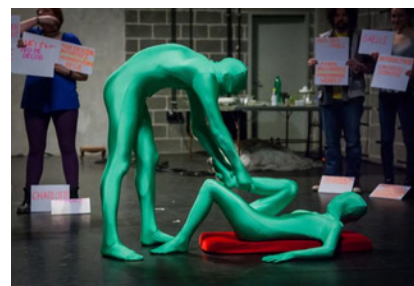
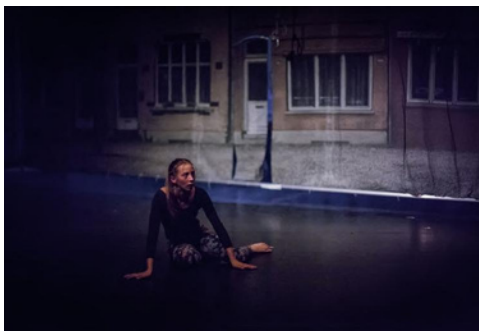
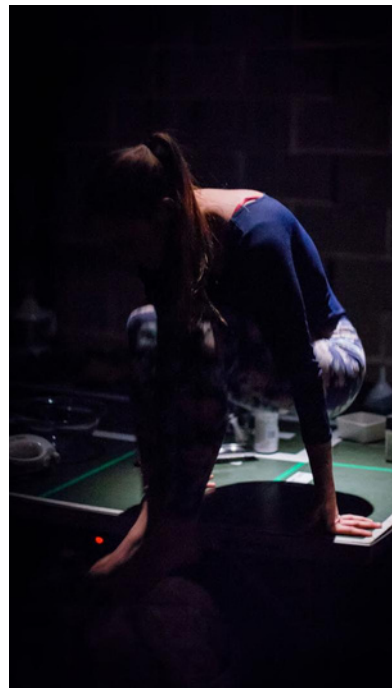


Portfolio

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Cataclap enzovoorts

Based on the results of a sociological survey on audiences and meetings with a focus group of spectators, the show *Cataclap enzovoorts* takes the form of a performative journey that questions roots, language and the artist-audience relationship. An incongruous piece in which performers and spectators alike question what they expect from the theater: what are their hopes, demands or motivations? Why have they all come to the theater?

The final version of the show was presented in January 2016 at the Théâtre de la Balsamine, after several work in progress presentations at the Manège.Mons, at La Balsamine and at Buda Kunstcentrum Kortrijk in 2012 as part of the Laboréales.

Concept: Lorette Moreau

Assisted by: Céline Estenne

Performance: Céline Estenne, Sophie Vanhulst and Michiel Soete

Lighting design and direction: Laurence Magnée

Movement coaching: Natacha Nicora

Graphic research: Lisa Gilot and Robin Yertès

Artistic collaboration : Grand Magasin, Anne Thuot and Peter Vandenbempt

Production: Théâtre de la Balsamine

Support: Le Théâtre des Doms, Les Laboréales (support to young transdisciplinary creation initiated by the Manège.Mons in partnership with the Cifas, the Centre des Arts Scéniques, Buda Kunstcentrum, la Bellone and la Balsamine), Le Corridor, Vooruit, Kunstenwerkplaats Pianofabriek, Prince Philippe Fund, Zoom Jeunes.



({:})

({:}) is a scenic, plastic and sensorial performance. It traces a singular geography, that of the female sex, from the vulva to the cervix. Three actresses invite the spectators to discover this particular biotope, a vast and undulating landscape that shakes and pulsates as they pass. Conceived as a walk of the senses, the performance covers several seasons and climates. The subject, eminently political, is approached here by the sensitive observation of this still too unknown country, while moving away from the disgust, the fear or the utilitarianism too often associated with the female genitalia.

By: Céline Estenne, Charlotte Lippinois, Laurence Magnée, Réhab Mehal, Lorette Moreau and Salomé Richard.

Direction: Lorette Moreau

Plastic installation: Charlotte Lippinois

Performance: Céline Estenne, Réhab Mehal, Salomé Richard

Dramaturgy: Caroline Godart

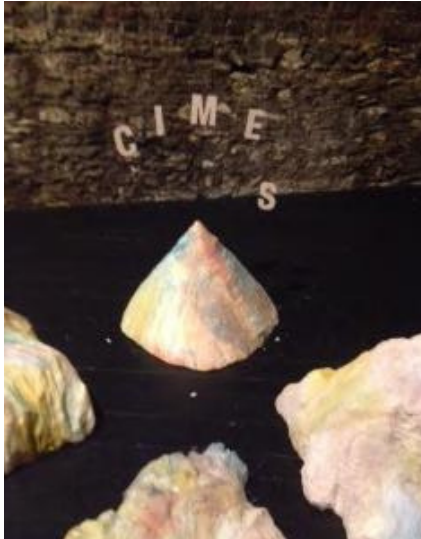
Sound design and assistant to the director: Jennifer Cousin

Lighting design: Laurence Magnée

Distribution: L'Amicale

Residency and support: Le Corridor, Le Théâtre de la Montagne Magique, le Centre Culturel de Chênée, la Fabrique de Théâtre, le BAMP, La Bellone and Le Théâtre de Liège

Co-production : Théâtre de Liège, as part of the Emulation Festival in partnership with Inver Tax Shelter and the Belgian federal government's Tax Shelter.



