2026)



**SOLO EXHIBITION**

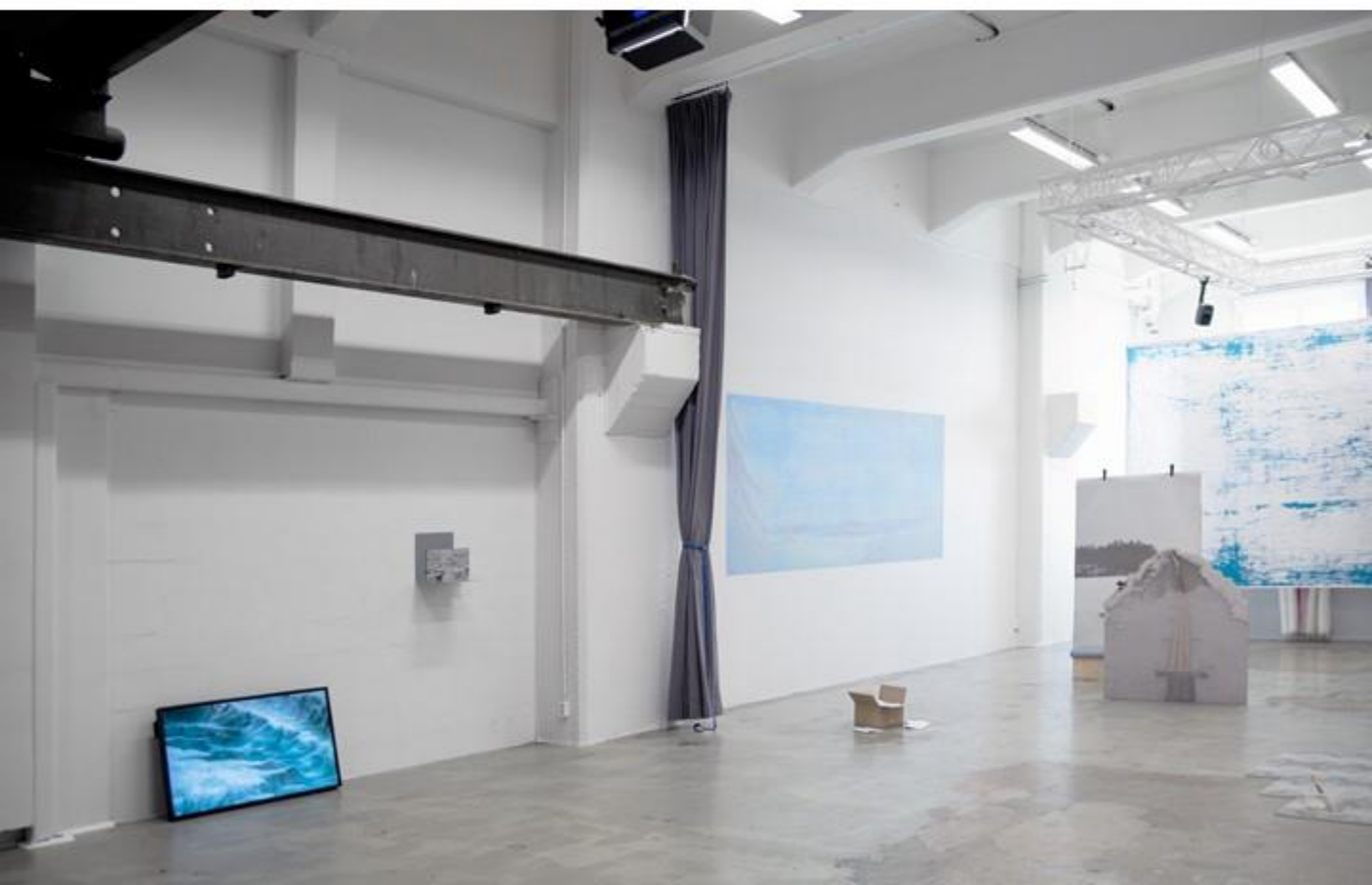
**MUU Helsinki Contemporary Art Centre 21.2.-23.3. 2026**

Helsinki, Finland

***J'ai rêvé la nuit verte aux neiges éblouies (I have dreamt the green night and its dazzled snows)*** is an installation by theatre director and visual artist Vincent Roumagnac, bringing together works from the past ten years of his scenographic practice in relation to northern environments, alongside new pieces created for this solo exhibition. The installation extends the artist's *Backdrop* series, initiated after his arrival in Helsinki in 2015, at the core of his doctoral artistic research at the time, *Reacclimating the Stage*. Developed through the concepts of *Redirecting* and *Simultaneous Environments*, the work transforms the theatre backdrop from painted landscape-support into active, multidimensional interface. Geological matter, vegetal life, climate data and digital infrastructures coexist as one bio-synthetic environment. Surfaces operate as screens, skins, and membranes where AI pervasive imaginaries and northern landscapes merge. Responding to the curatorial question "Where is the North?" for Muu Helsinki Contemporary Centre season 2026, Roumagnac approaches the North as a constructed and unstable condition shaped by extraction, technological networks and ecological mutation. The installation unfolds in four ensembles composed like playable chapters, inviting viewers to enter a shared milieu where other than human agencies continuously rewrite the scenes.

