



PEEPING TOM

# Kind

(Child)

A family trilogy

**VADER** (Father) – 2014

**MOEDER** (Mother) – 2016

**KIND** (Child) – 2019

## **The Roots of Violence**

Written by Lieve Dierckx

*Kind*, the third part of Peeping Tom's family trilogy, explores the themes of memory, recollections, and the tragic search for links. The trilogy's first part, *Vader* (2014), was set in a retirement home as well as in the unbalanced mind of a lonely man who in the process of being consumed by dementia. *Moeder* (2016), for its part, was set in what looks like a museum, and it staged the multiple facets of the process of mourning as it unfolded around an absent mother, with the bodies of the performers serving as receptacles for inconsistent memories.

In *Kind*, Gabriela Carrizo and Franck Chartier explore the sources of psychosis from the point of view of the child (kind in Dutch). Six performers and three extras take us into a distant and out of joint universe littered by somber fairy tales and magic. A world that precedes good and evil, in which no limits have been set yet. The child they bring onto the stage is close to this secret space, which is the space of the origin of creation. The child has not been formatted yet.

## **The child**

Onstage, the child, as the main character, is a disturbing presence. The audience sees a girl who is far too large riding a bike that is far too small for her. Her skirt is too short, and her flesh bulges out of the ends of her sleeves and socks. The mezzo-soprano Eurudike De Beul does not play the part of that child, she is that child. The simple fact that she is visibly long past her childhood years renders the confrontation with her world all the more disturbing for the audience. The gap results in an effect that we could qualify as the "uncanny valley": a disturbing excess of resemblance that cannot but impose an increased awareness of the potential implications.

With her infantile tics and gestures, this disproportionate child leads us into her universe: a somber forest at the foot of menacing cliffs. Although she lives in an environment that we are familiar with, she also slips, without any visible transition, into a primitive state that we have forgotten, on the fraying borders of the unconscious: a state where the earth speaks, where children grow on trees, and where strange events, rather than alarming anyone, only spark curiosity. The choreography of the other performers is tightly bound to the visual language of this child's world.

In *Kind*, the presence of "real" children is limited to an extra who is cast in the place where the production is being performed. Still, during the period prior to the creation and rehearsal of *Kind*, Peeping Tom organized a series of workshops with children of different age groups in a number of cities. This allowed the directors and the performers to gain a better understanding of the plastic and artistic potential of children: the gestures children use, the way they see the world, the way they see the adults around them, and the way that expresses itself in their gestures and body language. And to gain more insight into how children deal with certain fears, fears that are essentially the result of an absence of support and framework, as for example when they cannot count on their parents. How do they manage absence, loss, conflicts?

### **An active environment**

Children are growing, they are in the process of becoming what they will be, and they are agile, supple, and receptive. Their particularly open attitude spreads into the set, which becomes an active player with a role to perform in the production. In it, we discover the world of the child as in a diorama: a peak between nature and construction, in a window that is the stage itself. And, surrounding the child, we see a variety of forms and appearances that are all treated in the same manner: trees, boulders, rocks, forest animals and spirits, hikers, children made from tree branches. Sometimes what we see are fully-formed objects,

and sometimes we realizing that we are seeing performers who have become confused with these appearances.

*Kind* unfolds in a still-unstable spacetime. In gorges and crevasses, in distant grottoes, inside a cavity that evokes a matrix, in spaces and worlds that are even more profound, and even more invisible to the audience. We hear distant sounds, we see creatures appear and disappear. All of that raises questions: who influences who? Does the landscape transform the characters? Or is it the opposite? Who constructs who?

### **Violence and identity**

To a large extent, the environment we grow up in and the people who surround us determine the person we become. The same holds in *Kind*. The child reflects her environment, but she also resists it—precisely in order to be able to establish her own identity. In this duality, *Kind* questions the perverse aspects of identity formation.

A troubled paternal figure ensures that violence is omnipresent in this child's world. We observe the way in which this violence affects her, how she resists it, gives it a place, or withdraws into her own universe. In her games, the fascination with the extreme becomes increasingly darker: the path towards (self)destruction is not far off. The sound predicts this path, since the choice of music reminds of the '27 Club': a list of famous musicians such as Janis Joplin, Jimi Hendrix or Kurt Cobain who died at the age of 27 due to addiction, murder or suicide.

