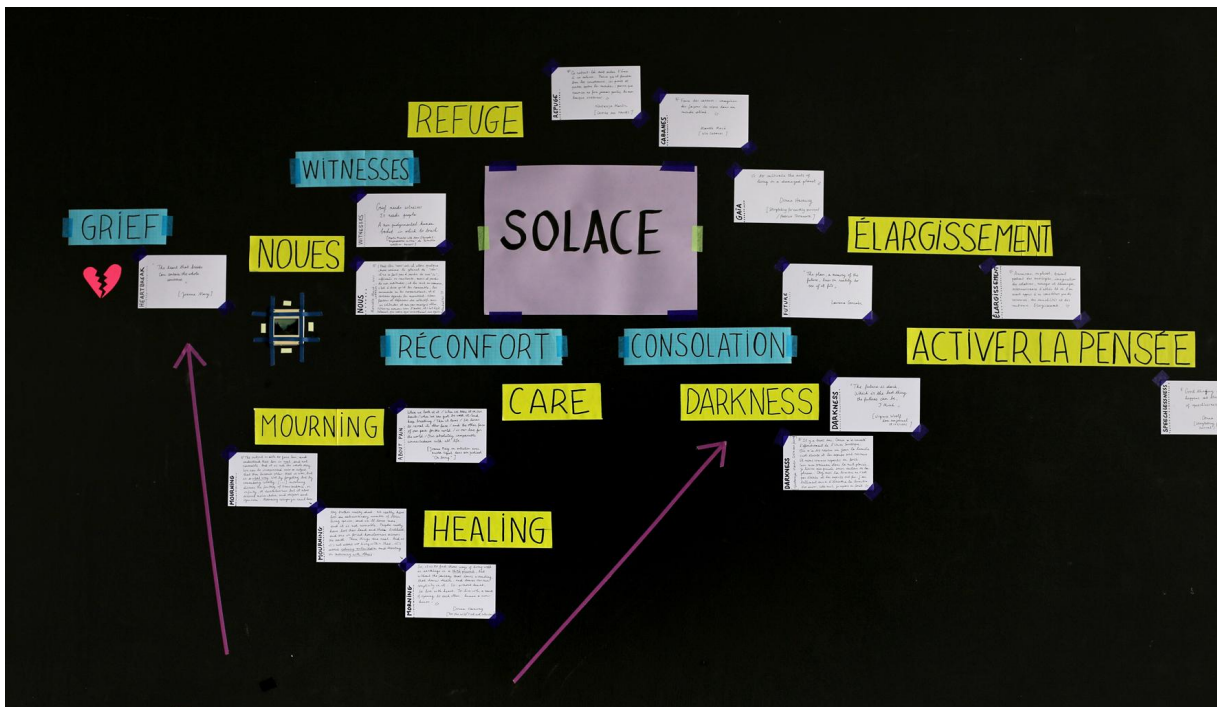


FORT COMFORT

LORETTE MOREAU



L'AMICALE // WANDER STRUCTURE ASBL

SOLACE RITUAL

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.

STARTING POINT

Solastalgia: emerging form of mental distress caused by environmental change : the term was invented in 2003 by the Australian philosopher Glenn Albrecht. "The homesickness you have when you are still at home". See also : eco-anxiety

I grew up with a radical ecologist mother, in a house where the words "climate crisis", "carbon impact" and "extinction of species" were spoken more often than "getting good grades", "being a well-behaved kid" or "planning for the holidays".

Solastalgia is a familiar state. The climate crisis stuns me. Immersed in a profound and paralyzing sadness. Alone and helpless.

The collapse is on its way, around and inside my body.

The project *Fort Comfort* is the invention of a collective ritual, a moment of consolation from which to draw strength to find the path to action.

FORMAL SPECULATIONS

I imagine this project as a joyful and magical protocol : a moment that gathers. Probably not strictly a show, rather a performative immersion.

The best way to picture the project, at this stage, is to imagine a sort of agility class, or what we used to call in my primary school "Le tour du monde". Remember that special gym class with a sort of obstacle course ? In this class, you had to climb on the wooden wall bars, and then walk on a beam, climb on a rope to then jump on the pommel horse, and finish by making a perfect roll on the tatami. Did you have that class? That's pretty much the kind of feeling I'd like to create.

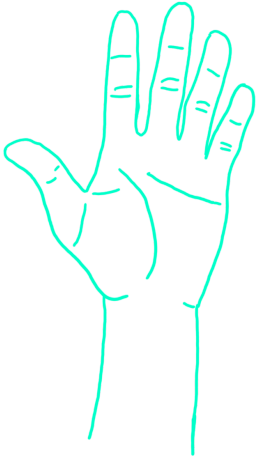
It is a durational and ambulatory experience where the audience wanders around the space discovering bit by bit different huts and cabins. In each micro-space, a micro-group of the audience (or an audience member on their own) is given the opportunity to engage with the performance, sometimes in a "frontal" approach (sitting in circle listening to audio creations), or in a more participatory way (ex : recording a podcast message, writing a letter, drinking from a divinatory teacup, singing in a choir, taking a nap, etc). Each space has its own protocol, its own atmosphere, its own dramaturgy.