The exhibition title, "*J'airêvé la nuit verte aux neiges éblouies*," is drawn from a line in Arthur Rimbaud's *Le Bateau ivre* (*The Drunken Boat*). Within the installation, the phrase also becomes the title and refrain of the song that plays continuously throughout the space. Evoked here, the verse echoes the artist's own speculative vision prior to relocating and establishing a long-term life in the North, suggesting a dreamlike anticipation of a lived experience still to come.







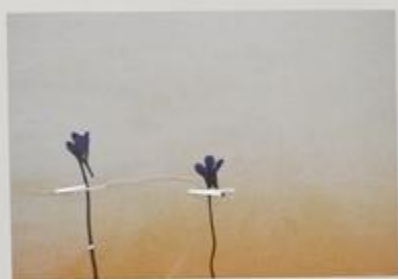






















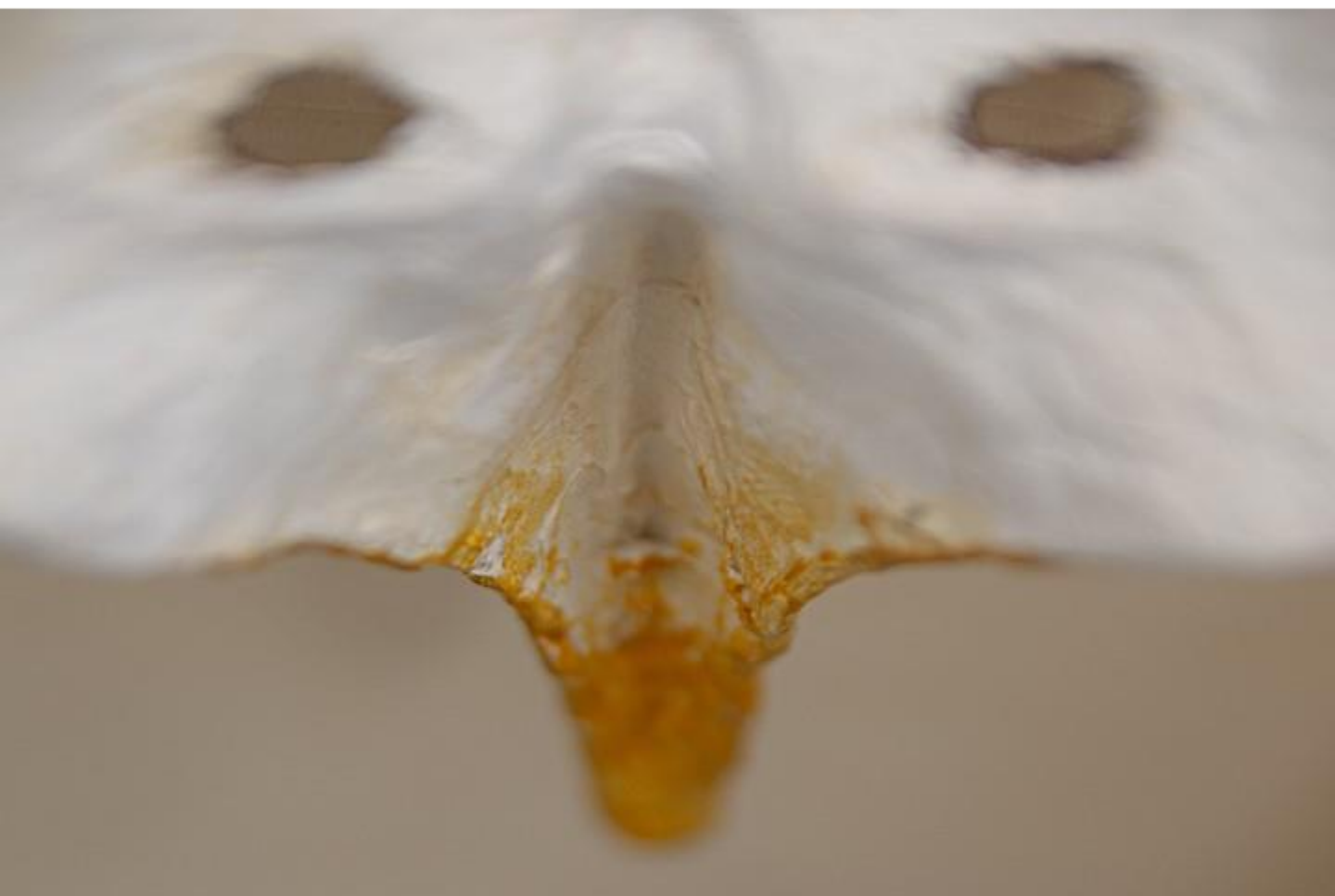


















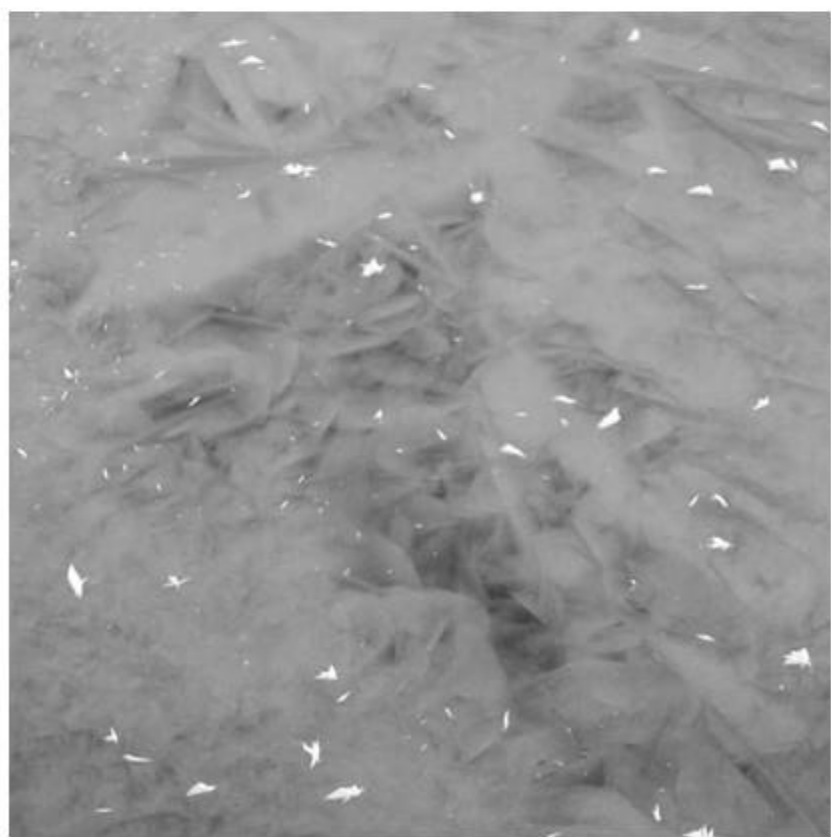














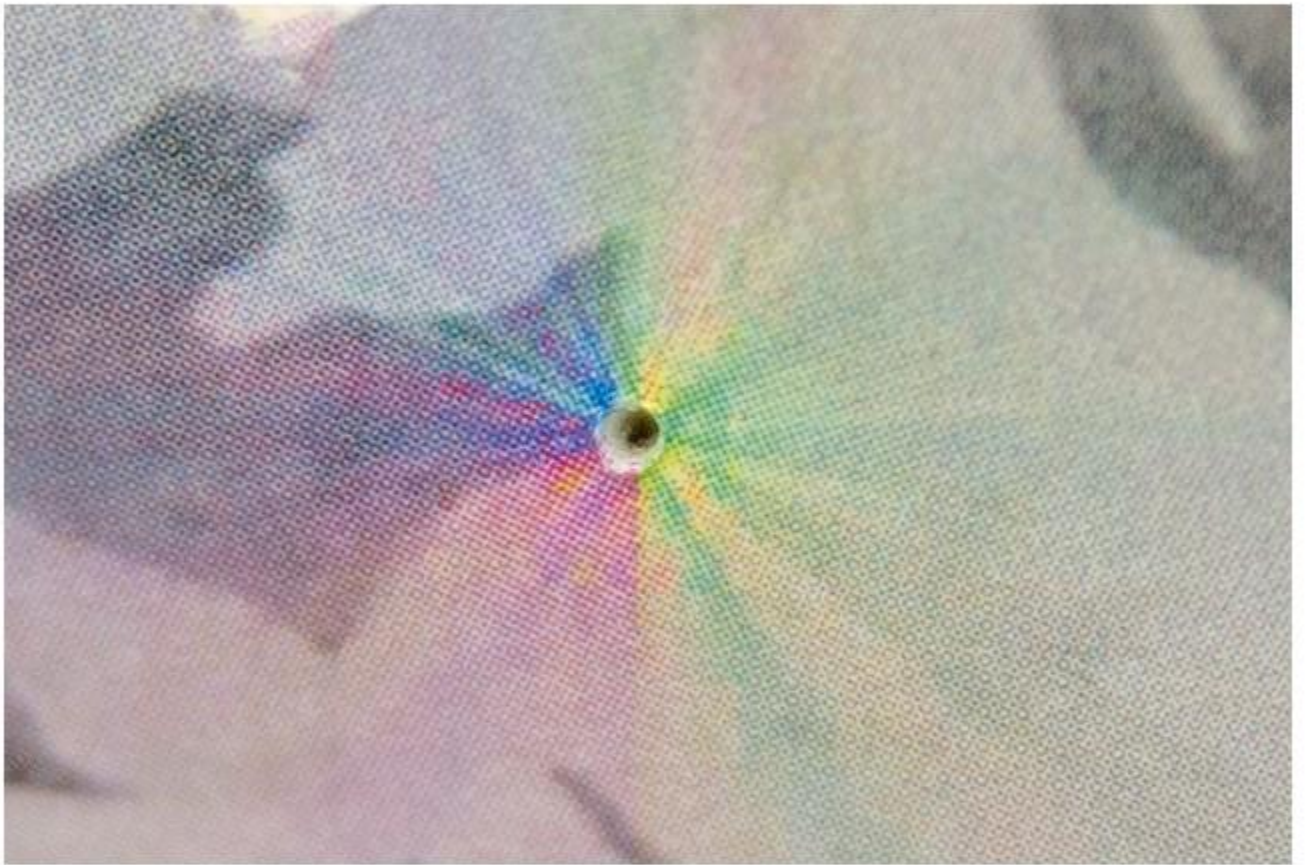








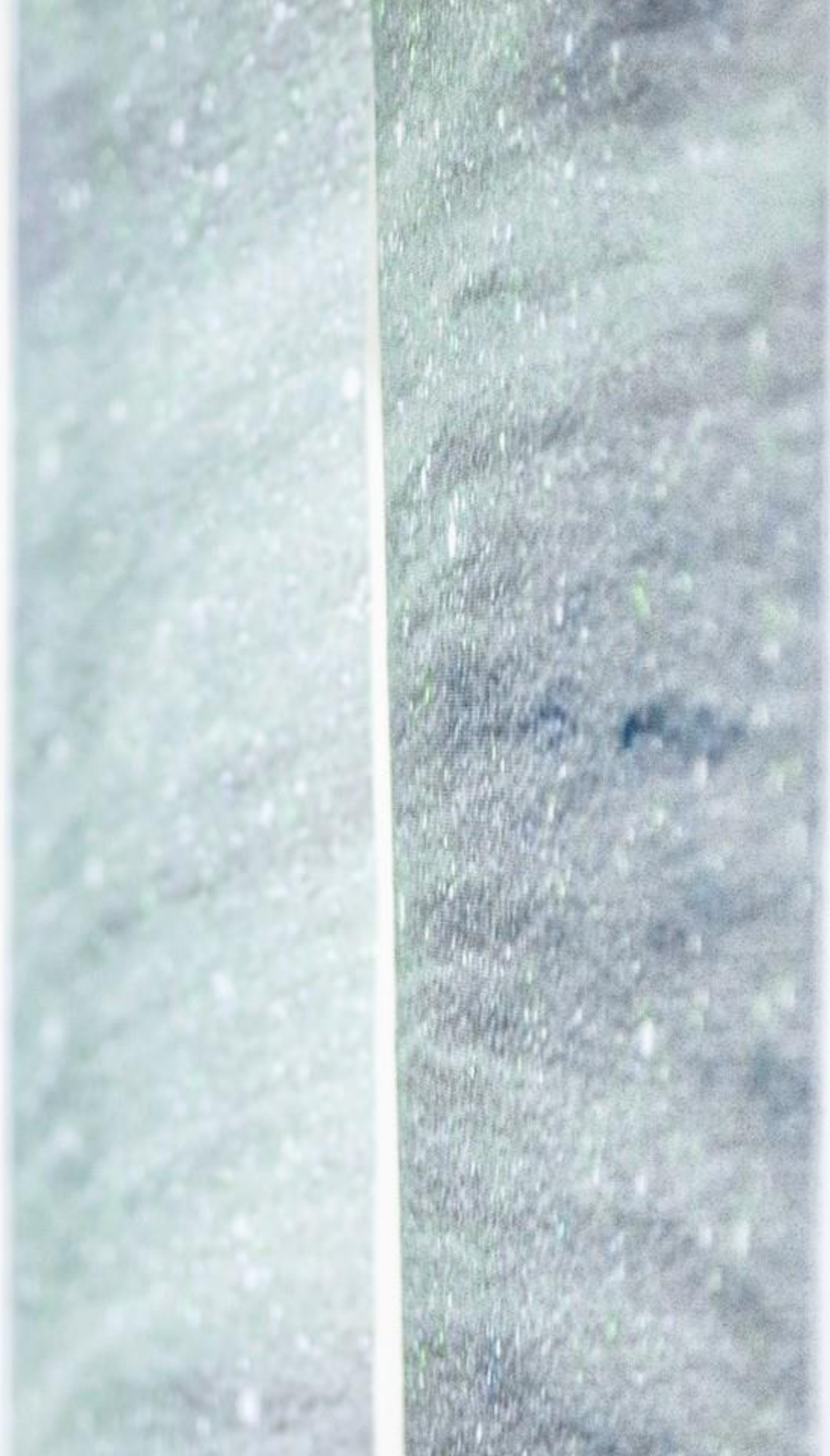






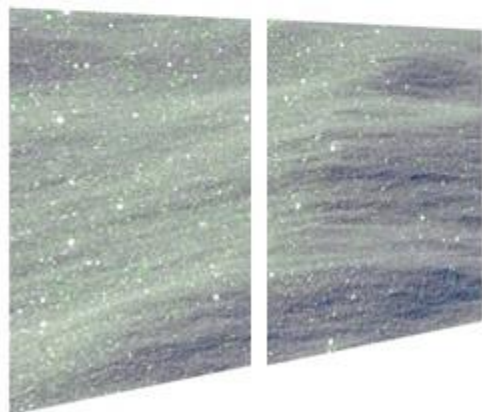


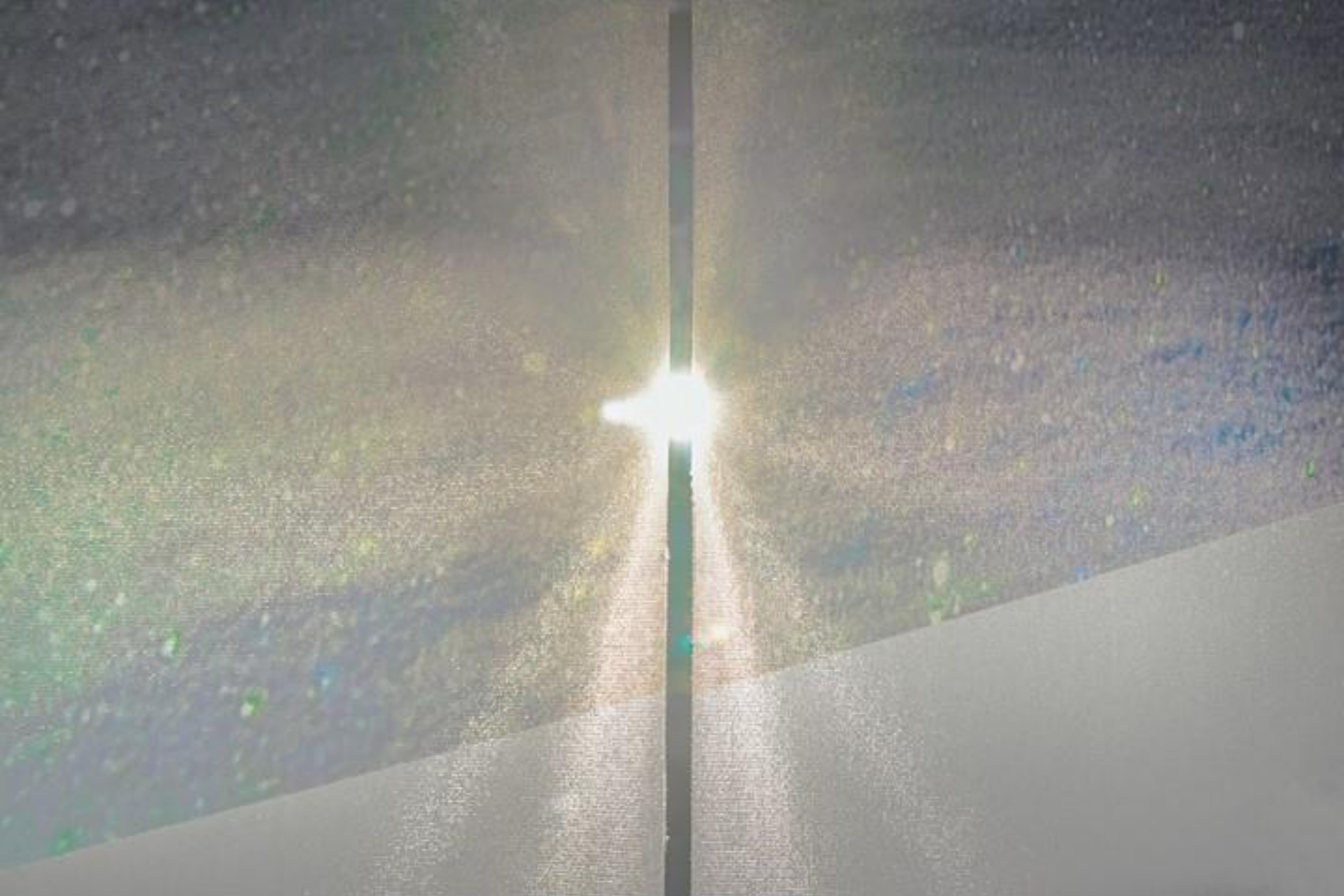




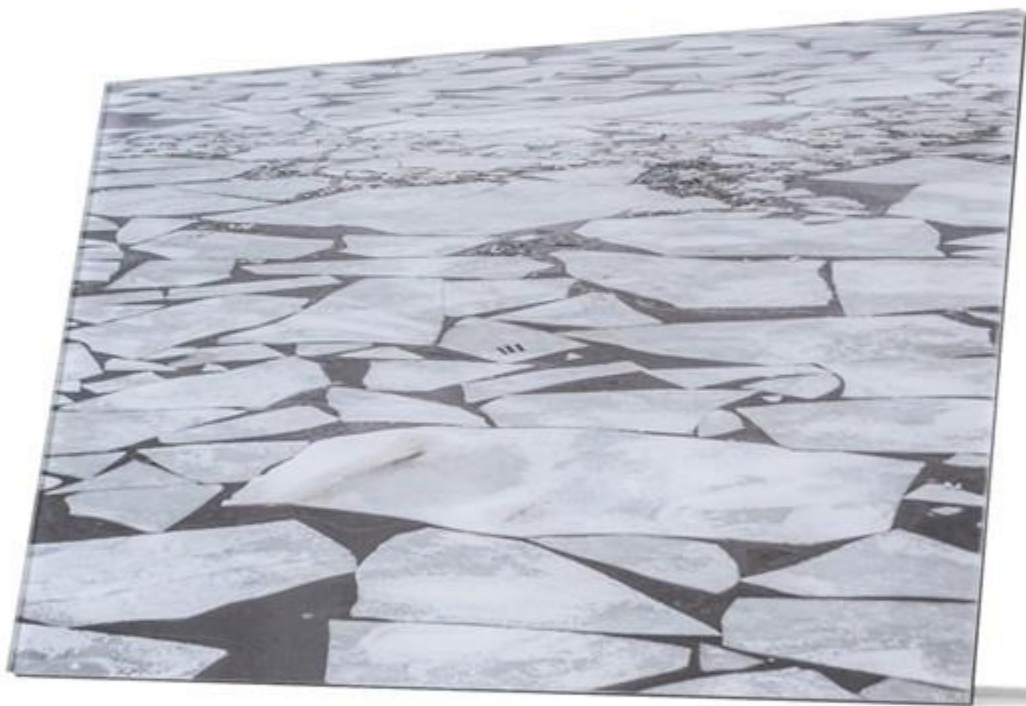






