The question then arises: to what extent was this dark side already intrinsically present in her? And even more: is the violence present within ourselves, or does it arise from our environment? In this context, the theory of the intergenerational transmission of the phantom articulated by the Hungarian psychoanalysts Nicolas Abraham (1919-1975) and Mária Török (1925-1998) was a main source of inspiration in the working and creative process for *Kind*. The ghosts Abraham and Török talk about are the taboos and

secrets that lodge themselves at the heart of a family and that, many generations later, appear, suddenly and inexplicably, manifest themselves in the form of violent behavior or other types of unpredictable antisocial conduct. In *Kind*, we see how the seeds are planted in the child, while ancient taboos are perhaps resurfacing in and through her volatile father.

Out of the crazy authority of this father/forest ranger a political parable takes shape in *Kind*. The world of the child is as open and flexible as that of the father is closed and hostile. Because of his position of power, which he regards as unshakeable, all he sees are intruders that he greets barking orders at them, and by subjecting them to abuse and humiliation. This paternal figure embodies the way in which the Lacanian school of thought understands the emergence of mechanisms of racism and exclusion: the moment when an all-too-rigid identity collapses, the underlying emptiness gives way, and the “other” becomes the easy conductor for an unfathomable fear. As the representative of authority, this father embodies the collapse of patriarchal constructions and reflexes—even if, for the moment, no one around him is brash enough to challenge him.

This political dimension insinuated itself unconsciously into the production over the course of the creative process through numerous improvisations and across the different cultural contexts and varied experiences of the company’s performers. What is striking once again in this Peeping Tom production is the company’s intuitive creative method, which always results in productions that have a strong element of social engagement that render them identifiable to their audience.

## Short promotional text

In *Kind*, we enter a distant and out of joint universe littered by somber fairy tales and magic. We find ourselves in a somber forest at the foot of menacing cliffs, a world that precedes good and evil, in which no limits have been set yet. With infantile tics and gestures, a girl who is far too large riding a bike that is far too small for her leads us into her universe on the fraying borders of the unconscious. A state where the earth speaks, where children grow on trees, and where strange events spark curiosity rather than alarming anyone.

After *Vader* (2014) and *Moeder* (2016), *Kind* is the third part of Peeping Tom's family trilogy that explores the themes of memory, recollections, and the tragic search for links. In *Kind*, Gabriela Carrizo and Franck Chartier explore the sources of psychosis from the point of view of the child.

The piece delves into themes such as violence, the paradox between the real and the fake, the other, trauma, all from the question on identity. To a large extent, the environment we grow up in and the people who surround us determine the person we become. The same holds in *Kind*. The child reflects her environment, but she also resists it – precisely in order to be able to establish her own identity. In this duality, *Kind* questions the perverse aspects of identity formation.

*Based upon the text written by Lieve Dierckx (see above)*



Kind, © Virginia Rota, Peeping Tom

## Description of the creation

*Kind* is the final installment of Peeping Tom's second trilogy. Gabriela Carrizo and Franck Chartier directed the show together. They collaborate once again with veteran Peeping Tom actors- dancers who helped to build the story of the company, with the trilogy *Le Jardin, Le Salon, Le Sous-Sol* or *32 rue Vandenbranden, A Louer, Vader* and *Moeder*.

In *Kind*, we find ourselves again in the hyperrealist universe of Peeping Tom. The set design plays an active role in the creation. In addition, the choreographers continue experimenting with certain aspects in the creation process so as to refine them. Furthermore, *Kind* features local extras. They add an important dramaturgical element to the story and strengthen the connection between Peeping Tom and the local audience.

The creation period for *Kind* took place between autumn 2018 and spring 2019, with residencies in Brussels, Antwerp, Barcelona and Luxembourg. The piece premiered on 23 April 2019 at Les Théâtres de la Ville de Luxembourg, co-producer of *Kind*.

