

# A MORNING

*by Clémentine Baert*



**A MORNING**  
.  
**PIECE FOR**  
**CHILDREN LEARNING**  
**TO READ AND OLDER**

## THE PROJECT

A morning is the story of a little boy, Joshua, who wakes up one morning missing something. He can't speak normally, but he seems to be the only one worried.

He realizes soon enough that he is missing the ability to make the sound A. He tries to explain his problem to his friend Play, but Play doesn't take him seriously. So Joshua decides to leave alone in search of the sound A and to find a solution to his problem.

A morning is a multidisciplinary piece dedicated to children. It is a project on language, sound, and the meaning hidden behind them. The sound, on top of the meaning it carries, expresses an emotion, and completely participates in our capacity (or not) to communicate with each other. Joshua's story is about the loss of one of these sounds, the sound 'A', and the inability of the child to say and therefore to express his feelings. The dreamy, poetic, and ludic story will also be the opportunity for each audience member to become aware of their unique relationship with vocal linguistics and semiotics, but also body language : what do I have to physically engage to produce this or that sound? What happens when I find myself unable to be understood, to express myself?

This piece draws its singularity from the fact that it is written to address a young audience, in order to bring them, during the piece, to another way of looking at how they learn vocabulary, reading and writing.



## SPACE, SOUND, LIGHT AND ANIMATION

The scenography of *A Morning* is made up of a large white canvas that can cover the entire stage. The canvas supports the audience's imagination and the actors' playing space. It allows the diffusion of light and acts as a projection surface for the animation. It can be manipulated by the two performers, which enables them to become the directors of their own story. The light, sound, video animation and different positions of the canvas determine the places Joshua passes-through.

The sound holds an important place in this project since there is a world with the sound A and that of Joshua, without A. The sensation to dive into the sound is accentuated by the interactive work of sound and light. Light is modulated according to the frequencies of sounds produced directly onstage by the actors and children, who thereby help Joshua find the sound A. Sound is also modified by light. Light sensors placed on stage allow the color of sound (low to high pitched) to change depending on the color and/or intensity of light.

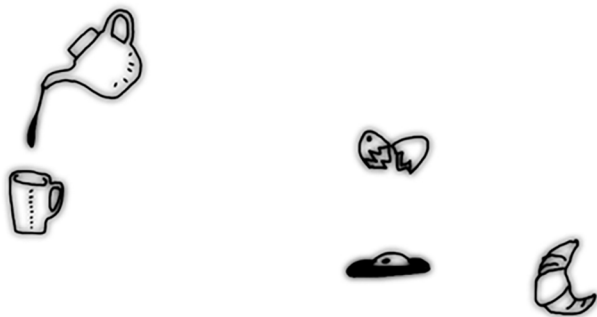
The light is handled directly to help the children follow Joshua's journey closely. It is used to highlight the differences between Joshua's internal world and the external environment he is moving through. With the diffusion of light through the canvas, we would like the audience's perceptions to be displaced so that one isn't sure if the light is moving or if it is one's vision that creates the effect of the form moving.

The black and white animation that is used evokes the ink with which children learn to write. Following this matrix, we would like to see words and letters appear little by little on the canvas via graphic images in movement.



*“It is a strange feeling to wake up one morning with something missing. We aren’t prepared, we don’t know why, we don’t know how, but this morning we know something is missing, that we are missing something, but we don’t know what.”*





## THE TEAM

*Conception : Clémentine Baert*  
*Performers : Clémentine Baert & Pierre Moure*  
*Lighting design : Phillipe Gladieux*  
*Music & Sound : Frédéric Minière*  
*Animation : Christian Volckman*  
*Stage design : Lisa Navarro*





## CLÉMENTINE BAERT

After studying at L'E.R.A.C. (Ecole régionale d'acteurs de Cannes), Clémentine Baert has performed under the direction of, among others, Pascal Rambert, Georges Lavaudant, Bernard Sobel, Christophe Fiat and Oriza Hirata. Her regular collaboration (1998-2002) with Robert Wilson at the Watermill Center in New York, made her a cosmopolitan and singular artist.

In 2004, she could be seen in Pascal Rambert's *Paradis*, at the Théâtre National de la Colline in Paris, which marked the debut of their long-term artistic collaboration. She performed in many of Rambert's productions, including *After/Before*, *Pan !*, *Mon fantôme*, *Toute la vie*, and *A (micro) history of world economics, danced*, which have been presented in France and abroad.

In film, she has worked with Jean-Charles Fitoussi, Emmanuel Mouret, Siegfried Alnoy and more recently, with Olivier Dahan, Philippe Lioret, Whit Stillman and Wim Wenders.

In 2006, she created *ECHO*, a contemporary rock opera based on Ovid's story of Echo in *The Metamorphoses*. This production was performed in many places in France. In March 2015, she presented her new solo work *So, is it there?* at the Théâtre de Vanves during the festival *Artdanthé*, which will be shown at the T2G Centre Dramatique National of Gennevilliers and at TDB Centre Dramatique National of Dijon in 2016.

She will also present a show for young audience *One morning* at the T2G Centre Dramatique National of Gennevilliers in November 2016. This show was created at the Théâtre de Vanves in January 2016.

## PIERRE MOURE

### *Performer*

Pierre Moure graduated from the Conservatoire National Supérieur d'Art Dramatique in Paris. He worked with, among others, Jacques Osinski Denis Guenoun, Youri Pogreb-nitchko, Jean-Michel Rabeux, Nada Strancar, Noémie Rosenblatt, Jean-Pierre Garnier, Galin Stoev, and Karim Bel Kacem.