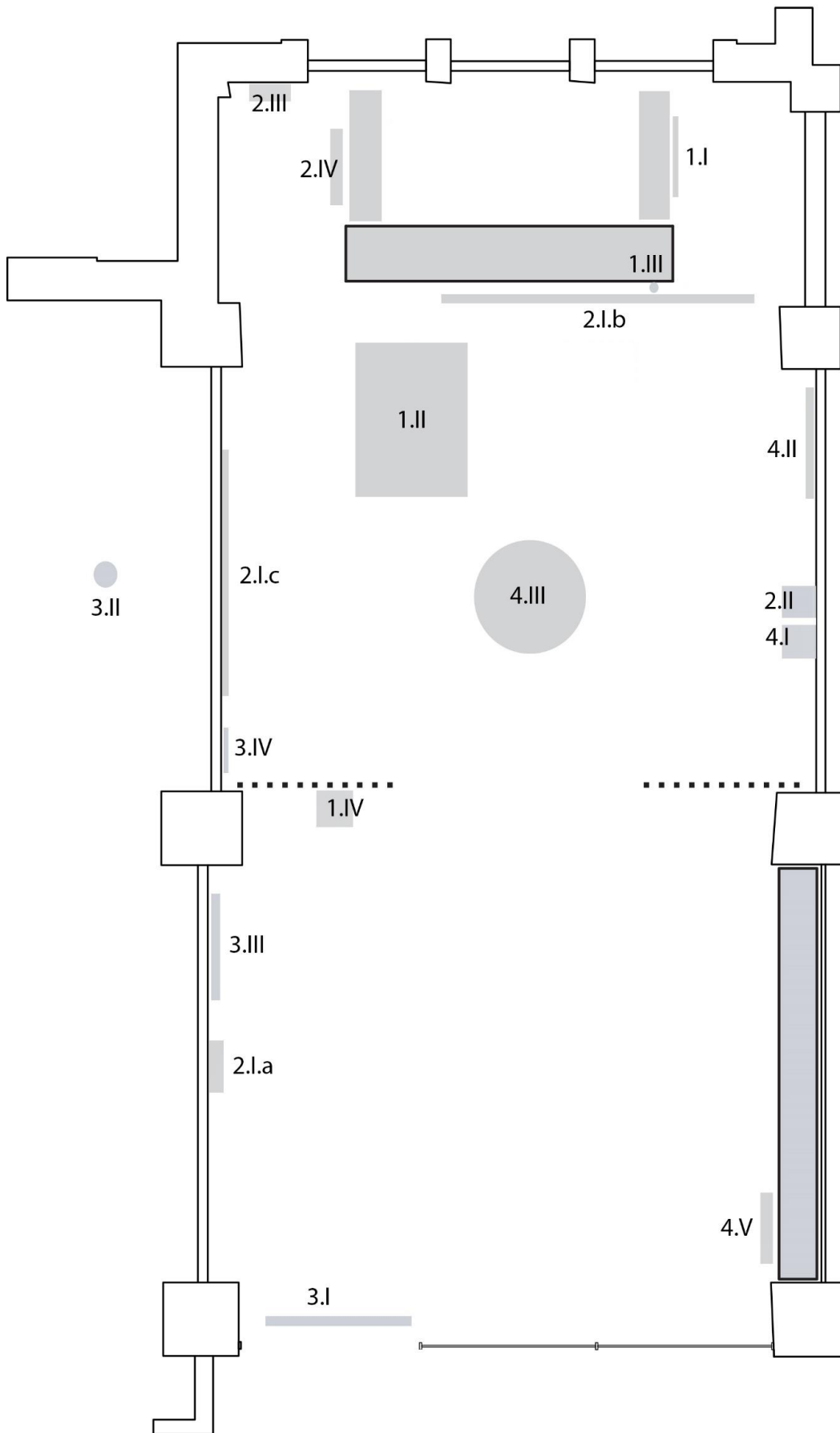












# Vincent Roumagnac

## ***J'ai rêvé la nuit verte aux neiges éblouies***

*I have dreamt the green night and its dazzled snows*

*Näin unta vihreästä yöstä ja sen häikäistyneistä lumista*

MUU Contemporary Art Centre Helsinki – 21.2 – 22.3 2026

Tallberginkatu 1 C, 00180 Helsinki

Tue–Fri 12:00–17:00, Sat–Sun 12:00–16:00

## WORKS

### **Play 1. *The Tempest***

#### ***Act I. We Split! We Split! We Split! Reading, Rehearsing and Performing Scene One of Act One of Shakespeare's The Tempest Within Three Baltic Winter Storms, 2016***

Three channel video, 7 min, color, sound

Developed during the artist's first winter in Helsinki, the work stages the reading, rehearsal, and performance of the shipwreck scene from *The Tempest* during three major storms at Suomenlinna. Filmed with a subjective action camera and presented simultaneously in split