

WeWood

Choreography / Objects Dance



WeWood is the first work of the company Les Chasseurs Cueilleurs, a performance for 3 interpreters and 24 objects without history, simple pieces of wood which are assembled to create volumes, cubist landscape or animated figures.

Things which are apparently purposeless, nameless, or empty manifest the potential of assuming temporal meanings, which changes according to how the interpreters act in relation to them: how they touch them, move them, leave them...

WeWood is a dialogue amongst three characters, who hide and reveal themselves through their relationship with the objects that surround them. A polyphony of surrealist situations where the abstraction of gestures becomes a refuge, an escape from the present, from the tangible, an opening of an imaginary arising from the observation of banality.

Duration : 55 min

Languages : German, English, Italian , Spanish, Catalan, French (depending on the location of the theatre)

Premiere in France : August 2018 Festival MIMA, Mirepoix

Premiere in Catalunya : November 2018, Festival IF Barcelona, Sala Hiroshima



Cia. les Chasseurs Cueilleurs

THE ORIGINS

Xavi MORENO, Federica PORELLO and Marine BROISE met between 2011 and 2013 in a laboratory guided by the puppeteer Merlin Borg.

Together they participated in the development of a common language between dance and human size puppets manipulation. This exploration led to the creation of *Commune Présence*, a performance presented, among other places, at the International Puppetry Festival of Charleville-Mézières, at the Festival MIMA of Mirepoix and at the Festival Vivacité in Normandy.

Fed by this experience, they meet in 2016 to cultivate the investigation of hybrid languages that connect the body and the object, and they concentrate on the construction of tools for movement improvisation and objects manipulation. Their two principal focus were: building a practice interconnecting the two fields and using this practice as motor to write a dramaturgy made of scores for improvisation. The objective was to define a journey for the interpreter where, given a set of more or less specific "tasks", he could always have the freedom to act in response to his/her own perception of the present moment.



OBJECTS DANCE

"Between us and the objects it exists a relation of travel companions. Making an object move we create an image in which the most important thing is the relation that we, from our position of interpreter, establish with this object in the moment we use it. The objects constitute an essential element to construct a dramaturgy that let us go beyond movement and dance." Maria Muñoz

Our performative language is based on the dialogue between objects and movement: giving movement to an object and giving concreteness to a movement. A dialogue among the physical properties of the object (texture, form, weight, dimensions...) and a grammar of actions in relation to it (push, pull, give, take, throw, catch, move, let go...) in which we search for a dance metaphor of relations: the actions we do with an object can give it a function, a meaning, it can talk about us and about how we relate with what surrounds us.

The development of the Objects Dance has for us the purpose of **defining a pedagogy**, which allows us to share our work not only in the format of a performance, but also in the context of workshops or classes. Our work offers tools for improvisation with objects, specific rules for playing with them, that give space to a performer expressive potential and uniqueness.



AUTHORS/INTERPRETERS

Federica PORELLO federicaporello.wordpress.com

Dancer, teacher and choreographer, she studies at P.A.R.T.S. (Performing Arts Research and Training Studios) in Brussels. Between 2006 and 2008 she collaborates with musicians and dancers in various creations and performances of dance and music improvisation. Federica worked with the choreographer Marlene Freitas, the company Tg Stan, the company Adonk! With this last one she participates in the construction of a common language between dance and puppetry, giving workshops in different Institutions such as the International Institute of the Marionette in Charleville-Mézières and Le Ravelin, in Dieppe, and she takes part in the creation of the performance *Commune Présence* (2012). Since 2009 she works with the Catalan choreographer Albert Quesada, since 2013 with the Catalan company Mal Pelo and since 2015 with the Belgium base company ZOO/Thomas Hauert, and the French company of shadow theatre Le Théâtre de Nuit. Since 2015 she is also part of the collective LaBolsa, a group of independent artists that generates collaborative creations with established choreographers. In 2016 she starts collaborating with Xavi Moreno and Marine Broise for the creation of *WeWood* (2018), and for the development of the performative language *Objects Dance*. In 2017 she wins the prize of Ciutat de Barcelona, and the Premio de la Critica in Barcelona for her interpretation of the solo *Bach*, a performance by Maria Muñoz/Mal Pelo.