In films and television, he has worked with Roberto Garzelli in *Les Sentiments de la chair*, Elie Chouraqui in *The one I Loved*, Edouard Vuillard in *Castigo*, Jérôme Descamps in several shorts movies, Arnaud Simon in *Un camion en réparation (moyen métrage)*, Jean-Baptiste Saurel in *Spadassin*, Marilyne Canto in *C'est d'accord (Talents Cannes Adami 2007)*, Mathieu Salmon in *Un week-end à la champagne* and *Le Lac / La Plage*, Benjamin Busnel in *I love you*, and with Pascal-Alex Vincent in *Bébé requin*.

In 2011, Pierre Moure played with Yolande Moreau in the drama of Martin Provost, *Où Va La Nuit*. A role that led him to being pre-selected for the César du Meilleur Espoir Masculin 2012.

## FRÉDÉRIC MINIÈRE

### *Music & Sound Design*

Frédéric Minière is a composer and instrumentalist. He composes and performs music for theater and dance and has worked with Maurice Benichou, Muriel Bloch, Agnes Bourgeois, Daniel Buren, Robert Cantarella, Véronique Caye, Nasser Djemaï, Odile Duboc, Michael Deutsch, Jean-Paul Delore, Jacques Rebotier, Volodia Serre, Jacques Vincey, for the Mission for the celebration of the Bicentennial of the Revolution, at the Comédie Française and at the Centre Georges Pompidou.

He is a member of The Three 8 group with Alexandre Costa and Fred Meyer.

Her latest creations are music for Miss Julie by Strindberg (2006-2008), Madame de Sade Mishima (Théâtre des Abbesses, 2008), Twelfth Night (2009) by William Shakespeare, The Maids by Jean Genet (2011), Life is a Dream by Calderon (2012), Yvonne, Princess of Burgundy Gombrowicz (2014), La Dispute by Marivaux (2016) directed by Jacques Vincey ; A tree for the Ivanov by Vvedensky (CDN de Montreuil, 2010), Devoured (Opus2), The 120 Sodom days by Sade, Faust (2014) and Artaud-Passion (2016) directed by Agnès Bourgeois ; The Holy Land by Mohammed Kacimi (Theatre of the storm, 2009) directed by Sophie Akrich, A star for Christmas (2007, 2015), Invisible (2011) and Immortals (2014) Nasser Djemaï, The three Sisters by Tchekhov (Theatre Romain Rolland Villejuif, 2010) and Oblomov Goncharov (Comédie Française, 2013-2014) directed by Volodia Serre.

## PHILIPPE GLADIEUX

### *Lighting Designer*

Phillipe Gladieux is a lighting designer. He has worked among others with Caterine & Carlotta Sagna, Fabrice Lambert whose show *Never enough* was presented at the 2015 Avignon Festival and (*Imposture, Nervures, Solaire*), with Olga de Soto (*Debors*), Yves-Noël Genod (*Chic by accident, I take care of you personally, A little bit of Zelda, 1er Avril*), Leno Kaklea et Lucinda Childs (*Two L.*), François Chaignaud (*Dumy moi, How slow the wind*) and with Robert Cantarella (*Faust*).

## CHRISTIAN VOLCKMAN

### *Animation*

From 1989-1993, Christian attended the Ecole Supérieure d'Arts Graphiques (ESAG - Penninghen) in Paris. In 1994 he made his first super 8 animated short film, *Le Cobaye* (The Guinea Pig). He then collaborated in the animation and illustration of two music videos that same year, *Le Jardinier Dort* by Charlélie Couture and *Paris Sur Mer* by Love Bizarre. In 1999, he directed *Maaz*, a super 16 Sci-Fi short film, which won 32 awards in several different festivals. By March 2006, Christian directed his first featurelength film, *Renaissance*, a 3D animated film. Nominated in several festivals, Christian's work on *Renaissance* won many awards such as the Visionary Film Award at the 2006 Boston Film Festival; the Long Film Crystal at the 2006 International Animated Film Festival of Annecy; Best Movie at the Animadrid and Pusan - South Korea - film festivals, as well as the 2007 Silver Méliès. By 2011 Christian was recognized as a significant figure in the French film industry, with a reference in *French Animation History* written by Richard Neupert. Christian is currently living and working in Paris.

## LISA NAVARRO

### *Stage Designer*

Lisa Navarro graduated as a scenographer from the Ecole Nationale Supérieure des Arts Décoratifs of Paris in 2007. Among other directors, she has worked with Jean-Paul Wenzel (les Bas-fonds), Sylvain Creuzevault (Baal) at The Odeon Theatre, Gabriel Dufay (Push Up) at Vidy Theatre in Lausanne, Samuel Vittoz, Benjamin Jungers (The Island of the slaves) at the Comédie-Française, and with David Geselson on several projects.

She has also worked for Opera with director Jean-Paul Scarpitta on Salustia presented at the Montpellier's Opera house (Radio-France Festival), and with director Jean Lacornerie on Roméo and Juliette presented at the Lyon Opéra house. Since 2010, she collaborates regularly with director Jeanne Candel and the collectif La vie brève for Robert Plankett, Deceptive Crocodile, Dido and Aeneas, and the opera by Hans Krása Brundibár at the Lyon Opéra house.

## PRODUCTION & CONTACTS

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*Production : A&P*

*Residency at the 104 march 2015*

*Residency at the Vivat à Armentières april 2015*