Theater im Pfalzbau (Ludwigshafen) is a principal partner of the *Vader – Moeder – Kind* trilogy

### 5 facts about *Kind*

- *Kind* is the first time since 2011 that Gabriela Carrizo and Franck Chartier co-direct a new creation.
- Contrary to *Vader* and *Moeder*, *Kind* takes place in an outside setting, in a forest with towering trees and cliffs.
- The cast of *Kind* mainly consists of dancers (5), joined by 1 mezzo-soprano.
- Creation started with a workshop with children, as preparatory research for the piece.
- Both local elderly figurants and child figurants join the cast of *Kind* in every city.

## Credits

<i>Concept and direction</i>	Gabriela Carrizo and Franck Chartier
<i>Creation and performance</i>	Eurudike De Beul, Marie Gyselbrecht, Hun-Mok Jung, Brandon Lagaert, Yi-Chun Liu, Maria Carolina Vieira (before) Lulu Tikovsky
<i>Artistic assistance</i>	Raphaëlle Latini, Hjorvar Rognvaldsson, Renaud Crols, Annalena Fröhlich, Fhun Gao, Peeping Tom
<i>Sound composition</i>	Yannick Willockx, Peeping Tom
<i>Sound mixing</i>	Amber Vandenhoeck, Sinan Poffyn (intern), Peeping Tom
<i>Light design</i>	Lulu Tikovsky, Yi-chun Liu, Nina Lopez Le Galliard (intern), Peeping Tom
<i>Costumes</i>	Justine Bougerol, Peeping Tom
<i>Set design</i>	KVS-atelier, Flora Facto, Peeping Tom
<i>Set construction</i>	Nina Lopez Le Galliard (intern), Silvio Palomo (intern)
<i>Props construction</i>	Gilles Roosen
<i>Light engineer</i>	Tim Thielemans
<i>Sound engineer</i>	Filip Timmerman
<i>Stage manager</i>	Annabel Heyse
<i>Props and costume assistant</i>	Helena Casas
<i>Production manager</i>	Amaury Vanderborght
<i>Tour manager</i>	Giuliana Rienzi
<i>Technical direction</i>	Sébastien Parizel
<i>Communication manager</i>	Veerle Mans
<i>Company manager</i>	
<i>Production</i>	Peeping Tom
<i>Production partners</i>	KVS – Royal Flemish Theatre (Brussels), Teatre Nacional de Catalunya/Grec Festival de Barcelona, Theater im Pfalzbau (Ludwigshafen)
<i>Coproduction</i>	Les Théâtres de la Ville de Luxembourg, deSingel (Antwerp), Théâtre de la Ville Paris/Maison des Arts de Créteil (Paris), Maison de la Culture de Bourges, Festival Aperto/Fondazione I Teatri (Reggio Emilia), La Rose des Vents (Villeneuve d’Ascq), Théâtre de Caen, Gessnerallee Zurich, Julidans Amsterdam, La Bâtie – Festival de Genève, Le Manège (Maubeuge)
<i>With the support of</i>	the Flemish authorities
<i>Distribution</i>	Frans Brood Productions
	<i>Kind</i> is being created with the support of the Tax Shelter of the Belgian Federal Government.
<i>Peeping Tom wishes to thank</i>	Heloïse da Costa, Theater FroeFroe, Institut del Teatre, Jan Daems, Leen Mertens, Uma Victoria Chartier, Ina Peeters and all extras: Farners, Eva, Elmo, Vera, Roger, Raisa, Mercè, Xefo, Amadeo, Rita, Gloria, Ariadne, Jonah, Sille, Leandro, Flo, Grace, Luke, Lucie, Cyril, Jill, Jan, An, Octavia, Germaine
	<i>Kind</i> is dedicated to Hjorvar Rognvaldsson.

