



PICCOLI SENTIMENTI

TOF
theatre

**TEATRO DELLE
BRICIOLE**
Solares Fondazione delle Arti



PICCOLI SENTIMENTI

A show for audiences ages 2½ and up,
drawing from the world of Antonio Catalano.

It all began with a proposition by Flavia Armenzoni, the Director of the Teatro Delle Briciole to Alain Moreau, Artistic Director of the Tof Theatre...

The idea behind the show grew out of a series of improvised experiments with a little puppet, seeing it evolve within a world of miniature wooden constructions and strange towers in Antonio Catalano's workshop, the creator of Sensitive Worlds...

The audience sits on the very edge of the stage within a cocoon of veils, as close to the action as possible. In front of them is a set with earth, a moon-loaf of bread, a sky of bamboo and a number of little wooden constructions made of tiny twigs and sticks. A light breeze flutters the leaves. It is the beginning of the world.

All of a sudden something stirs under the earth: a creature, an indefinable thing, crawling on all fours. When its face appears the performance of «Little Emotions» truly begins and this unique character, no bigger than a hand, starts to experience feelings, one by one.

Fear, desire, solitude, joy, anger, wonderment - the whole spectrum is explored but without a word, just hearing, sight and touch (after all, there is more than one sense that captures feelings!)

In an exquisite blending of the Tof Theatre's unhinged and sensitive world of puppetry, the 'art brut' of Antonio Catalano and the 'untamed lutherie' of patamusician Max Vandervorst, *Piccoli Sentimenti* concocts a hymn to the marvel of the marvellous awakening to artistic sensibility!

Distribution...

A show dreamed up by **Antonio Catalano** and **Alain Moreau**

Writing, puppetry and staging: **Alain Moreau**

Artistic accompaniment: **Antonio Catalano**

Scenography: **Alain Moreau** following a proposition by **Antonio Catalano**

Creation of the soundscape, musical instruments and musical

score: **Max Vandervorst**

Creation of lighting: **Emiliano Curà** and **Dimitri Joukovsky**

Acting: **Sandrine Hooge**, **Céline Robaszynski** and **Alain Moreau** (alternating)

Tour stage manager: **Simon Janne**

Assistant to the scenography: **Céline Robaszynski**

Costumes: **Patrizia Caggiati**

Construction of the set and various manipulations: **Paolo Romanini**

Setting in orbit and inspired advice: **My-Linh Bui**

Precious production advice: **Sarah Demarthe**

Photos: **Melisa Stein**

Help in writing this folder: **Orianne Charpentier** and **Dominique Duthuit**

Poster and illustrations: **Antonio Catalano**

Graphics: **Karl Autrique**

Production: **Tof Theatre**, **Teatro delle Briciole**

Co-production: **Festival A pas contés** (Dijon), **Le Granit** -

Scène Nationale de Belfort, **L'Arche** - **Scène Nationale du Pays de Montbéliard**, **L'Yonne en Scène**.

In partnership with : Festival Zona Franca (Parma, Italy), Le Festival Mondial

des Théâtres de Marionnettes (Charleville-Mézières), Les Halles de Schaerbeek (Brussels), La Montagne Magique (Brussels), Festival Théâtre à Tout âge (Quimper), Bronks Festival (Brussels), Festival Momix (Kingersheim), Festival Ribambelle - Théâtre du Champ Exquis (Blainville-sur-Orne), Festival Découvertes, Images et Marionnettes (Tournai), Semaine Internationale de la Marionnette (Neufchâtel), Festival Sur un Petit Nuage (Pessac), Festival Prom'nons nous..., Festival le P'tit Monde (Hazebrouck), Festival Géo Condé (Frouard), Festival Puy de Mômes (Cournon), Théâtre Jean Arp (Clamart), Théâtre Royal de Namur, Centre culturel d'Ottignies Louvain-la-Neuve, Traffo (Luxemburg), Maison des Arts de Thonon-Evian, Saison Jeune Public de Nanterre, Théâtre de Laval, Service culturel d'Allonnes, Théâtre Firmin Gémier (Antony), Théâtre Paul Eluard (Choisy-Le-Roi), Théâtre André Malraux (Chevilly Larue), Maison des Arts de Créteil, Communauté de Communes du Grand Villeneuvois et le Centre culturel de Liège - Les Chiroux

An especially big thank you to: Flavia Armenzoni and all the team at the Teatro delle Briciole, Rob Wyn Jones, Lorette Moreau, Claudia Ponzzone, Mauricio Agostinetto, Dirk Schwantes, Vincent Eloï, Nicole Delellienne, Benoit Moreau, Simon Janne, Giacomo Scalisi, Anne Kumps

The show was produced with the aid of the Brabant-Wallon Province

The Tof Théâtre is registered at the Ministry of Culture of the Wallonia-Brussels Federation.





