

PEEPING TOM

# DIPTYCH

THE MISSING DOOR AND THE LOST ROOM

New creation (2020) adapted from *Adrift*, originally created for Nederlands  
Dans Theater (NDT1)

'Zwaan' most impressive dance production 2016  
for *The lost room*

## **TRIPTYCH**

**The missing door, The lost room and The hidden floor**

### **MEMORY AS LABYRINTH**

As the lights come on the audience is plunged into a man's mind: his life is passing before him like a film—or maybe it is the film of lives other than his, some past, others still to come. And so, in the cabins and hallways of an ocean liner, begins the labyrinthine voyage that is *Triptych*. In this trilogy, time, memory, and premonition revolve around the illusions, utopias, and lost loves of blinded characters who act out their own fiction. Uncontrollable forces set them adrift at each stage of their search.

In *Triptych*, the characters, lost in time and space, are continually drifting away and searching for one another. When they embarked on this voyage in pursuit of an ideal they were full of hope, but reality led them towards an uncertain destiny. They try to find a path through the wanderings of their thoughts while reviving and reliving their memories—or creating new versions of them, open to distortions. *Triptych* thus reveals a melancholy nostalgia for the future.

The characters' inner quest is reflected in the scenography. They are isolated, lost in the encompassing darkness of the stage, in a labyrinth of missing doors, lost rooms, and hidden floors. The scenography was conceived as three successive film sets. A triple huis-clos in which the characters try in vain to create a new version of their illusory reality.

This filmic aspect manifests itself likewise in the show's soundscape, which is dotted throughout with Foley effects: a falling glass, a door slamming, a beating heart, a metronome, the creaking and grinding noises of the ship. They act as so many anchor points while the characters are sucked in and ejected, while time vibrates, stagnates, fragments, and manifests itself differently for each of the figures onstage.

Gabriela Carrizo and Franck Chartier experimented with changing the filmic sets from one scene to the next in order to get the transitions to unfold as an autonomous dramaturgical force. Hence the man at the end of the second set, who remains alone on the large bed while the technicians work around him to mount the third. His chagrin expands exponentially, and literally becomes a puddle of tears, a theatrical “Lacrimosa.” In *Triptych*, this intermediary dramaturgy is an intimate part of the maze-like wanderings into the past and the future.

In the third and final set of *Triptych*, the old man’s mourning man takes on mythic proportions: his puddle of tears becomes the ocean in which an ocean liner shipwrecks. For the passengers, their utopian voyage has turned to its opposite: the forces of dystopia have prevailed.

Triptych is a reworked version of three short pieces that Peeping Tom created for the Nederlands Dans Theater. Gabriela Carrizo directed the first part, *The Missing Door*, while Franck Chartier directed the two installments that followed, *The Lost Room* and *The Hidden Floor*. Carrizo and Chartier wanted to bring these pieces into the Peeping Tom repertory to be able to continue performing them. Together, the choreographers reimagined the pieces for the dancers of their company. In that sense, *Triptych* shows how different bodies, idioms, and working methods can not only overlap, but also mutually nourish one another.

Yet another layer is to be found in the new team of performers that Peeping Tom selected especially for the characters of Triptych. Carrizo and Chartier focused on the new group’s distinctive combination of technical qualities, which straddle both dance and theater. With their own physical vocabulary, the new dancers will trace new lines of memory, not only across *Triptych*, but across the company as well.





