



BIOGRAPHY // LYNE PAQUETTE



Lyne is a founder of Talisman Theatre and has served as its Artistic and Executive Director since 2008. A graduate of the National Theatre School (2005), she began as an Assistant Designer at the Stratford Shakespeare Festival, and served as an intern at Michael Curry Designs. Lyne has since designed for many theatre, dance, puppet, and opera productions in Montreal. She has designed sets and costumes for Talisman productions since 2005. Set design is Lyne's second career; after graduating from McGill (1987), she accumulated a decade's worth of experience as a Professional Engineer managing large industrial projects. Her CV is available upon request.

PORTFOLIO

SET DESIGN



COLLABORATIONS

TALISMAN THEATRE

*Habibi's Angels* (2019)  
*Vic and Flo* (2017)  
*Yukonstyle* (2016)  
*Me and You* (2016)  
*Billy/Days of Howling* (2014)  
*The Aeneid* (2014)  
*The Medea Effect* (2012)  
*Coma Unplugged* (2011)  
*The Flood Thereafter* (2010)  
*Down Dangerous Passes Road* (2008)  
*That Woman* (2006)

VAISSEAU D'OR

*Pour le bien de l'amère patrie* (2016)  
*MacBeth* (2015)  
*Fanny et Alexandre* (2014)  
*Mephisto* (2013)  
*Songe d'une nuit d'été* (2012)  
*Mère courage* (2011)

CENTAUR THEATRE BRAVE NEW LOOKS

*Rock Paper Jackknife...* (2009)

INFINITHEATRE / TALISMAN THEATRE

*That Woman* (2007)

THE OTHER THEATRE / TALISMAN THEATRE

*Province* (2015)  
*Le Pleureur désigné* (2007)

RABBIT IN THE HAT

*Paradise lost* (2009)

THEATRE APHASIQUE

*Le dernier mot* (2016)  
*Jeux, scène et délire* (2016)  
*La facteur temps* (2008)

REVIEWS

"Nature itself is the revenger and it's coming for environment-murdering humanity in the shape of ravenous, scientifically-modified beasts and the suffocating foliage of a Quebec forest, all played out in Lyne Paquette's otherworldly design of grassy wasteland and 'vomit-inducing' floral wallpaper."—Jim Burke Montreal Gazette October 9th 2015.



"The beautifully minimalist set of *Billy (Days of Howling)* hints at a nursery. There are white blocks for furniture, a hanging-mirror ceiling and hundreds of stuffed toys which get shovelled back and forth between scenes."—Pat Donnelly, Montreal Gazette 10.09.2014

"Perhaps most notable is the elaborate set designed by Lyne Paquette. Despite the small stage size, Paquette uses two towering metal shelving units to make the entire set seem much larger while replicating the feel of a messy condo. books form strange stacks and moving boxes crowd the floor while above the characters the detritus of modern life line the shelves alongside funky lamps. ...*Coma Unplugged* is a contemporary jewel."—Pat Case, Concordian, 26 October 2011.



"...fabulous seaweed. Loved the human/bird/fish/ship-rib set."—Kent Stetson, Governor General's Literary Award winner, 16 October 2010.



"Over 32 days following the arrival of the stowaways, everyone descends deeper and deeper into Arctic hell within a beautifully designed corrugated metal shack that doubles as a classroom and a living space."—Pat Donnelly, The Gazette, 14 October 2009.



"With this type of play, less is more when it comes to staging. Lyne Paquette's set, which consists of giant curved sheets of parchment, with words scrawled in janth, is just right. These pages serve as screens for cinematic images that enhance the intense dramatic confrontations."—Pat Donnelly, The Gazette, 14 November 2008.

"Lyne Paquette's stage design takes full advantage of Geordie Theatre's natural paint-peeling attributes to convey the low-ceiling squalor of *That Woman's* oppressive dwelling"—Matt Radz, The Gazette, 22 September 2006.



CONTACT

lyne@lynepaquette.com