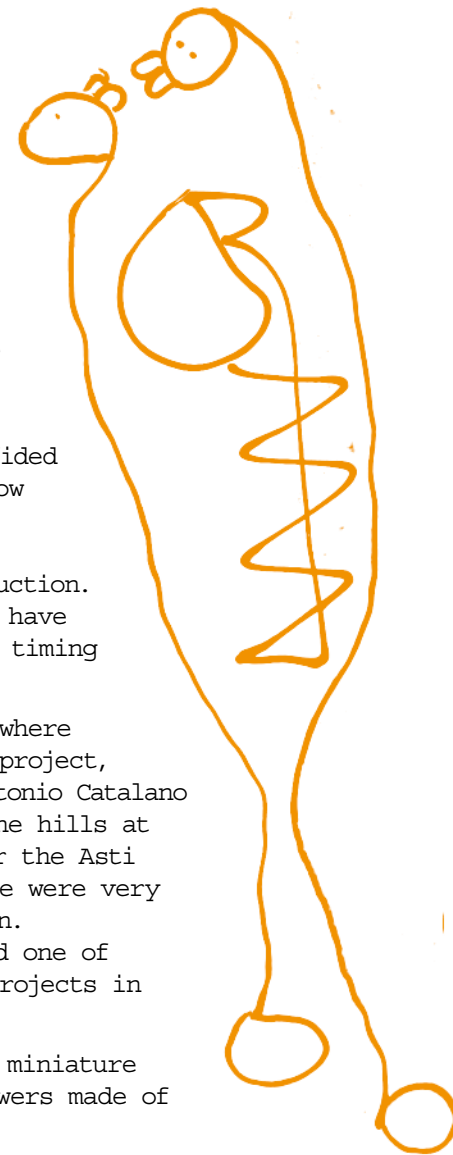
The genesis of the project...

“Unlimited freedom”

These are the words Flavia Armenzoni used when she confided me with the creation of a show at Teatro delle Briciole... I was thrilled. We soon envisioned a co-production. After all, the two companies have been close for years and the timing was perfect.

When I returned from Parma, where we had begun discussing the project, I took a few days to visit Antonio Catalano in his bucolic hideaway in the hills at the Casa degli Alfieri near the Asti region of Italy. As always, we were very happy to see each other again. In his workshop, I discovered one of this prolific artist's many projects in construction.

The floor was scattered with miniature constructions and strange towers made of hazel wood...



It was very beautiful. Antonio explained that it was actually the model for what he envisioned as a monumental outdoor project.

I've always loved miniatures and it immediately tempted me...

I felt a strong urge to explore his strange little world and to merge it with my own. Later on, without him knowing, I went back to his workshop accompanied by a little puppet. I often carry this puppet around with me as it helps me experiment with things in my free time and I've always thought I might do a show with it...

After a few minutes of exploring Antonio's sensitive world, I sensed something very interesting happening, something altogether possible!



After improvising with my puppet in front of him, Antonio immediately set about building other miniature constructions. And then, very naturally, a sort of ping-pong of ideas began - the adventure had begun!

A very simple show emerged about curiosity and the discovery of this poetic and strange universe. There was light playing, a changing wind, minimalist music, sounds, sensations...

After three wonderful days of research, the scenography and outlines of the show were already in place.

For Antonio, there was something metaphysical in what he had observed during those few days...

As far as I was concerned, it seemed obvious and indispensable to call on my collaborator and musician Max Vandervorst. He simply had to join us in this fine adventure!

A deep-seated desire began to take hold of me: I wanted to be guided by the puppet itself, by Antonio's and Max's worlds. I wanted to see the two of them discover each other's talents and to assist me in the fusion of ideas...

I love this project because it came about so spontaneously, without months of thinking it through and without any prior judgment.

Alain Moreau,
Director



Giving Birth to “Piccoli sentimenti”

The conjunction of three worlds

The writing of the whole performance came about as naturally as the conjunction of our artistic domains fine art, music and theatre for we all share the same aspirations. Nothing was really formulated but what came about felt inevitable in the process of give and take between ideas and input which complemented each other perfectly. There was a sort of madness that had to be shared between the plastic artist Antonio Catalano and the musician Max Vandervost, with whom I have worked for the last 25 years. Max had not even spoken to Antonio but when he saw his set design, he immediately wanted to appropriate it, to bring sound and music to it. Both of them have a way of tinkering with everyday objects or natural elements and toying around with them with the insight of childhood. Together we built a house. I was the architect, they brought the stones, I put up the walls. This dialogue between the arts has given birth to a complete show which makes one sensitive to music, fine art, theatre and group creativity.

All the little things in life

In the beginning we had no idea of what was going to happen. Our aim wasn't to tell a story as much as to live it, moment by moment, and to seize the deepest truth of every instant. All three of us traced the outlines of the character's footsteps, a puppet born into life with all the emotions life engenders: sadness, solitude, wonderment. We wanted the audience to grow with it, to join it in its discoveries, in its journey of self and of whatever it encounters along the way, without prior judgment and with no other aim than to taste and feel the unexpected beauty of all the little things in life.