*TRIPTYCH* © Virginia Rota, Peeping Tom

# Credits

## *Concept and direction*

### *Performance*

## *Artistic assistance*

### *Sound composition and arrangements*

## *Light design*

### *Set design*

### *Costume design*

### *Confection costumes*

### *Technical coordination*

### *Technicians*

## *Stage management*

## *Production interns*

### *Tour manager*

### *Production manager*

### *Communication manager*

### *Company manager*

## *Production*

### *Co-production*

## *With the support of*

### *Distribution*

Gabriela Carrizo and Franck Chartier

Konan Dayot, Fons Dhossche, Lauren Langlois,  
Panos Malactos, Alejandro Moya, Fanny Sage, Eliana  
Stragapede, Wan-Lun Yu

Thomas Michaux

Raphaëlle Latini, Ismaël Colombani, Annalena  
Fröhlich, Louis-Clément Da Costa

Tom Visser

Gabriela Carrizo, Justine Bougerol

Seoljin Kim, Yichun Liu, Louis-Clément Da Costa

Sara van Meer, Lulu Tikovsky, Wu Bingyan (intern)

Hugues Girard (tour), Pjotr Eijckenboom (creation)

Emily Brassier, Bram Geldhof (lights), Tim

Thielemans (sound), Sander Devos (intern)

Giuliana Rienzi (stage manager), Clement Michaux  
(stage assistant)

Lisa Gunstone, Robin Appels

Thomas Michaux

An Van Der Donckt

Sébastien Parizel

Veerle Mans

Peeping Tom

Opéra National de Paris, Opéra de Lille, Tanz Köln,  
Göteborg Dance and Theatre Festival, Théâtre  
National Wallonie-Bruxelles, deSingel Antwerp,  
GREC Festival de Barcelona, Festival Aperto /  
Fondazione I Teatri (Reggio Emilia), Torinodanza  
Festival / Teatro Stabile di Torino – Teatro Nazionale  
(Turin), Dampfzentrale Bern

the Flemish authorities

Frans Brood Productions

*Diptych: The missing door and The lost room* was  
created with the support of the Tax Shelter of the  
Belgian Federal Government

*Based upon Adrift*, created with the dancers of NDT

I: Chloe Albaret, Lydia Bustinduy, César Faria

Fernandes, Fernando Hernando Magadan/Spencer

Dickhaus, Anna Hermann, Anne Jung, Marne Van

Opstal, Roger van der Poel, Meng-keWu, Ema

Yuasa/Rena Narumi



*TRIPTYCH* © Maarten Vanden Abeele, Peeping Tom

## **The press about *TRIPTYCH: The missing door, The lost room and The hidden floor***

*"The staging of this show is very strong, especially because the dancers build a gore image through a brutal mastery of the body, perfectly combined with sound and light effects."*

**Recomana 26.07.2020**

*"From spasmodic movements and virtuoso solos we move on to subtle touches of humor that offer a breath of air in the tension of the environment."*

**Nuvol.com 22.07.2020**

*"Peeping Tom follows in the footsteps of theater dance or dance theater with a dramatic conception rich in suggestions and hints. [...] A real universe traversed by the magic of movement and the unexpected."*

**Ara.cat 21.07.2020**

*"[The piece], in which there is no lack of black humor, seems to pay tribute to David Lynch with its atmosphere and with its enigmatic and seductive scenes."*

**El Periodico 21.07.2020**

*"Again a delicate and fascinating uproar of impossibilities."*

**Suzy Q 21.07.2020**

*"The power of each piece of the trilogy lies in the permanent unpredictability of events. [...] The moments of surprise arise primarily from dance - from a seductive as well as compelling movement language that describes an overwhelmingly heightened atmosphere of psychic primal fears."*

**Tanz 28.11.2017**

*"The famous ingredients of the two founders of the successful Belgian collective Peeping Tom are again present: dance, acrobatics, illusionism, cinematic suspense. And mad humour. [...] The theatrical qualities of the nine excellent dancers are fully used."*

**NRC Handelsblad 18.10.2017**

*"The typical mix of magic, effects, slapstick and contortion is bombastic; the suspense is perfect. The entire piece is still worthy of the comparison with the surrealistic TV series Twin Peaks." \*\*\*\*  
(4 stars)*