## The press about *Kind*

*The choreography is inventive and mixes different universes, from futurist to primitive. [...] All the ingredients are there for a unique and surprising moment.*

**Toute la Culture 03.02.2020**

*Peeping Tom [...] surprises us once more, by their inventions. Not to miss.*

**Théâtre du Blog 02.02.2020**

*This landscape of the untamed imagination may be about childhood, but *Child* is not a children's show. You'll leave wanting to treat children not just with care, but with caution. \*\*\*\* (4 stars)*

**The Guardian 23.01.2020**

*Child is full of queasy moments. Its means are bizarrely bold but the emotional pathology portrayed is all too real. \*\*\*\* (4 stars)*

**The Stage 23.01.2020**

*What unfolds, with unabashed and sometimes crass-seeming dream logic, is an unpredictable series of darkly comic encounters between people robustly embodied by the game, diversely talented cast. \*\*\* (3 stars)*

**The Times 23.01.2020**

*Peeping Tom's stage world is insightful as well as strange. \*\*\* (3 stars)*

**The Independent 23.01.2020**

*[Their shows] dig the furrow of our unconscious, in a seductive, hyper-spectacular form. Their living pictures take us through a forest of symbols, populated by virtuoso dancers. High class!*

**RTBF 25.10.2019**

*You recognise in this piece the surrealist signature of the company, but because of its psychological quality it rises above the previous parts [of the trilogy].*

**Pzazz 17.10.2019**

*[...] Worried tourists, a threatening gamekeeper, a baby fir tree calling for attention, masked creatures: you seem to be with Lynch, Buñuel or Burton.*

**La Libre Belgique 16.10.2019**

*The realistic environment is transformed into a series of strange and surrealistic images, with figures in a hostile atmosphere. At the same time, it also shows the real joy of theatre, because it shows things that have never been seen and is an emotional experience, like a dream.*

**La Repubblica 02.10.2019**

*A must-see performance for lovers of divergent art.*

**En Platea 13.07.2019**

*Kind is a highlight of Julidans. [...] What Chartier and Carrizo emphasize here with diabolic pleasure, is that in addition to playful imagination in the child's soul, there is also aggression, jealousy and cruelty. \*\*\*\* (4 stars)*

**NRC 07.07.2019**

*The true Picasso of ballet are Franck Chartier and Gabriela Carrizo.*

**Cultureel Persbureau 04.07.2019**

*Kind is as discomfoting as it is bewitching to behold.*

**Movement Exposed 04.07.2019**

*The work has a plasticity that leaves no one indifferent, with very measured characters, built on myths or on monsters and with an almost cinematographic soundtrack.*

**ABC Sevilla 18.05.2019**

*An evil 'Alice in the land of horrors'.*

**Diario de Sevilla 18.05.2019**

*A dream in which you can easily become disoriented, or even more, a nightmare that could also be invented by a perverse Haneke, Lanthimos or Ulrich Seidl.*

**Diario de Mallorca 14.05.2019**

*[...] Groundbreaking aesthetic and dance quality that takes your breath away. The globally acclaimed and distinguished troupe offers a highly intelligent work of art that goes far beyond genre boundaries.*

**Volksfreund 28.04.2019**

*Peeping Tom has developed a unique formal vocabulary. [...] They push absurd and cruel humor to surrealism, exposing our worst nightmares and unfulfilled desires.*

**Lëtzebuenger Land 26.04.2019**

*[Kind is] unexpected, funny and disturbing, sometimes to the point of discomfort. It is a success.*

**Luxemburger Wort 25.04.2019**



Kind, © Oleg Degtiarov, Peeping Tom

## Cast biographies

### **Eurudike De Beul** (°1964, Dendermonde, BE)

Eurudike De Beul (°1964) is a singer, director, writer, sound artist and visual artist. After studying social studies and obtaining a master in biomedical sciences, Eurudike started at the conservatories of Liège and Mons with José Van Dam, Greta Dereyghere and Marianne Pousseur. She graduated with congratulations from the jury and received the Guns-Defrêne prize. She then perfected herself with Kammersängerin Ute Treckel Bruckhardt in Berlin and did internships with Mark Deller, Michaël Chance and Zeger Vandersteene. Her voice evolved from a light baroque voice (including Fairy in The Fairy Queen with the Deller Consort) to a colour that is extremely suitable for the Mahler repertoire.