An initiatory journey whose guide is unidentified

The puppet is both animal, human, child and adult. It is all of this blended together. Usually my puppets are realistic inventions. If I had produced something more realistic, it would have evoked a post-atomic world still in construction. But that would have told a different story... This is very different. I knew what the puppet was going to be the minute I saw Antonio's miniature sets. The puppet set off to explore Antonio's sensitive world and all I had to do in order to make the puppet was to follow it. I adapted it so it could find its true place in Antonio's world but without making it completely identifiable. The puppet is a vector for opening the imagination and keeping it open. It is empathetic with his world's mischievousness, gentleness, humour and playfulness this is what the whole show is built on. It's a worm, a larva in a very early stage. The world it moves through ultimately brings about the metamorphosis. Each one of its musical, visual and emotional discoveries is what makes it grow up. I wanted the audience to literally hear it think and feel, for the audience to say, "I believe it, it's true!".

Who's manipulating who?

Sandrine Hooge, a circus actress, is who I chose to manipulate the puppet. She has no experience in this and yet she immediately found an almost organic relationship with the puppet. I have always worked with actors who are not puppeteers as they tend to bring more enjoyment to the act, more generosity and additional colour. Sandrine and the puppet form a duo that blurs the boundaries between the manipulator and the manipulated. One wonders who has the real power. This ambiguous relationship with the puppet is really the foundation of my work.

No words

I'm not someone who likes to talk much and all my work rests on the purity of the gesture, which is a substitution for words. The characters speak but you don't hear them. I'm a great admirer of Chaplin and Keaton whose work revolves around visual and auditory signals. Their work has to do with

scenography, the manipulation of objects, the choreography of the body and music. I try to be very rigorous in this work so it doesn't suffer from false interpretations. What I do is not a silent theatre but a theatre in which the audience forgets there are no words.

*Dominique Duthuit following an interview of Alain Moreau
by Olindo Rampin and Alessia Tarasconi (Teatro Delle Briciole).*





Antonio Catalano

a meeting much older
than yesterday...



Antonio is a plastic artist,
musician, actor and above all a poet...

He lives in the company of other artists on a little hill in Montferrato, not far from the Asti in the Piedmont region of Italy.

The creator of strange and singular worlds, he makes use of paint, sculptures and abandoned objects.

His aesthetic world makes you think of art brut in the way he uses materials and in his predilection for drift wood, leaves, vine branches, stones, nuts... It is with these installations that he approaches the public... With his beautiful lunar presence, Antonio tells stories, plays the bombardon and sings nursery rhymes, inviting children to participate and letting them manipulate his funny machines. He has a very simple contact with children and an incredible facility for improvisation...

His art has a direct rapport with childhood, or what he terms the age of sight, which, this being true for him, is a way of looking at the world with the capacity of being in awe over the simplest things.

And hence in his installations, he collects snowflakes, clouds, fallen leaves, drops of rain... Antonio is an enchanter of space whose creations incite wonderment and surprise...



Wherever our regard comes to rest,
there's beauty, poetry, humanity,
something of childhood, something
to keep deep inside, a treasure...
An unforgettable experience.

And it's no accident that his company is called
Sensitive Worlds!

He is a truly exceptional artist who poetically militates for our belonging, each one of us, to the world's heritage of humanity, an artist who finds it important to construct the mad about the marvellous, the amazed ones...

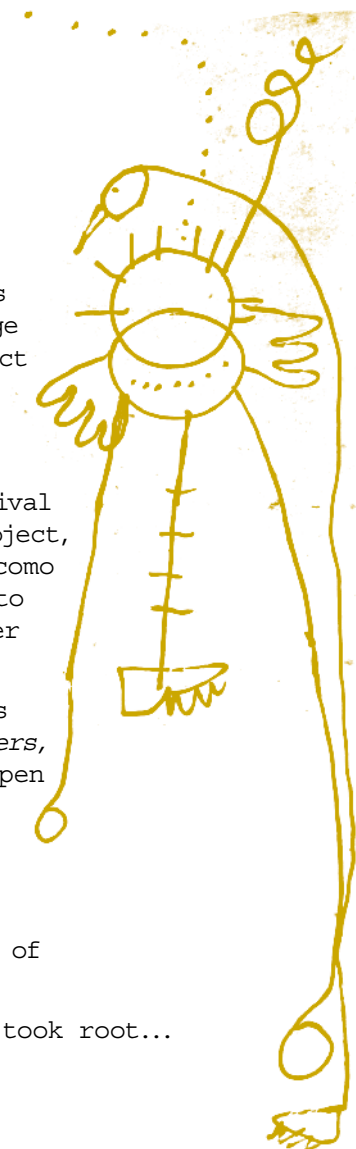
Alain Moreau met Antonio Catalano in Portugal in 2003, during the *Percusos* project which took place in several towns throughout the country, a sort of laboratory/festival to which they were both invited. This fine European project, created on the initiative of Madalena Vittorino and Giacomo Scalisi, reunited different artists to do research and to take the utmost liberty in achieving what they had never dared to do before within the city...