screen, the video combines vocal performance, polyphonic sound, and violent weather conditions, questioning theatrical control, environmental agency, and shifting modes of spectatorship.

#### ***Act II. The Cancellation, 2016***

Direct prints on blueback paper (180 × 120/45 × 30 cm) clamped on plywood sheet, direct print on plywood (120 × 125 cm), jack legs, costumes, props. *Courtesy of the Wardrobe and Props Storages of Theatre Academy Helsinki*

The work documents a theatre project that failed to take place. Planned for an island gallery accessible in winter only by crossing the frozen sea, the performance was cancelled when a sudden warming event melted the ice. Instead of attending the play on the island, the audience gathered at the dock, facing the stage props stranded before an unreachable stage-shore.

#### ***Act III. The Tempest (GIF), 2026***

Pad, Cardboard, looping GIF

Filmed during the construction of the Merihaka Bridge (Merihaansilta) in Helsinki, this work shows a wooden structure resembling a theatre box standing in the middle of the construction site amid a heavy snowstorm. A solitary spotlight remains lit. White noise static added in post-production overlays the snowfall with a digital storm, merging environmental turbulence with technological disturbance.

#### ***Act IV. Shakespeare's The Tempest (1610) and Ostrovsky's The Storm (1859), Biting, 2016***

Two books, cardboard and paper

*Courtesy of the Theatre Academy Library of Helsinki*

Two canonical theatrical texts, published in years frequently cited as possible origins of the Anthropocene - 1610, associated with a marked rise in atmospheric carbon dioxide and the intensification of European colonization in the Americas, and 1859, when the Industrial Revolution accelerated into a second phase with the drilling of