**De Volkskrant 11.10.2017**





*TRIPTYCH* © Virginia Rota, Peeping Tom



## Cast biographies

### **Konan Dayot (°1991, Nantes, FR)**

Konan Dayot joined Peeping Tom in 2020 for *Triptych: The missing door, The lost room and The hidden floor*. He received an education in jazz drums, classical percussion and contemporary dance at the Nantes conservatoire. He also did an exchange programme at the Julliard School. In 2010, he obtained degrees from the Conservatoire Supérieur de Paris and the Centre National de la Danse. He has worked, amongst others, with Boris Charmatz, Thierry Smits, Olivia Granville, Helge Letonja, Ashley Chen, John Scott, Thomas Lebrun. Being passionate about music, he is a percussionist in the Trio Dayot and works with the atelier Terre et Son, where he collects and plays *udus*. He has collaborated intensively, both within dance and in music, sometimes combining both, in conventional spaces but also in national theatres, in the Louvre museum or in Tate Modern, as well as more informal spaces, such as the submarine base of Saint-Nazaire, the scaffolded cathedral of l'Aquila or the burning immensity of the Sahara.

### **Fons Dhossche (°1999, Ghent, BE)**

Fons Dhossche joined Peeping Tom in 2020 for *Triptych: The missing door, The lost room and The hidden floor*. As a child, he took acting classes in the Kopergieterij, a theatre for children and teenagers in Ghent. In 2008, he worked with the Berlin-based theatre collective Gob Squad, working with them for eight years. In 2017 he graduated from MUDA in Ghent, a high school for contemporary dance. Fons is currently finishing his Bachelor in Modern Theater Dance (MTD) in Amsterdam.

### **Lauren Langlois (°1985, AU)**

Lauren Langlois joined Peeping Tom in 2020 for *Triptych: The missing door, The lost room and The hidden floor*. She began her career with the Australian Dance Theatre from 2008-2010, performing and touring in two of the company's major works *G* and *Be Your Self*. In 2011, she joined Sydney Dance Company under Artistic Director Rafael Bonachela, performing in *LANDforms*, *6 Breaths*, *We Unfold*, *The Land of Yes* and *The Land of No*. In 2012, Lauren relocated to Melbourne to join Chunky Move to collaborate with Antony Hamilton on his work *Keep Everything*, for which she has been nominated for Helpmann, Green Room and Australian Dance Awards. Lauren has collaborated with Anouk van Dijk intensively, performing in *An Act of Now* (2012), *247 Days* (2013), *Complexity of Belonging* (2014) and *LUCID* (2016). For her work in *Complexity of Belonging*, she received the 2015 Green Room Award for Best Female Dancer. Lauren has also worked with Force Majeure, Lucy Guerin Inc, Stephanie Lake Company, Antony Hamilton, Prue Lang, Chamber Made and Ross McCormack. She was the recipient of the prestigious 2017 Tanja Liedtke Fellowship and has since choreographed works for the New Zealand School of Dance, Transit Dance, Footnote Dance Company, and the Western Australian Academy of Performing Arts. In 2018 Lauren was commissioned by Chunky Move to choreograph *Nether*, a short work which premiered in Melbourne as part of the Next Move season.

**Panos Malactos (°1994, Limassol, CY)**

Panos Malactos joined Peeping Tom in 2020 for *Triptych: The missing door, The lost room and The hidden floor*. At the age of 17, he moved to London to study musical theatre at the Bird College. He then continued his training at the Rambert School where he obtained his "BA Degree in Ballet and Contemporary Dance". In Israël, Panos worked with Fresco Dance Company, performing works by Michael Getman and Yoram Karmi, and Inbal Dance Theatre working with the choreographers Mor Shani and Noa Shadur. He collaborated with the choreographer Jason Mabana creating/performing the duet *MAMA* and with the director Elias Adam and the actress Styliana Ioannou creating/performing the play *Eyolf Machine*. He also choreographed his own works for dance festivals and theaters. Panos danced for Emma Evelein Dance, X-it Dance Theatre by Fotis Nikolaou and Milena Ugren Koulas. He worked at the Festspielhaus St. Pölten in Austria performing *Deca Dance* by Ohad Naharin and a new creation *Ballroom* by Shahar Binyamini. Lately he worked with the choreographer Liliana Barros in Germany, creating the duet *MEMORABILIA*. He is currently working on his solo *Hire me, please*. for the Cyprus Choreography Platform 2019.