It was on this occasion that several facets of Antonio's work were presented such as *The Sensitive Chest of Drawers*, which can be entered by a single spectator, a sort of open door to imaginary worlds where you either lose or find yourself and leave behind your own traces...

One could also visit *The Pavilions of the Marvellous*, a homage to those 19th-century enchanting sideshows, a sort of village of multi-coloured canvases in a range of different poetical approaches to the world.

And this was where the idea of working together first took root...

Infos : www.universisensibili.it





Max Vandervorst

a long-standing
collaborator...




Indeed, the collaboration between Alain Moreau and Max began long before Tof's first performance!

It was almost thirty years ago. Alain had just finished his actor's training and was working on and off in different theatres but was feeling rather bored. He had forgotten about puppets, about the true passion he had discovered one day deep in the family attic. He seemed bent on being an actor...

But then one fine day, during a common project for a street theatre company, the two of them met, at last!

Max had been hired to make strange musical instruments and Alain to act several roles, one of them a rabbit on a monocycle in an adaptation of *Alice in Wonderland*.

Following this exploit, our two fellow travellers set about creating their own street show, which turned out to be the unforgettable *Duo de la corde molle*.



After two one-time showings of this masterpiece, seeing that his fellow traveller seemed much more at ease on firm ground with his hands bursting with puppets than balancing in the air or perched on a monocycle humming unforgettable songs, Max offered to compose music for the puppet show Alain and Agnès Lebrun were tinkering around with in the abandoned workshop where they rehearsed...

And this is how the show *Le tour du bloc* brought Alain and Max together in a much more efficient way!



Radio Tom, Camping sauvage, Cabane, Bistouri, Fritkot, Sur la dune and *Premiers pas sur la dune* followed with the same joy of collaborating together that they experience today.

Collaborating on *Piccoli Sentimenti* has called for a different way of working together. It has been a natural evolution whereby the musical component enriches and influences the dramaturgy as much as the character and the scenography. Max has been very present from the show's first experimentations and he has assisted all rehearsals. In a perfect osmosis with the world of Antonio Catalano, Max's instruments, built in the spirit of what we like to call *Lutherie sauvage* (Untamed Lute Making), were right at home!

While the scenographic and dramaturgical discoveries of Antonio and Alain set the show in motion, Max's musical-plastic input has completed it and given the performance an essential added dimension that soon became indispensable.

Untamed lute making...

A musical instrument is an object that produces sounds which a musician plays to express himself. From the primitive lithophone to electronic music, humans have made music evolve by simply hitting, rubbing, strumming or blowing into found or invented objects. The noises and the sounds, the melodies and rhythms from here and there, the stringed quartet and electric-acoustic music are now part of a huge planetary vocabulary from which today's artist is free to draw.

Through different styles and currents, "untamed lute making" involves creating musical instruments from objects not specifically designed for this purpose. It provides us with a permanent terrain of adventure and discovery, prompting us to continually exceed ourselves. From the musical clown to the "concrete" but specialized music of Pierre Schaeffer, the sound sculptures of Tinguely to the steel bands of Trinidad, generations of researchers and artists have strived to expand, once and for all, the very notion of the musical instrument.

Not only does the use of these instruments enable us to find new sounds, inimitable, never-heard-before sounds, passing from traditional instruments to electronic ones, they also bring us new ideas of how to compose for a



kettle or a bicycle, bringing to the musician a completely different imaginary world from that contained in the symphonic formula or in the rock orchestra. In an unexplored territory, in so far as it hasn't been worked by tradition, the artist has no choice but to invent.

Such an operation, in this sense, involves a profound element of play and reminds us that, even in its dictionary definition, music is made to be played.

And lastly, "untamed lute making" proposes to push the boundaries of the musical domain in order to encounter poetry, theatre, sculpture...

Max Vandervorst*

* Max Vandervorst is a musician and inventor of instruments. Since 1988, he has created numerous shows in which his hand-made instruments have played a major role. His creations adapted from diverse objects include: *Symphonie d'Objets Abandonnés*; *Concerto pour deux vélos*, *L'Homme de Spa*, which continue to be shown all over the world.

He is also a composer of music for the stage and the founder of the Pataphonie House in Dinant (Belgium) which is a magical place, entirely devoted to the world of "untamed lute making" in which anyone can discover or experiment with the strangest instruments ever imagined.

Infos : www.maxvandervorst.be





Interview with...

How did Alain Moreau present the project to you?

I've known Alain Moreau for some time now and always admired his work. I've spent time with him in his workshop sitting on some shelf or another and the few trials we've done together were very amusing. That's really what decided it for me.

...And the fact that I wasn't chosen for my body also weighed heavily in my decision. Among all the propositions I get on a regular basis, this was definitely the right choice.