PROCESS

Two flux of work are progressing in parallel:

On one side, I'm working on a documentary research (meeting up with other "solastalgic" people, organizing co-learning groups and workshops).

On the other side, I'm designing a durative performance made out of several performative rituals that take place simultaneously.



PARTICIPATIVE WORKSHOP/ENCOUNTER

Each time the conditions are reunited, a workshop of 2 days is organized in the venue, with a group of 12 to 15 participants.

To recruit this group, I design a specific protocol, always in discussion with the PR/ audience development department of the venue.

The invitation is addressed to people who suffer from eco-anxiety or solastalgia, who feel the urge to get together and build alliances.

The question of invitation is central to this work: how to get in touch with the right target group + how to 'prime' the participants before the workshop, to create an transformative group dynamic.

The project development is divided into 3 production phases :

1/ Season 22-23 : **Research – laboratory** / residencies + workshops + prototypes

Each work session consists of a 2 week-residency with 1 artistic collaborator, shedding light on one of the questions of the project. The residency includes a workshop with local participants + a public tryout (presentation of several prototypes + feedback sessions).

2/ Season 23-24 : **Research – creation** / residencies + workshops + public performances

Each work session consists of a 2 week-residency with 1 artistic collaborator, shedding light on one of the questions of the project. The residency includes a workshop with local participants + 1 public performance.

3/ Season 24-25 (and from that point on) : **Research – distribution** / workshops + public performances

One day set up + 2 days workshop with local participants + 1 to 3 public performances.

PARTNERS

Belgium :

- ✓ Balsamine (Brussels)
- ✓ Bellone (Brussels)
- ✓ De Grote Post (Ostend)
- ✓ Corridor (Liège)
- ✓ Fabrique de théâtre (Frameries)

International :

- ✓ La Chartreuse (Villeneuve-Lez-Avignon, FR)
- ✓ Bain Public (Saint-Nazaire, FR)
- ✓ Théâtre de Poche (Hédé-Bazouges, FR)
- ✓ La Serre / Offta festival (Montréal, CA)

CALENDAR (IN PROGRESS)

Sept. 2020 : Research residency (2 weeks) at Fabrique de Théâtre (Mons, BE)
May 2021 : Dramaturgy residency (1 week) at Corridor (Liège, BE)
Dec. 2021 : Pluri-disciplinary residency (3 weeks) at Chartreuse (Villeneuve-lez-Avignon, FR) with Amel Benaissa.
May 2022 : Creation residency (2 weeks) at De Grote Post (Oostende, BE). First participatory prototype (in NL) with Cédric Coomans and a group of ostend participants.
May 2022 : Presentation of a prototype during the OFFTA Festival (Montréal, CA).
November 2022 : Dramaturgy residency (2 weeks) at La Bellone (Brussels, BE).
Spring 2023 : Research residency (2 weeks) at Théâtre de Poche (Hédé-Bazouges, FR)
May 2023 : Creation residency (2 weeks) at La Balsamine (Brussels). Including a 2 day-workshop with participants from Brussels + a public opening at the end of the residency
2023-2024 : 4 x creation residency (4 x 2 weeks) in different locations including La Balsamine (Brussels). Each residency includes a 2 days-workshop with participants + one or several public performance(s) at the end of the residency.

TECHNICAL INFORMATION

Fort Comfort is conceived to be performed in non theatrical spaces, such as : the entrance, the foyer, the kitchen, the hallways, the construction workshop, the outside areas of the location, etc.

The scenography will be conceived during the spring 2023 residency in La Balsamine.

The idea is to make it very light (it needs to be compact enough to travel in a suitcase).

Therefore, we will work with a wishlist of props that we'll send in advance to the theater team (cushions, picnic blankets, rugs, household lamps and lights, plants, etc). We'll build the scenery with what is available in this list. The set up will be made one day before opening (D-1).