**Alejandro Moya (°1993, Madrid, ES)**

Alejandro Moya joined Peeping Tom in 2020 for *Triptych: The missing door, The lost room and The hidden floor*. He began to dance "break" on the street at 10. In this discipline he has been invited to dance in different parts of the world, receiving awards in the United States, Switzerland, England, South Korea and China among others. Since 2006, his crew "Fusion Rockers" has been a reference, winning much of the main events to date and being the Spanish representation in international competitions. In 2009, at the age of 16, he joined the company Dani Pannullo Dancetheatre. Since then he has participated in several productions: *Desordances\_5*, *Uirapurú*, *Soul Pait*, *Bird of Fire*, *Alma Malabar* and *Avalanche*, performing around the world. In 2010 he began studying contemporary dance at the "Royal Professional Conservatory of Dance Mariemma" in Madrid, receiving training in classical dance, graham, release, improvisation, yoga, music, etc. From 2013 to 2016 he worked in the Company Sharon Fridman Projects in Mouvement, participating in different productions, as a dancer in the piece *Caída Libre* and as interpreter of the duet *Hasta Donde*. In 2015 he began working with the Company KORSIA in the piece *Cul de Sac*, with whom he still works. In 2018 he began working with Company Antonio Ruz in the piece *presente..* As a teacher he has given dance workshops "Contact" in different countries such as Germany, Italy, Israel and Singapore.

**Fanny Sage (°1989, Paris, FR)**

Fanny Sage joined Peeping Tom in 2020 for *Triptych: The missing door, The lost room and The hidden floor*. She obtained a degree as a dancer at the Conservatoire National Supérieur de Musique et de Danse de Lyon. She works in different universes: choreographer and dancer for publicity for Chanel, Cartier, Hermès, Kenzo, Nina Ricci, Vogue, Valentino, Lancôme, Gucci, Bulgari, Swarovski, and in video clips for Stromae, Placebo, Elton John, Angèle, Malik Djoudi,... She has also worked as a performer and choreographer for dance companies including Cie d'Abou Lagraa, La Baraka, cie Maryse Delente, cie Paul les oiseaux. More recently, she created a solo with La Compagnie SansLettres, a duo with the company Art Track and a female duo with the company LAC. Her latest creation is a solo, *AMA*, that was inspired by Japanese philosophy. Fanny enjoys

mixing dance and acting, working also in short films for the Opéra de Paris or feature films, such as *La Danseuse* (double for Lilly Rose Depp). Finally, she worked with Romain Duris in *Vernon*, a tv series for Canal+ by Cathy Verney.

**Eliana Stragapede (°1996, Bari - Italy)**

Carmela Eliana Stragapede joined Peeping Tom in 2020 for *Triptych: The missing door, The lost room and The hidden floor*. She started her dance education in private schools in the region. In 2011, she was part of the Junior Dance Company, the first youth company in the south of Italy under the direction of Sara Accettura. Here she had the possibility to work and perform pieces of Osnat Kelner, Kerry Nicholls, Yoshua Cienfuegos etc. She continued her studies at the Codarts University of the Arts in Rotterdam, working with Club Guy & Roni, Lukas Timulak, Jiří Kylián, Raphael Bonachela and others. During her internship period she worked with Marina Mascarell and Club Guy & Roni/Poetic Disasters Club. Graduated in 2018, she became a part of the Tanzmainz Ensemble at Staatstheater Mainz for two seasons. Here she worked with Roy Assaf, Club Guy & Roni, Victor Quijada, Felix Berner and Pierre Rigal.