It's quite rare in a show to be invited to bring together three different but complementary artistic worlds.

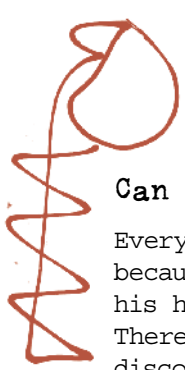
I discovered such fascinating worlds outside of those I was already familiar with in the Tof Theatre: that of Antonio Catalano, a fantastic Italian plastic artist and the world of Max Vandervorst, that famous "untamed luthier" from Belgium who had the mad idea of putting to music the set design in which I evolve.

Those three just had to meet!

This international and multidisciplinary project is not the sort of project designed to get maximum funding from all over the place. It's modest, with a modest budget and involves a group of artists whose sole aim is to experience the joy of working together.

It's been so beautiful to see them inventing as they go along, each one enriching the other. I would like to thank them for this fine gift. It's been a true learning experience and I will make every effort on stage to be the show's faithful witness and to share this with the audience.





Can you talk about the rehearsals?

Every morning to start the day's work I took music and painting classes because my director, Alain Moreau, another mad creature, got the idea into his head that it would be good for my role!

There was no rule or theory to follow, or rather it was the instinct of discovery that counted the most in this work.

This role was written for me, or rather it was written with me in the course of its development. I felt really "listened to" and I had a lot to say about the construction of the character. The dialogue with Alain but also with Sandrine, the actress who manipulates me, and Céline who accompanies me on stage, was truly sincere, passionate and undying. We spoke very little but laughed a lot as we had to deal with so many unexpected surprises, which are now part of the show.

It's true that you're lucky to work with such good people...

Can you tell us a few things about your acting partners?

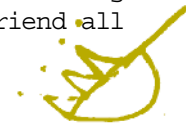
Yes, of course, we make up a superb team!

For Sandrine Hooge, it was her "first time" so to speak... She'd never manipulated a puppet before me. I'm very happy to have initiated her in such pleasure. I'd never met this luminous circus actress before but Alain had often talked about her and he would boast about having had the immense joy of seeing her on stage (*Est-ce qu'on pourrait pas s'aimer un peu, Thérèse et Simon*, Théâtre Loyal du trac, *Le petit Bazar Erotik*, Tof Théâtre, *Les Klet Mariette*...). All this left me feeling intrigued and impressed.

The encounter was instantaneous, she immediately blended with me.

Sandrine has this organic connection to the puppet that Alain looks for in his actors.

I feel good in my body. I live and move and think so naturally! Even if we sometimes disagree, we adore each other. Alain really knew what he was doing by taking her on. She's like a sister to me, a mother and a girl friend all at the same time.



And then there's Céline Robaszynski, that scenographer and jack of all trades who's not afraid of stage management or manipulating puppets and who has often collaborated with the Tof Theatre (*Le petit Bazar Erotik, Bistouri, Les Bénévoles, Sur la Dune...*). Well, that fantastic trouble maker dreamed of meeting me and, with yet another trick up her sleeve, namely music, she very humbly and without hesitation put her art in the service of the show in perfect symbiosis with Max Vandervorst's suggestions.

I have an altogether different relationship with this one: she's a music lover with a deadpan humor and iron fist. It's built on respect, complicity and listening with absolute attention and sometimes even fear...

During rehearsals in the Piedmont, in the long secluded evenings, we had the chance to really get to know each other: we both love drawing, the stars and Lambrusco.

Was your passage through “little emotions” particularly gruelling?

No, I enjoyed every minute of it!

But it's true when I come to think of it, and to be perfectly honest, discovering all those multiple little emotions was troubling at times. We hit on emotions that were so simple and sometimes even metaphysical!

Over the course of the rehearsals it became clear that we were heading instinctively and very naturally toward more simplicity and all the richness in those little moments of happiness. They are what we unearth and share with the audience.

I certainly learned a great deal. I think this role is the one I'll keep forever but I'll always go on learning more about myself and about the world of art around me. I've become curious about everything. Everyone would dream of being in my position!

Are you bilingual now in French and Italian or is that not necessary?

Ik spreek vlaams! (I speak Flemish!) Alleï, no, that's a joke... I don't speak in the show but that doesn't mean I don't have lots of things to say...



Tell us about the collaboration with the Teatro delle Briciole?

All I have to say is that we worked on a little hill in the Piedmont region at Antonio Catalano's house, just a few kilometres from Asti, and then in a magnificent theatre in Parma. So you see that we had everything to make our adventure start out well...

In the Teatro delle Briciole, I met some charming people: Flavia Armenzoni who instigated the whole thing. She made her theatre more than welcoming and we really felt at home there.

Emiliano Cura who took over the exploratory work of Dimitri Joukovsky. He was very present and it shows because the lighting he created is full of life.