the first mechanically powered oil well in Titusville, Pennsylvania - are physically bound together as if biting one another. The gesture stages a confrontation between competing historical timelines and worldviews. Like two dogs locked in a fight, the books embody conflict and collision, linking theatrical storms and academic dispute to environmental violence.

## Play 2. *Backdrop (North)*

### Act I. *Backdrop (North), Scenes 1–3, 2026*

Direct print on fabric (600 × 277 cm) with eyelets; direct print on wood (30 × 14 cm); looping GIF, 4 sec.

Derived from an early twentieth-century stage backdrop depicting a northern winter landscape, the triptych-work unfolds across three scene-objects. The first (2.I.a) presents the digitized image at the scale in which it was encountered during archival research, on a PC screen at the Theatre Museum. The second (2.I.b) reproduces the backdrop at near-original scale, with the painted landscape erased, leaving only traces of time, labor, and use. The third (2.I.c) projects the original image overlaid with a digital pulse that flickers through its cracks.

*Ref. original backdrop:* Early 20th century, designer unknown, collection of the Theatre Museum; photo: Jussi Tiainen.

Special thanks to the Theatre Museum team, Wernich Kay and Nina Liebenberg.

### Act II. *The Skene Expedition, 2016*

100 printed booklets, delivery cardboard box, for on-site consultation

Carried out during a residency in Kilpisjärvi, Northern Lapland, the project takes the form of a self-staged expedition. A miniature stage model based on the surrounding mountain range was carried across remote, icy terrain. Harsh weather transformed transport into performance, positioning the artist between scientific observation and scenographic exploration. Special thanks to Solu/Ars Bioarctica.