Xavi MORENO

Autodidact, formed in dance and theatre collectives. Xavi Moreno has created various street performances. He studied dramatic physical expression, acrobatics, dance and butoh at the Subbody Butoh School. Between 2011 and 2013 he frequents the Puppets Atelier of Pepe Otal in Barcelona, where he accompanies the creation of performances of object theatre. In 2011 he joins the company Adonk! where he participates in the construction of a common language between dance and puppetry, giving workshops in different Institutions such as the International Institute of the Marionette in Charleville-Mézières and Le Ravelin, in Dieppe, and he takes part in the creation of the performance *Commune Présence* (2012). Since 2015 he has been part of the collective LaBolsa, a group of independent artists that generates collaborative creations with established choreographers. The first creation was *The Measure of disorder* (2015), in collaboration with the choreographer Thomas Hauert. In 2016 he starts collaborating with Federica Porello and Marine Broise for the creation of *WeWood* (2018), and for the development of the performative language *Objects Dance*. In 2018 he joins the company Le Théâtre de Nuit for the creation of the performance *C'est un secret*.

Marine BROISE

Dancer and actress. In 2000 she leaves the London Contemporary Dance School to enter at the Choreographic Centre of Montpellier (EXERCE). She'll then meet the director Bruno Meysat in 2004, participating in the creation of *Une Aire Ordinaire*, an experience which introduces her to the sensible field between dance and theatre. In 2003 she meets Camille Boitel, with whom she creates *l'Immediat* (2009), a performance which will tour till 2016. In 2015 she participates in the creation *Cabaret Calamiteux*, which will be presented in different forms. In 2016 he starts collaborating with Xavi Moreno and Federica Porello for the creation of *WeWood* (2018), and for the development of the performative language *Objects Dance*.



ARTISTIC TEAM & SUPPORTS

Creation & interpretation : Federica Porello, Xavi Moreno, Marine Broise

Choreography & Dramaturgy : Federica Porello

Light Design : Joana Serra

Sound Design : Fanny Thollot

Technicians : Joana Serra, Guillem Gelabert

Construction : Xavi Moreno

Outside Eyes: Xavi Bobés, Pep Ramis

Retouches: Roland Shön

Production / Diffusion : Company Les Chasseurs Cueilleurs

Co-Production: IF Barcelona

Residencies Support: MIMA - Arts de la Marionnette, Odradek/Pupella-Nogués, L'animal a l'esquena, Probedones d'Abaigt and La Visiva

Residencies : CC Guinardó, Adriantic, La Caldera, La Visiva, L'animal a l'esquena, Teatre Zona Nord (Catalunya). Probedones d'Abaigt, La Page d'Aventure, Théâtre de Cuisine Friche de la Belle de Mai, La Cave Coopérative Baro d'Evel, Odradek/ Pupella-Nogués, Le Casino Lavelanet, Théâtre du Bois de l'Aune (France), AZALA (Pays Vasco)

Photos: Tristán Pérez-Martín

Video: Leo Castro

Video-Editing : Federica Porello

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INSPIRATIONS

* The investigation on the relation between gestures and objects have been fed by the work of the French poet Francis Ponge : *Le vouloir dire de Francis Ponge* by Henri Maldiney.

* Two books have inspired the imaginary for the creation: *Malone dies* by S. Beckett and *Variations sur l'ange de l'histoire* by Ilan Manouach and Pedro Moura.

* The text of the performance has been inspired by the book *Conversazione in Sicilia* by Elio Vittorini and the movie based on the book *Sicilia!* by Jean-Marie Straub and Danièle Huillet.

Les Chasseurs Cueilleurs

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