Everyone admits that I have never shone so well in the lime light! As for Paolo Romanini, he has created the most marvellous stage set, so well designed and solid. No nail or screws to be seen...

And then there's the Tita... Ah the Tita! (Patrizia Caggiati... ndlr)... With her magician's fingers, her needles, pins and golden thread, she has tailored us - the whole team - with costumes we feel so comfortable in that we tend to forget we're on stage or that this is just theatre!

Do you have anything else to add?

...(sighs)...The tour will begin soon and I'd like to express my heart-felt warmth for my agent My-Linh Bui who really went out of her way during the months leading up to this and who has organised such a fine tour for us...

I'm so lucky to be able to work on this fine project!

Interview imagined and realized by Catherine Catala with the assistance of Alain Moreau for the Théâtre Jean Arp in Clamart.



Technically...

Maximum house: about 100 for the general public and 130 for schools

Audience: from 2 ½ years old

Duration: about 45 min

The show provides its own lightning, sound and seating.

Scenic space: 11mX10m comprising the scenic space and seating

Minimum height: 4 meters

Total obscurity/Black Box

Electrical power: three-phase 32 A

The help of 2 people for unloading and reloading the truck

Required presence of two technicians during the mounting and dismounting of the show

Mounting: 4 hours

Dismounting: 3 hours

Complete data sheet available upon request.

A travelling street show version...

Zedteop Pluk (temporary title) - a travelling street show for very young children, drawing from the world of Antonio Catalano (creation, May 2012).

This show will be created as a continuation of Piccoli Sentimenti.

In addition to an adaptation of the theatre hall towards a street show version, this show will present another facet to the character and probably the arrival of a second character.

The sonorous and musical environment will again be developed by Max Vandervorst. As in Piccoli Sentimenti, the show will have one manipulator (an actor or actress) visible on the stage. The manipulation will remain "organic" and precise, always tuned into the puppet and the character.

There are a number of options for "housing" this travelling street show, such as a tent or a theatre van with the seating capacity of some fifty spectators. The show is about fifteen minutes long and can be performed several times a day.

We are looking for partners and co-producers for this new project.



The story of the company...

The Tof Theatre was born in 1986 on Alain Moreau's initiative and following the creation of the show "Le Tour du Bloc".

Originally created for an adult audience, the show was re-worked and presented in it's young peoples version. It was selected to play at the Rencontres/Sélections d'Arlon. The show was an immense success and went on to play 500 times around the world: in Flanders and in numerous other European countries, the ex-USSR, Canada, the USA...

An adept of "miniature realism" the Tof perverts traditional puppet manipulation techniques and allows the spectator to see the manipulator. The puppet, often the centre of the show and measuring from 5 centimetres to 5 metres, is not destined exclusively for young peoples theatre. Often without words, the shows are conceived for a wider public, enjoyed by parents, children and grand parents alike.

Moving out of the darkness of the theatre, the Tof Theatre is also present on the streets with "Les Bénévoles", "Bistouri" and the show "Eugène, Roi de la frite", a sort of a poem to the glory of roadside gastronomy where a tiny puppet cooks real mini French fries in front of your very eyes and with no safety net !... Since 2001 the company has been regulated by the decree relating to children and young peoples theatre and benefits thus from the support of the Minister for the French-speaking Community of Belgium, the General Direction for Culture and General Services for the Performing Arts. The Tof Theatre is a member of the Chamber of Children and Young Peoples Theatre (C.T.E.J) and UNIMA.

Countries that have organised Tof Theatre tours:

France, Holland, Spain, Portugal, Italy, Great Britain, Slovakia, Canada, USA, Germany, Switzerland, Grand duchy of Luxembourg, Denmark, Byelorussia, Austria, Finland, Israel, Brazil, Tcheguia, Ukraine.

Madness...

In 1996, the Tof decided to organise an international puppet festival at Genappe... And it worked !... The event was named "DES PIEDS ET DES MAINS". We did the whole thing again in 1998 and the event was attended by more than 5000 people during the four day festival. A lack of time and above all financial support has put the festival 'out to grass' for an undetermined length of time...

In 2001, the Tof initiated "**Le Petit Bazar Erotik**" with the complicity of ten European companies. Created at the Halles de Schaerbeek this grand ambulatory evening was presented some 25 times in Europe despite the considerable weight of the project, the 20 or so participants, all working with small forms associated with puppets, objects and eroticism.

From 2002 to 2006 our madness was less obvious... and yet! The Tof set up in an old run-down cinema in Genappe (close to Brussels), the 'MONTY'. Some time later and after much sweat, it now houses a welcoming bar and a small theatre with seating for 100 spectators opened to the public from time to time for evenings where shows or parts of shows in creation are presented.

Shows created...

1987 "le Tour du Bloc", (Co-produced with La Filipendule) conception: Alain Moreau, script, scenography and puppets: Agnès Lebrun and Alain Moreau, "Outside eye": Ioanna Gkizas. 550 performances in Belgium, France, Holland, Spain, Austria, Switzerland, Canada, Slovakia, Ex-USSR, England, the USA.