**Wan-Lun Yu (°1990, Taichung, TW)**

Wan Lun Yu joined Peeping Tom in 2020 for *Triptych: The missing door, The lost room and The hidden floor*. She graduated in dance at the Taipei National University of Arts. Subsequently, she has worked as a dancer and performer with Taiwanese artists like Hsiao-Mei Ho, Yen-Cheng Liu and Ming- Chen Li. Between 2017 and 2019, Wan Lun toured with the award-winning dance theatre piece *Kids* (2016) by Kuan-Hsiang Liu. For *Metamorphosis* (2018), Kuan-Hsiang's creation for Cloud Gate 2, she assisted the rehearsal process. Between Taipei and Brussels, Wan Lun is establishing personal work. With Belgian audiovisual artist Joeri Verbesselt, she investigates the relation between image and performance. They made the short film *retreat* and currently they are developing the solo performance *Tableau Vivant* with financial support by the Taiwan National Culture and Arts Foundation and the Flemish Government.



Gabriela Carrizo & Franck Chartier, © Jesse Willems, Peeping Tom



# Choreographers

## **Gabriela Carrizo** (°1970, Córdoba, AR)

Gabriela was ten years old when she started dancing at a multidisciplinary school that had, at the time, the only group of contemporary dance for children and teenagers. Under Norma Raimondi's direction, the school went on to become Córdoba's University Ballet, where Gabriela danced for a couple of years, and where she created her first choreographies.

She moved to Europe when she was nineteen, and over the years she worked with Caroline Marcadé, Les Ballets C de la B (*La Tristeza Complice*, 1997, and *lets op Bach*, 1998), Koen Augustijnen (*Portrait intérieur*, 1994) and Needcompany (*Images of Affection*, 2001). She never stopped working on her own choreographies, and these years saw the production of a solo piece, *E tutto sarà d'ombra e di caline*, and *Bartime*, a collaboration with Einat Tuchman and Lisi Estaras. She also created the choreography for the opera *Wolf* (2002), by Les Ballets C de la B. She plays a leading role in Fien Troch's movie *Kid* (2012), and in 2013 she created the short piece *The missing door* (2013) for the Nederlands Dans Theater – NDT 1 in The Hague. In 2015, Carrizo created *The Land*, a collaboration with the Munich Residenztheater. More recently, she worked with Franck Chartier on *31 Rue Vandenbranden* (2018) an adaptation with Le Ballet de l'Opéra de Lyon of Peeping Tom's original. The new piece opened the prestigious Biennale de la Danse de Lyon in 2018.

Gabriela has been the artistic director of Peeping Tom, along with Franck Chartier, since they co-founded the company in 2000.

**Franck Chartier** (°1967, Roanne, FR)

Franck started dancing when he was eleven, and at the age of fifteen his mother sent him to study classical ballet at Rosella Hightower in Cannes. Between 1986 and 1989, he was a part of Maurice Béjart's Ballet du 20ème Siècle. The following three years, he worked with Angelin Preljocaj, dancing in *Le spectre de la rose* at the Opéra de Paris.

He moved to Brussels in 1994, to perform in Rosas' production *Kinok* (1994), and he stayed on, working on duos with Ine Wichterich and Anne Mouselet, as well as in productions by Needcompany (*Tres*, 1995) and Les Ballets C de la B: *La Tristeza Complice* (1997), *Iets op Bach* (1997) and *Wolf* (2002). In 2013, he created *33 rue Vandenbranden* for the Göteborg Opera, based on Peeping Tom's *32 rue Vandenbranden*, and he developed the choreography for the opera *Marouf, Savetier du Caire* by Jérôme Deschamps at the Opéra Comique de Paris. For Nederlands Dans Theater, he directed *The lost room* in 2015, for which he received the prestigious Dutch price 'Swan Most Impressive Dance Production 2016'.

2017 marked the world premiere of *The hidden floor*, his second collaboration with the Dutch company. More recently, he worked with Gabriela Carrizo on *31 Rue Vandenbranden* (2018) an adaptation with Le Ballet de l'Opéra de Lyon of Peeping Tom's original. The new piece opened the prestigious Biennale de la Danse de Lyon in 2018.