On va bâtir une île et élever des palmiers

Two facilitators welcome the audience on a deserted island. This island offers those who live there a harmonious life through empathy. Through a fiction that balances between Club Med and C'est pas sorcier, the members of this new community take hold of the tools for a better living together and a collective management of natural resources. Everything changes when the two hosts of the island clash over how to manage the group. The scale of the conflict distracts them from the disturbing activities of a newcomer...

Explorers: Axel Cornil and Lorette Moreau

Wind and tide: Lorette Moreau

Gravitational force: Axel Cornil

Summer breeze: Ines Isimbi

Fauna: Consolate Sipérius and Renaud Van Camp

Flora: Floriane Jan

Sundial: Isabelle Sidaine

Sunshine: Laurence Magnée

Clamor and whispers: Anne Lepère

Entropic eruption: Charlotte Lippinois

Treasure map: Rose Alenne

A production within L'Amicale's **archipelago of projects** **In coproduction with** Le Théâtre de la Vie

With the complicity of: Patrick Corillon and Dominique Roodhooft.

Residency and support: Le Corridor, Sur Mars, la Fabrique de Théâtre, le Centre des Arts Scéniques, le Festival Courants d'air, le Théâtre Marni, le Festival Effervescences (Clermont-Ferrand), Théâtre de Poche (Hédé-Bazouges), the Lookin'out Festival and the Théâtre de la Vie.

With the help of the Wallonia-Brussels Federation / Theatre Department, the COCOF, the SACD and the Mycelium Foundation.



Fort comfort (Fort Réconfort)

You enter the theater at nap time. In front of you, a tangle of cabins. At the entrance, you drop off the sadness, the anger, the anguish or the numbness as you remove your coat. First, you walk around to sniff the proposition. Then, you choose a cabin, as a start. There is plenty of time to browse around all of them. Or to settle in. Maybe, here, someone pours you a hot drink in a magic cup. Or maybe, you're invited to lie down in a hammock. Maybe you open a letter, addressed to the future. You learn a song. You unfold questions.

Fort comfort invites you to an immersive performance, deployed over an afternoon. Connected to participative research around eco-anxiety, the performance is conceived as a solace ritual.

Conception and facilitation: Lorette Moreau

Protean collaborations: Greta (fern), Amel Benaissa (composer and choir accompanist), Cédric Coomans (midwife), Céline Estenne (dramaturgical excavation accompanist), Noémie Touly (ball return trainee), Aurore Magnier (sound design)

Production : Célestine Dahan / L'amicale. **In partnership with** the Wander Structure.

Residency and support: CC De Grote Post (Ostend, BE), Le Corridor (Liège, BE), le Service Provincial des Arts de la Scène asbl / La Fabrique de Théâtre (Frameries, BE), La chartreuse (Villeneuve-Lez-Avignon, FR), La Bellone (Brussels, BE), Bain Public (Saint-Nazaire, FR), Théâtre de Poche (Hédé-Bazouges, FR), La Serre Arts Vivants (Montréal, CA), Canopéa - L'environnement en réseau (Namur, BE), Le CCN / Centre culturel de Namur (Namur, BE), Sur Mars (Mons, BE)
Coproduction : La Balsamine (Brussels, BE), Scène Nationale Carré-Colonnes (Bordeaux Métropole, FR)

With the help of the Fédération Wallonie-Bruxelles, Service du Théâtre (research grant), the Comité Mixte Chartreuse / Fédération Wallonie-Bruxelles (Wallonie-Bruxelles Théâtre / Danse) & Kunstenpunt, Wallonie Bruxelles International (International residence grant)

A performative,
systemic and playful
theater



Coded spaces and theatrical plasticity

I consider the scenography as one of the main vectors of meaning of a show. I like to imagine installations which destructure the coded space of the theater, which question the place of the audience within this space and disrupt a certain form of linearity. I also take great care with the scenographic details, from the typography used to the apparent technical elements. In addition, many references to the visual arts feed my work.

1 *Cataclap Enzovoorts* at Les Laboréales (support to young transdisciplinary creation).

2•4. *({:}) imprononçable* creation at Festival Emulation (Théâtre de Liège).

3. *({:}) imprononçable* performance at Théâtre de la Balsamine.

5•6 *On va bâtir une île et élever des palmiers*, co-written with Axel Cornil, stages of work presented at the "Rendez-Vous Secrets" as part of the Festival Effervescences (Clermont-Ferrand) and at Théâtre de la Vie (Brussels)



1



2

From protocol to obsession

My writing is characterized by a certain form of systematics, a taste for protocol, both in the processes put in place and in the structure of the writing. The theatrical material is organized, reorganized, meticulously classified to the point of obsession. Great attention is paid to detail. This mania pushed to its paroxysm draws the contours of an artistic identity, it becomes a trademark.



3



4

1 *Cataclap Enzovoorts*, meeting with the focus group of spectators at the Théâtre de la Balsamine.

2-3-4 *On va bâtir une île et élever des palmiers*, creation residency at BAMP.

5 ([:]) *imprononçable*, performance at Théâtre de la Balsamine.



5



Ludicity of the devices

I try to imagine "systems to play", to create stimuli that act on the performers/actors as well as on the spectators. Shifted situations, strolling devices, interactivity are all invitations to play that contrast with the formal rigor and give rhythm to the spectator's experience.

1•4 ([:]) *imprononçable*, creation at Festival Emulation (Théâtre de Liège).

2•3 *Cataclap Enzovoorts*, creation at La Balsamine.

5 *On va bâtir une île et élever des palmiers*, writing of the scenography with Floriane Jan and the creative team.