1988 "Radio Tom", conception and scenography: Alain Moreau, puppets: Antoinette Brouyaux, direction: Francy Begasse. 200 performances in Belgium, France, Holland.

1992 "Camping Sauvage", conception, direction, sceonography and puppets: Alain Moreau, Script: Alain Moreau and Caroline Bergeron 530 performances in Belgium, France, Holland, Grand Duchy of Luxembourg, Denmark, Canada. **Coup de Cœur de la Presse, 'Pierre Thonon' award and special mention by the jury for exceptional work on emotions at the Rencontres/Selection at Huy, 1992.**

1995 **"Cabane"**, direction, scenography and puppets: Alain Moreau, script: Alain Moreau and Caroline Bergeron. 550 performances in Belgium, France, Holland, Germany, Italy, Spain, Denmark, Austria, Portugal, Switzerland, Canada, Israel.

Rencontres/Selection at HUY, 1995, awarded: Minister of Culture Prize, City of Huy prize, Coup de Foudre from the press, special mention by the jury. Grand Prix from the jury at the International Puppet Festival and Animated Forms at Cannes in 1998.



1996 **"Eugène, Roi de la frite"**, conception, direction, scenography and puppets: Alain Moreau. Street theatre, 800 performances in Belgium, Holland, France, Germany, Italy, Spain, Finland, Denmark, England, Austria, Portugal, Switzerland, Canada.

1998 **"Patraque"**, direction, scenography and puppets: Alain Moreau, Script: Alain Moreau and Caroline Bergeron, Assistant director: Caroline Bergeron. 530 performances in Belgium, France, Holland, Italy, Spain, Portugal, Canada.

Rencontres/Selection at Huy '99, awarded: Special mention by the jury for "the exceptional work on emotions and the re-transcription of daily life", "Coup de Coeur" from the press.

2001 **"Le Petit Bazar Erotik"**, co-conception and co-direction: Alain Moreau and Caroline Bergeron, 25 performances in Belgium, France, Spain and Portugal. Participating companies: Vélo-Théâtre (F), Théâtre Manarf (F), Théâtre de Cuisine (F), Green Ginger/Pickled Image (GB), Turak (F), La Balestra (F), Les Petits Miracles (F), Compagnie Gare Centrale (B) and Laïka (B). Co-produced with the Halles de Schaerbeek, EQUINOXE, National theatre of Chateauroux and La Laiterie in Strasbourg.

Within the framework of Premis Fad Sebatia Gasch, awarded the "Aplaudiment Internacional Joan German Schreöder" in Barcelona in 2002. Prize for the best foreign show of the season in Catalonia.



2002 **"Les Zakouskis Erotiks"**, conception, script, direction, scenography and puppets: Alain Moreau. 60 performances in Belgium, Switzerland, France, Germany, Holland, Austria.

2002 **"Duel"**, conception, direction and scenography: Caroline Bergeron, assisted by Alain Moreau for the direction. 50 performances in Belgium, France, Portugal, Grand Duchy of Luxembourg. Co-produced with the Centro Cultural de Belém (Portugal), and Très Tôt Théâtre, Quimper.

2003 **"A Tout Jamais ! / Lebwohl, bis morgen !"**, conception, script (in collaboration with the actors), direction, scenography and puppets: Alain Moreau. Co-produced with the Theater Marabu, Bonn. 150 performances to date in Belgium, France, Switzerland, Germany, Byelorussia, Portugal, Brazil, Italia, Holland, Tchequia.

"Coup de Coeur" from the press and the Minister for Young Children and Fundamental Education prize at the Rencontres Théâtre Jeune Public at Huy 2003.

2004 **"Bistouri"** (street version) conception, script (in collaboration with the actors), direction, scenography and puppets: Alain Moreau. Co-produced with the Festival des Arts Forains "Namur en mai", with the complicity of "Percusos", european project lead by the Centro Cultural de Belém. Performances in Belgium, France, Switzerland, Spain, Italy, Canada, Portugal, Israel.

2005 **"Les Bénévoles"** (events and shows) conception, script, direction, scenography and puppets: Alain Moreau. Co-produced with PASS- Scientific adventure park Mons-Frameries, the Théâtre de Namur/Dramatic Centre. With the participation of the Centre des Arts Scéniques (Performing Arts Centre), and with the complicity of the festival "Théâtre à Tout Age", Quimper. Performances in Belgium and France.



2006 **"Bistouri"** (theatre version) conception, script (in collaboration with the actors), direction, scenography and puppets : Alain Moreau. 250 showings to this day in Belgium, France, Israel, Brazil, Morocco and Ireland.

2007 **"Fritkot"**, a rerun and adaptation of the show "Le Roi de la frite" in a caravan. 50 showings in Belgium and in France.