At the age of 30, Eurudike started to work with Alain Platel (Les Ballets C de la B). She had previously worked mainly as a soloist in oratorios. Platel's vision of theatre opened up new perspectives. Eurudike subsequently worked with directors such as Theu Boerman (Theatercompagnie Amsterdam), David Miller, Judith Vindevogel (Walpurgis), François de Carpenterie and Dagmar Pischel (De Munt), Cathy Boyd (Theater Cryptic, Scotland), Josse De Pauw and Benjamin Abel Meirhaeghe (Opera Vlaanderen).

In 2000, her project St. Kilda was selected for the Year of the Artist and she became a founding member of the collective Peeping Tom. She co-created with Peeping Tom: Caravana, Une Vie Inutile, Le Jardin, Le Salon, Le Sous Sol, 32 Rue Vandenbranden, 31 Rue Vandenbranden (for the Göteborg opera), 33 Rue Vandenbranden (for the Lyon opera), A Louer, The Land, XS, the family trilogy Vader, Moeder and Kind and Dido and Aeneas. With Peeping Tom alone, she now has more than 750 performances on the counter. Her soundscapes can be heard in A Louer, The Land, Triptych and Jean-Marc, a creation with Hunmok Jung.

Her operatic roles include Azucena in Il Trovatore, Madalena, Giovanna in Rigoletto, Miss Quickly in Falstaff (Verdi), Messaghiera in Orfeo (Monteverdi), Prediker in Welp by Johan De Smet, Mother in the Noces (Stravinsky), Baba from The Medium (G.C. Menotti), Dido and The Sorceress (Purcell), Clytaemnestra in Electra (David Paul Jones). In 2003, Eurudike was selected for the choir of the Bayreuth Festival.

With her non-profit organization KoudVuur (2005) and as an artist in residence at Walpurgis, she directed and created experimental performances, solos and compositions / soundscapes in which the voice and all its possible expressions are central. She also has a great interest in the function and integration of the voice in contemporary visual art, outsider art and in-situ contexts, including at WARP, KMSKA Antwerp, In Flanders Fields

museum, Talbothouse and municipal museums. Her work centers around incapacity, loneliness, connectedness and the solace after facing asbestos problems.

Eurudike can also be heard as a soloist on albums by Graindelavoix, FES, Muziek LOD, Walpurgis and Puzzle. She also has created illustrative work for the WWF.

**Marie Gyselbrecht** (°1983, Ghent, BE)

Marie joined Peeping Tom in 2008. *Kind* is her sixth production with the company, following *32 rue Vandenbranden*, *A Louer*, *Vader*, *The Land* and *Moeder*. Marie started performing as a teenager, in Alain Platel and Arne Sierens' *Allemaal Indiaan*, and in 1997 one of her pieces was nominated for Best Belgian Dance Solo, an award organized by Victoria and Alain Platel. She graduated from the Salzburg Experimental Academy of Dance in 2005; in 2004, she co-founded Collectiv.At, a Belgium-based collective whose productions toured internationally, and whose first performance, *Quien soy es*, won the first prize at the Jóvenes Artistas contest in Spain. Marie has a keen interest in photography and contemporary art, and a current solo piece combines photography, installation and performance. She teaches yoga, dance and contemporary dance at De Ingang (Ghent), and regularly gives workshops in dance and theatre, in Belgium and abroad.

**Hun-Mok Jung** (°1978, Soon-Cheon, KR)

Hun-Mok joined Peeping Tom in 2008. *Kind* is his fifth production with the company, following *32 rue Vandenbranden*, *A Louer*, *Vader* and *Moeder*. He graduated from the Dance Department of Dankook University, and in 2001 he earned a Performance Producer degree from the Seoul School of Performing Arts. A year later, his solo piece *A Whistle* was awarded first prize in the young choreographers category at MODAFE, and he himself has twice won the Best Dancer award at the Ulsan Dance Festival. He completed a Master's degree at Dankook University in 2004, and founded the dance and theatre group JU MOK that same year.