GLOBAL BUDGET

EXPENSES		RESOURCES	
Wages	93 000	Acquired	23 000
Including : Lorette Moreau Artistic collaborators Production		Including : Bourse de recherche (Service du théâtre, FWB): 6 000 € WBI: 2 000 € Coproduction (La Balsamine): 8 000 € Residencies (La Bellone, Bain Public): 2 500 € Internal funding: 4500 €	
Technical expenses	15 000	Ongoing	65 000
Including : Scenography Costumes Technical equipment		Including : Public funding FWB : Commission transversale de la culture, aide pluriannuelle : 45 000 € Public funding FR : Recherche en arts de la scène (Ministry of Culture) : 10 000 € + Recherche et expérimentations artistiques (Région Hauts-de-France) : 10 000 €	
Additional fees	10 000	Funding needs	41 000
Including : Transportation, accomodation and meals during the residencies		Including : Distribution : 25 000 € Coproduction : 20 000 €	
Administrative costs	6 000		
Miscellaneous & unexpected expenses	5 000		
TOTAL EXPENDITURE	129 000	TOTAL RESOURCES	129 000

INTERNATIONAL DISTRIBUTION

The performance is intended to integrate traces of the workshops / encounters that will take place in different locations with local inhabitants. It's important for me to develop this project in different landscapes and to approach different sorts of relationships to these landscapes, from diverse groups of participants, using diverse languages.

Progressively, I'd like to create a dialogue between the different groups of participants: make their contributions "interact" and their languages intertwine.

For some residencies abroad, I will work with local artistic collaborators, as 'proxy', to facilitate the relationship with the participants and have a better approach to the landscape they live in.

Therefore, the project is thought of as multilingual from the start (for the moment the languages included are French, English and Dutch).

An important aspect of the project is soft mobility: it will always be 2 or 3 people (max) traveling by train with the scenery in a suitcase.

ARTIST BIO

I'm a theatermaker, member of L'Amicale (art cooperative active in Lille, Brussels and Paris) and co-founder of Wander Structure asbl (a transdisciplinary support and research platform carried by 8 female artists based in Brussels).

I'm a multi-faceted artist, mostly working as a theatre director, but also as a ping pong partner (or artistic collaborator) on projects developed by other artists (Antoine Defoort and Julien Fournet amongst others). I have worked as a producer (with Vincent Glowinski aka Bonom, with the Kunstenfestivaldesarts, with the Cifas,...), I teach at ARTS2 (art school in Mons) and regularly organize workshops around collaborative artistic practices & spectatorship. I'm passionate about methodology and love everything meta.

After a long experimental process within Laboreales (a supportive structure for young creators by Mars Mons, La Bellone, La Balsamine en Buda Kunstcentrum Kortrijk), my first show, ***Cataclop enzovoorts***, was born in La Balsamine (Brussels) in 2016. The show evolved around the question of spectatorship: what does it mean to be an audience member? What quality of attention is at work? What does the audience of performing arts expect to see / feel when they engage in a show?

In 2019, I created ***(:)*** at Festival Emulation (Théâtre de Liège). This performance, exploring the vulva as a landscape, received the "Coup de coeur du Jury Jeunes" award at the Festival. The show had a re-run in La Balsamine in March 2020, as part of the XX Time Festival, and we also developed small spin-off formats, which are performed in non-theatrical spaces such as, among others, a horticultural greenhouse (Rendez-vous secrets, Mons, 2021).

In September 2021, after a 7-year-long research period, I co-created ***On va bâtir une île et élever des palmiers (We're going to build an island and grow palm trees)*** with Axel Cornil in Le Théâtre de la Vie, Brussels. The show is a fiction taking place in the context of an environmental crisis, exploring the ways in which we can reinvent our communication tools and relationships with humans and other living creatures in a collapsing world.

In parallel of these personal projects, I often work as an artistic collaborator: I worked with Julien Fournet on ***Amis, il faut faire une pause*** (L'amicale, 2021) and with Antoine Defoort on ***Elles vivent (they live)*** (L'amicale, 2021).

I also co-created several events with L'amicale : the cross-border workshop ***Travail & Poëzie*** (Vooruit Gent, Vivat Armentières, Maison Folie Lille), the ***Hic & Nunc*** night at Atelier 210 (with La Serre, Montréal), the ***Plaine de jeux*** project in Maison Folie Wazemmes (Lille), the ***Constellations*** program with the Cifas, the ***Symposium transfrontalier*** in Le Phénix (Valenciennes) and, this spring, the micro-festival ***On le fait*** in La Bellone.



CREDITS

Conception : Lorette Moreau

Collaborations : Greta (fern), Amel Benaissa (musician), Cédric Coomans, Céline Estenne (theatermakers & dramaturgical midwives), Noémie Touly (intern)

Production : Célestine Dahan / L'amicale

In partnership with Wander Structure asbl

Support & residencies : CC De Grote Post (Ostende, 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)

Coproduction : La Balsamine (Brussels, BE)

With the help of Fédération Wallonie-Bruxelles, Service du Théâtre (bourse de recherche), le Comité Mixte Chartreuse / Fédération Wallonie-Bruxelles (Wallonie-Bruxelles Théâtre / Danse) & Kunstenpunt.