Franck has been the artistic director of Peeping Tom, along with Gabriela Carrizo, since they co-founded the company in 2000.



TRIPTYCH © Virginia Rota, Peeping Tom

# About Peeping Tom

## Short biography

Peeping Tom is a **Belgian dance theatre company**, founded by Gabriela Carrizo (I/AR) and Franck Chartier (F).

Everything at Peeping Tom starts from a **hyperrealist setting**. The space feels familiar, such as a retirement home in *Vader*, two trailer homes in *32 rue Vandenbranden* or a living room in *Le Salon*. The creators then break open this realism and begin to **defy the logic of time, space and mood**. You become the witness - or rather, the voyeur? - of what usually remains hidden and unsaid, you are taken into subconscious worlds and discover nightmares, fears and desires. Presented using a **rich imagery**, a fascinating battle arises, against one's environment and against oneself.

Since its foundation in 2000 in Brussels, Peeping Tom has presented its creations around the world. The company has received several important awards, including an **Olivier Award** in the United Kingdom for *32 rue Vandenbranden*, a **Patrons Circle Award** at the International Arts Festival in Melbourne as well as several selections for the Belgian and Dutch Theatre Festivals.

Discover more about Peeping Tom on [www.peepingtom.be](http://www.peepingtom.be)

**Peeping Tom is supported by the Flemish Authorities.**

### Did you know?

- The team at Peeping Tom – artists, choreographers, technicians, designers, collaborators – is made up of 16 nationalities.
- The oldest artist at Peeping Tom is 83 years old, the youngest is 21.
- Over 280.000 people worldwide have seen a Peeping Tom show.
- More than 1500 local extras worldwide have performed in a Peeping Tom show.
- In 2015, Peeping Tom won a prestigious Olivier Award in London for *32 rue Vandenbranden*.



## Our Story

Peeping Tom is a Belgian dance theatre company founded in 2000 by choreographers Gabriela Carrizo (I/AR) and Franck Chartier (F). Together with would-be long-time collaborator Eurudike De Beul, they created a location project that took place in a trailer home, *Caravana* (1999), followed by the film *Une vie inutile* (2000).

Before starting their own company, they had earned praise as dancers at internationally renowned companies such as Les Ballets C de la B (Alain Platel), Rosas, Maurice Béjart, Angelin Preljocaj and Needcompany.

### A hyperrealist aesthetic

Peeping Tom's hallmark is a hyperrealist aesthetic anchored to a concrete set: a garden, a living room and a basement in the first trilogy (*Le Jardin*, 2002; *Le Salon*, 2004; and *Le Sous Sol*, 2007), two trailer homes in a snow-covered landscape in *32 rue Vandenbranden* (2009), a burned theatre in *A Louer* (2011) or a retirement home in *Vader* (2014).

In these settings, the directors create an unstable universe that defies the logic of time and space. Isolation leads to an unconscious world of nightmares, fears and desires, which the creators deftly use to shed light on the dark side of a character or a community. They explore an extreme language of movement and performance: nothing is ever gratuitous, and the human condition is throughout a main source of inspiration.

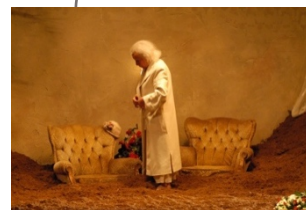
Using film editing techniques, they manage to extend the limits of the plot, which always comes across more as a contour than as something you can pin down with any certainty. The 'huis clos' of family situations remains for Peeping Tom a major source of creativity. In 2019, the company finished a second trilogy – *Vader, Moeder, Kind* – around this theme. A year later, Peeping Tom presented *TRIPTYCH: The missing door, The lost room and The hidden floor*, an adaptation of the three pieces previously created with NDT I.



Le Jardin (2002)



Le Salon (2004)



Le Sous Sol (2007)



32, rue Vandenbranden  
(2009)

### Organic and intuitive collaborations

In Peeping Tom, everything connects to everything else. The organic and the intuitive are the breeding ground for collaborations and for creation processes. Their work is a collective and continuous research, coupled with long-term relations with creative and unique performers that ensure the continuity of form and content.