In 2007, his duet/performance piece *Ring Wanderung* won the Best Choreography and Writing award from Dance & People Magazine, and the Arts Council Korea mentioned Hun-Mok as a rising choreographer. In 2009, the JU MOK production *An Unconvenient Truth* was included in the MODAFE programme. His other works include *Fragile Swallow*, *Wanted*, *Monster* and *Jean Mark*. He worked as assistant choreographer on the film *GOGO 70* and, since 2004, he has taught at Dankook University, Suncheon University and Chungnam Arts High School.

**Brandon Lagaert** (°1992, Ghent, BE)

Brandon studied acting at SKI in Ghent and enrolled in the Contemporary Dance Education of the Royal Conservatory of Antwerp in 2012. The following year, he joined Peeping Tom for the production of *Vader*. He is currently also part of the cast of *Moeder* and *Kind*.

Apart from working with Peeping Tom, he collaborates with a wide array of artists, for example at L'école de Théâtre Physique de Strasbourg, where he carries out experiments with film. He has also been working on developing himself as an all-round artist in different disciplines, including theatre, dance, film, directing and more. This work is housed under the name 'Kaiho'. After the creation of *Vader*, he created the performance *Subdued* with some of the material left unused. With this performance, he was awarded the 'Outstanding Performer Award' at the Copenhagen International Choreography Competition. In 2016, Brandon received a BILL Award for young up and coming Belgian artists, in the 'Visual Arts'-category.

**Yi-chun Liu** (°1985, Taichung, TW)

Yi-chun joined Peeping Tom in 2013 for *Vader*. She continued to work on the family trilogy with *Moeder* (2016) and also performs in *Kind*. (2019). At the age of 5, she began with Kung-fu and basic Chinese opera training, and went on to study ballet, contemporary dance, improvisation, Martial Arts and Tai-Chi-Dao-In. In 2007, she graduated from Taipei National University of the Arts.

Apart from Peeping Tom, she has worked or is currently working with Anouk van Dijk (NL), Shang-chi Sun (DE/TW), Ann Van den Broek (BE), Scapino Ballet Rotterdam (NL), Paul Selwyn Norton (NL/AU), Balletto Teatro di Torino (IT) and Cloud Gate Dance Theater 1 (TW). She worked as artistic assistant with Franck Chartier in the award-winning Peeping Tom co-production *The lost room* (2015) and later in *The hidden floor* (2017). Her solo piece *O* premiered in Rotterdam in 2012 and has since evolved into a duet, performing in Amsterdam and The Hague. She is working on her alphabetical series in discussion to the concept "Act of Performance". Yi-chun is also a certified Countertechnique teacher since 2012, which helped her to develop a versatile career as a performer and researcher. She offers laboratorial workshops alongside Peeping Tom tours.



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 *Iets 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. In 2022, Gabriela will direct her second short piece for Nederlands Dans Theater (NDT 1).

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), *lets 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. In 2021, he directed *Dido & Aeneas*, a collaboration between Peeping Tom, Le Concert d'Astrée and the Grand Théâtre de Genève.

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

# 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 and **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 84 years old, the youngest is 22.
- 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* and in 2021, *La Visita* received the FEDORA Van Cleef & Arpels Prize for Ballet.

## 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. The company is currently producing a second trilogy – *Vader*, *Moeder*, *Kind* – around this theme.



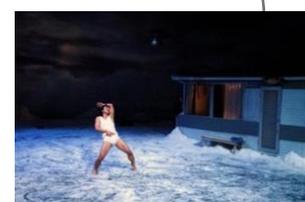
Le Jardin (2002)



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 Cuvilliéstheater (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



A Louer (2011)



Vader (2014)



Moeder (2016)

The Hague (NL). The short piece is a sequel to Gabriela Carrizo's *The missing door*.