2007 **"Le grand retour"**, conception, writing, staging, scenography and puppets: Alain Moreau. 30 showings to this day in France and in Vietnam. In February 2008, the show was awarded at the International Festival of Puppetry of Hanoi (Vietnam) with a gold medal and the Press and Audience Prize.

2009 **"Premiers pas sur la Dune"**, a show without words for ages 3 and up... Conception, writing, staging, scenography and puppets: Alain Moreau. 300 showings to this day in Belgium, France, Portugal, Italy and Denmark.

Winner of the Ministry of Culture Prize and the Coup de cœur de la presse (Rencontres de Huy - August 2009).

2009 **"Sur la dune"**, a show for adults. Conception, writing, staging, scenography and puppets: Alain Moreau. 50 showings to this day in Belgium, France, Italy and Denmark.

Show nominated with the Prix de la Critique 2010 award in the category of Artistic Creation and Technique.

2011 **"Piccoli Sentimenti"**, a show for young people ages 2 1/2 and up, co-produced with the Teatro delle Briciole, drawing from the world of Antonio Catalano. First showing scheduled for September 2011 at the World Festival of Puppet Theatre (Festival Mondial des Théâtres de Marionnettes) in Charleville-Mézières (08).

TOF
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The other shows on tour...

In addition to *Piccoli Sentimenti* and *Zedteop Pluk* (temporary title) our other shows continue to tour...

Premiers pas sur la dune/Sur la Dune

What is the connecting thread between a cabbage, a rubber duck, clouds, a goldfish, a beach bucket and spade and a house? Evocative of early childhood, these objects make up the inner architecture of René, a little



man trying to come to grips with his crumbling identity. Manipulated by four characters who have seemingly emerged from a Magritte painting, this puppet makes his way through an association of comical situations whose sole logic is based on his agitated unconscious. What unfolds is an enigma, sprinkled throughout with recurring, funny clues. This pictorial, wordless show will prompt audiences to question whether they themselves are capable of finding that special balance between one's fantasies and reality. With the ingenious use of rails and pulleys that alter the scenic space in the most unpredictable way, Alain Moreau has

conceived of a machine for questioning—in the style of the Surrealists—the creative process itself: To what extent are we masters of our own lives? Who decides what we are and what we create?

This show exists in two versions, one for young people ages 3 and up and another for adults

Length: 45 min and 1 hour

Number of spectators: 130



Bistouri (street version in a tent or theatre)

A very important patient in bed and, at his bedside, the retired "do-it-yourself" surgeon, delighted to be back at work. What famous patient has the old tinkerer managed to get hold of and what is at stake in the open-heart surgery about to take place?

One way or the other, the operation is going to be tricky!...

Preying on the weak and oppressed, this mercenary will spare no expense to get what he wants!...

Equipped with all the latest equipment such as the endoscopic video camera, a state-of-the-art anaesthetising mallet, a scalpel, a tin-opener, a woodsaw, he's ready to take a pleasurable trip into the turbulent entrails of his patient, to discover new, unexplored regions and perhaps come out of there with the desire to add an extra page or two to the dossier on an immortal myth. Whatever the outcome, his mission will be accomplished with a certain degree of gravity, a good dose of humour as well as his renowned professionalism !

A show for all ages, 8 and up

Length: street version 40 min/theatre version: 1 hour

Number of spectators: street version about 70/theatre version: 180

Les Zakouskis Erotiks

Three short shows and an exhibition around a make-shift bar are what make up these devilish treats in which the audience gets to taste its little erotic desserts. After being welcomed by a puppet and the actors, depending on the number of people, the audience is divided into several groups. In this way, the whole audience sees the three shows simultaneously as they are performed several times during the evening...

After each show everyone is reunited around our bar and is invited to peek through the hole of a lock where a few other saucy surprises await them...



For the connoisseurs of these simple but oh so important things...which have nothing to do with pornography, this evening is the occasion for letting loose in the spirit of tenderness and finesse...

Length of the evening: about 1 1/2 hours

Number of spectators : Maximum 175

Jean le Bénévole

Animation/ambulation/street happening for all ages and without words

Conception, acting and puppets: Alain Moreau

A human-sized puppet mixes in with the public and tries to be helpful with the sort of amateur professionalism that defines him. He might also be seen as a master of ceremonies at the inauguration of festivals or other such events... sowing general good-natured disorder at official ceremonies. When he's not serving the community at large, our Volunteer Worker is a retired puppeteer! Or sometimes he can be seen sitting in the corner of a café doing an impromptu puppet show...



This all-purpose, in situ number, has already been performed in Vietnam, Guyana, the Congo, Burkino Faso, in France or Belgium...

TOF
theatre



Tour contact

My-Linh BUI

+33 6 88 18 72 32 (France)

+32 473 594 325 (Belgium)

mbui@toftheatre.be

TOF
theatre

58 rue de Charleroi,
B-1470 Genappe, Belgium

+32 67 34 14 30
info@toftheatre.be
www.toftheatre.be