Each finished production is for the dancers/actors a – temporary – surrender of the flow of short scenes generated during the creation period. Each creation process represents for the choreographers a new step in their search for a graceful intertwining of movement with the theatrical, the emotional, with text, sound and set design.

Over the years, the company has developed a strong relation with theatres and audiences. The performances attract a wide, faithful, mostly young public, both at home and abroad. The list of tour dates is exceptionally long, as is the – growing – number of countries they visit each year. With Peeping Tom, creation periods tend to be long, and the productions grow and ripen during the tours. This means that on average, there is a new production every two years.

### Opening up to external collaborators

Since 2013, Peeping Tom has opened up to external collaborations with other artists, companies and organizations. In 2013, Gabriela Carrizo created the short piece *The missing door* with and for the Nederlands Dans Theater – NDT I, while Franck Chartiers adapted *32 rue Vandenbranden* for the Opera of Göteborg (as *33 rue Vandenbranden*, 2013).

In 2015, Gabriela Carrizo directed *The Land*, a joint production created with members of Peeping Tom and the actors of the Residenztheater that premiered on May, 8<sup>th</sup> in the Cuvilliétheater (Munich, DE) in the frame of festival DANCE 2015. October 1<sup>st</sup>, 2015, marked the premiere of Franck Chartier and NDT I's *The lost room* in The Hague (NL). The short piece is a sequel to Gabriela Carrizo's *The missing door*.



A Louer (2011)



Vader (2014)



Moeder (2016)

In 2017, Peeping Tom and NDT I collaborated once again for the creation of *The hidden floor*, directed by Franck Chartier with the dancers of the Dutch dance company. This closed the trilogy of *Adrift*, comprising of *The missing door*, *The lost room* and *The hidden floor*.

Peeping Tom's offices are situated in Molenbeek (Brussels). The company benefits from structural support from the Flemish authorities and the KVS – Royal Flemish Theatre (Brussels) is its major partner in Belgium.



Kind (2019)

## Awards

### 2018

- MOEDER: 'Best Theatre Performance' at the Festival Internacional de Teatro y Artes de Calle in Valladolid (ES).

### 2017

- THE MISSING DOOR: Herald Angel at the Edinburgh International Festival (UK) (together with *Stop-Motion* and *Shoot the Moon* by Paul Lightfoot and Sol León)

### 2016

- THE LOST ROOM: Swan for 'Most Impressive Dance Production' (Maastricht, NL)

### 2015

- 32 RUE VANDENBRANDEN: 'Best New Dance Production' at the Olivier Awards (London, UK)
- VADER: Selection for Het Theaterfestival (BE)
- A LOUER: Nomination for a Critics Award as Best International Dance Production (Barcelona, ES)

### 2014

- VADER: 'Best International Dance Production' at the Barcelona Critics Awards (ES)
- VADER: 'Best Dance Performance of the Year' by Dutch newspaper NRC Handelsblad

### 2013

- 32 RUE VANDENBRANDEN: 'Best Dance Show of the Year 2013' in São Paulo by magazine Guia Folha.
- A LOUER: Nomination for the Ubu Awards in Italy in the category 'Best Performance in a Foreign Language'.

### 2012

- A LOUER: Selection for Het Theaterfestival (BE)

### 2007

- LE SALON: Montblanc Young Directors Award at the Salzburg Festival (AT)
- LE SALON: Patrons Circle Award at the International Arts Festival Melbourne (AU)
- LE SOUS SOL: Selection for Het Theaterfestival (BE)

2005

- LE SALON: Prix du Meilleur Spectacle de Danse (FR)



# Tour Calendar Season 2020 – 2021

(Some dates might change, please contact [sebastien@peepingtom.be](mailto:sebastien@peepingtom.be) in case of doubt)