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

### 2022

- TRIPTYCH: Prize for Best Contemporary Production of 2021 in Italy – Danza & Danza Magazine (IT)

### 2021

- LA VISITA: Winner of the FEDORA Van Cleef & Arpels Prize for Ballet 2021
- TRIPTYCH: Nominations for a Critics Award as Best International Dance Production and Best International Theatre Production (Barcelona, ES)

### 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 2021 – 2022

(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)

10-12 SEP 2021	Torinodanza Festival – TORINO (IT)
05-06 OCT 2021	Territory Festival – MOSCOW (RU)
14-16 OCT 2021	Opéra de Lille – LILLE (FR)
27-28 OCT 2021	Théâtre du Passage – NEUCHÂTEL (CH)
06-07 NOV 2021	Festival Aperto/Fondazione I Teatri – REGGIO EMILIA (IT)
11-14 NOV 2021	Teatros del Canal – MADRID (ES)
25 JAN 2022	Anthéa Antipolis Théâtre d'Antibes – ANTIBES (FR)
01-10 FEB 2022	Théâtre National Wallonie-Bruxelles – BRUXELLES (BE)
24-26 FEB 2022	La Comédie de Genève – GENEVA (CH)
25-26 MAR 2022	Tanz Köln – COLOGNE (D)
25 MAY 2022	Schouwburg – ARNHEM (NL)
2-3 JUNE 2022	Montpellier Danse – MONTPELLIER (FR)
21-22 JUNE 2022	International May Festival – WIESBADEN (D)
15-16 JULY 2022	Kalamata Dance Festival – KALAMATA (EL)

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

06-07 SEP 2021	Oriente Occidente Festival – ROVERETO (IT)
23-24 OCT 2021	Dampfzentrale Bern – BERN (CH)
19-20 NOV 2021	L'Onde – VELIZY-VILLACOU LBAY (FR)
17-19 DEC 2021	Teatro Bellini – NAPOLI (IT)
05 APR 2022	Dance Open – ST. PETERSBURG (RU)
08 JUNE 2022	Göteborg Dance and Theatre Festival – GÖTEBORG (SE)

## KIND (Child) (2019)

25 SEP 2021	CC Sint-Niklaas – SINT-NIKLAAS (BE)
29 SEP 2021	Westrand – DILBEEK (BE)
11-12 OCT 2021	Kuopio Dance Festival – KUOPIO (FI)
09 NOV 2021	Scène Nationale d'Albi – ALBI (FR)
12-13 NOV 2021	Théâtre National de Nice – NICE (FR)
16-17 NOV 2021	STUK – LEUVEN (BE)
14-15 DEC 2021	Malraux, Scène Nationale Chambéry Savoie – CHAMBERY (FR)
11-12 JAN 2022	Le Pavillon Noir – AIX-EN-PROVENCE (FR)
22-23 JAN 2022	Marche Teatro – ANCONA (IT)
30 JAN 2022	Teatro Aveirense – AVEIRO (PT)
02-03 FEB 2022	Centro Cultural de Belém – LISBON (PT)
05 FEB 2022	Centro Cultural Vila Flor – GUIMARÃES (PT)
09-11 MAR 2022	TnBA – BORDEAUX (FR)
19-20 MAR 2022	Belgrade Dance Festival – BELGRADE (RS)
07-08 MAY 2022	Festival 10 Sentidos – VALENCIA (ES)
01 JUN 2022	Stadsschouwburg – UTRECHT (NL)

03 JUN 2022 SPOT/Stadsschouwburg – GRONINGEN (NL)  
08-09 JUN 2022 Vooruit – GHENT (BE)

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

03 DEC 2021 Opéra de Lille – LILLE (FR)  
04 DEC 2021 Opéra de Lille – LILLE (FR)  
06 DEC 2021 Opéra de Lille – LILLE (FR)  
07 DEC 2021 Opéra de Lille – LILLE (FR)  
09 DEC 2021 Opéra de Lille – LILLE (FR)  
10 DEC 2021 Opéra de Lille – LILLE (FR)  
27 APR 2022 Les Théâtres de la Ville de Luxembourg – LUXEMBOURG (LU)  
29 APR 2022 Les Théâtres de la Ville de Luxembourg – LUXEMBOURG (LU)

**LA VISITA (2021)**

04-05 NOV 2021 Festival Aperto/Fondazione I Teatri & Collezione Maramotti –  
REGGIO EMILIA (IT)

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

26-28 NOV 2021 La Comédie de Clermont-Ferrand – CLERMONT-FERRAND (FR)

## PEEPING TOM

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