### Act III. *HandMountainSupernova, 2026*

Print on blueback paper, 30 × 45 cm / Desk printer prints glued on upcycled packaging cardboard

Both the document and the 3D bricolage derive from an image found in the collection of the Theatre Museum. The photographed object, a miniature mountain held in the artist's hand, belongs to a stage model likely designed by Kaarle Haapanen. A supernova-like after effect transforms the scenic fragment into a cosmico-digital event. Special thanks to the Theatre Museum team.

### Act IV. *Herbarium, 2016*

Print on blueback paper, 30 × 45 cm

Sourced from an old herbarium in the archives of the Kilpisjärvi Biological Station, the image documents regional flora through dried specimens fixed with white adhesive strips resembling measurements of snow height. For the exhibition, these white marks were cut away, allowing the gallery white wall to appear through the image. Special thanks to Solu/Ars Bioarctica.

## Play 3. *J'ai rêvé la nuit verte aux neiges éblouies*

### Act I. *Kemijärvi (Je t'aime), 2021/2026*

Direct print two flag fabric curtains, 120 × 180 cm

Inspired by the "Brechtian curtain", this double curtain features a photograph of sparkling snow taken in Lapland, printed where the two panels meet. Installed at face height, the image is crossed physically by visitors. Drawing on Brecht's *Verfremdungseffekt*, the work interrupts theatrical illusion, exposing the curtain as both separator and reflective surface. Special thanks to Simo Kellokumpu.

### Act II. *Songs, 2026*

AI generated songs, looping alternately every 15 minutes - French version, 1 min 57 sec/Finnish version, 2 min 48 sec

The exhibition title is set to music in French and Finnish using an AI music generator. The two versions loop alternately throughout the exhibition space, introducing linguistic and technological translation as an ambiguous sonic backdrop.

### **Act III. *Glaciar*, 2020/2026**

Looping GIF

Based on a detail from a nineteenth century mural at the Natural History Museum of Marseille depicting a glacial northern landscape, the work transforms the image into a GIF in which light digital noise appears through the cracks of the painted surface.

### **Act IV. *Model*, 2026**

Desk printer print glued on upcycled packaging cardboard

Generated through an AI prompt using keywords from the exhibition, this model mimics nineteenth century scenographic sketches. The image was printed, cut, and assembled into a cardboard stage set model, merging historical theatre design with algorithmic generation.

## **Play 4. *The Winter's Tale***

### **Act I. *The Winter's Tale*, 2016**

Acrylic print, 30 × 20cm

Three reclaimed wooden beams from the recycling storage of the Theatre Academy in Helsinki, once part of a stage, were placed in parallel on a frozen sea. In French, *les planches* refers to the stage, and *brûler les planches* - literally, to burn the beams - means to triumph onstage. Photographed as the ice began to fracture, the image later became a large format print installed in an open-door black box theatre. The original site was listed in the handout, accessible either at the time or in a distant future, long after the ice had melted.

### **Act II. *Décor (Glaciers)*, 2026**

Direct print on plywood, laser cut, height: 120 cm

Echoing a compositional method developed for the artist's ongoing project *Reacclimatizations*, the work combines AI generated glacier imagery with fragments of winter environments from video games inspired by stereotypical Nordic landscapes.

### **Act III. *Faux*, 2016 / 2026**

60 vinyl sticker prints on 20 × 20 cm ceramic tiles

Reworking one of the artist's earliest photographs of the frozen sea in Helsinki, the installation forms a faux marble floor responding to the gallery's concrete surface. Reindeer bones, bone dust, and a rasp are placed on the tiles. In nineteenth century theatre, whitened animal bones were rasped onto costumes and hair to simulate snow before actors entered the stage.

*Material warning: This part includes the display and artistic transformation of reindeer bones collected from a reindeer family farm up north, in dialogue with the farmers. Some visitors may find the presentation and material transformation of animals remains challenging, particularly if they hold spiritual, cultural, or ethical convictions regarding animals and their afterlives. The use of these materials is not intended to diminish their significance. Rather, the work engages with broader ethical questions about how we handle, interpret, and display the traces of once-living beings. This part of the project approaches the material with attention to context, origin, and cultural meaning. Visitors are invited to reflect critically on how respect, care, and representation operate across both artistic and scientific practices. If you feel this content may conflict with your beliefs or convictions, you are welcome to engage with the exhibition in the way that feels most appropriate to you, including discussing the matter with the artist.*

### **Act IV. *JavaScript Shakespeare*, 2026**

Print on blueback paper, 30 × 45 cm

A fragment of Shakespeare *The Winter's Tale* was translated into JavaScript and printed onto transparent film, then applied to a sauna window in the building where the artist lives. The photograph was taken in mid-January during a period of extreme cold.