## TRIPTYCH: THE MISSING DOOR, THE LOST ROOM AND THE HIDDEN FLOOR (2020)

29 OCT-1 NOV 2020	deSingel – ANTWERP (BE)
05-08 NOV 2020	Opéra de Lille – LILLE (FR)
10 NOV 2020	Concertgebouw – BRUGGE (BE)
11 DEC 2020	Leietheater – DEINZE (BE)
23 JAN 2021	Anthéa, Théâtre d'Antibes – ANTIBES (FR)
29-30 JAN 2021	Teatro Central – SEVILLA (ES)
03-06 FEB 2021	Théâtre National – BRUSSELS (BE)
09-12 FEB 2021	Théâtre National – BRUSSELS (BE)
26-27 MAR 2021	Théâtre du Passage – NEUCHÂTEL (CH)
30 MAR-01 APR 2021	La Comédie de Genève – GENEVA (CH)
17-18 APR 2021	Tanz Köln – COLOGNE (D)
21 APR 2021	De Warande – TURNHOUT (BE)
12 MAY 2021	Stadstheater – ARNHEM (NL)

## DIPTYCH: THE MISSING DOOR AND THE LOST ROOM (2020)

19-20 JUL 2020	GREC Festival de Barcelona – BARCELONA (ES)
29-30 AUG 2020	Kalamata Dance Festival – KALAMATA (GR)
24-25 OCT 2020	Dampfzentrale – BERN (CH)
19-20 NOV 2020	Diaghilev Festival – PERM (RU)
06-10 JAN 2021	Opéra de Paris (Palais Garnier) – PARIS (FR)
04-05 MAR 2021	L'Onde – VELIZY (FR)
09-19 APR 2021	Opera Madlenianum – BELGRADE (RS)
18 JUN 2021	SPOT/Stadsschouwburg – GRONINGEN (NL)

## KIND (Child) (2019)

24-25 SEP 2020	Theaterfestival Basel – BASEL (CH)
03 OCT 2020	C-Mine – GENK (BE)
16-17 OCT 2020	Points Communs, Nouvelle Scène Nationale – CERGY-PONTOISE (FR)
20-21 NOV 2020	Vooruit – GHENT (BE)
28 NOV 2020	Stadsschouwburg – ST.-NIKLAAS (BE)
01-02 DEC 2020	Festival 10 Sentidos – VALENCIA (ES)
12-13 JAN 2021	Maison de la Danse – LYON (FR)
21-23 JAN 2021	deSingel – ANTWERP (BE)
28-29 JAN 2021	Théâtre National de Nice – NICE (FR)
02-03 FEB 2021	Marche Teatro – POLVERIGI (IT)
06 FEB 2021	De Westrand – DILBEEK (BE)
13 FEB 2021	Centro Cultural Vila Flor – GUIMARÃES (PT)
16 FEB 2021	Teatro Aveirense – AVEIRO (PT)
18-19 FEB 2021	Centro Cultural de Belem – LISBON (PT)
24-26 FEB 2021	TnBA – BORDEAUX (FR)
19-21 MAY 2021	Le Maillon – STRASBOURG (FR)
24 MAY 2021	Theater aan het Vrijthof – MAASTRICHT (NL)

26 MAY 2021	Le Manège – MAUBEUGE (FR)
07 JUN 2021	Stadsschouwburg – UTRECHT (NL)
21-22 JUN 2021	Kuopio Dance Festival – KUOPIO (FI)

**DIDO & AENEAS (2021) – Collaboration w. Opéra de Genève**

2 May 2021	Opéra de Genève
4 May 2021	Opéra de Genève
6 May 2021	Opéra de Genève
8-9 May 2021	Opéra de Genève
11 May 2021	Opéra de Genève

**31 RUE VANDENBRANDEN (2018) – Collaboration w. Opéra de Lyon**

03-04 JUN 2021	Maison de la Culture – GRENOBLE (FR)
10-13 JUN 2021	Opéra de Lyon – LYON (FR)

## PEEPING TOM

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