



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 © Maarten Vanden Abeele, Peeping Tom

Credits

Concept and direction

Performance

Artistic assistance

Sound dramaturgy

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

Production and Administration

Company manager

Gabriela Carrizo and Franck Chartier

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

Thomas Michaux

Raphaëlle Latini

Raphaëlle Latini, Ismaël Colombani, Annalena
Fröhlich, Louis-Clément Da Costa, Eurudike De Beul
Tom Visser

Gabriela Carrizo, Justine Bougerol

Seoljin Kim, Yichun Liu, Louis-Clément Da Costa
Sara van Meer, Lulu Tikovsky, Wu Bingyan (intern)
Giuliana Rienzi, Pjotr Eijckenboom (creation)

Bram Geldhof/Ilias Johri (lights), Tim

Thielemans/Jonas Castelijns/Jo Heijens (sound)

Thomas Dobruszkes (stage manager), Clement

Michaux, Kato Stevens (stage assistants)

Lisa Gunstone, Robin Appels

Alina Benach Barceló

Helena Casas

Sébastien Parizel

Rhuwe Verrept

Veerle Mans

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, with artistic assistance by Louis-Clément Da Costa, Seoljin Kim and Yi-Chun Liu.

Production

Co-production

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, Oriente Occidente
Dance Festival (Rovereto)

With the support of

Distribution

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



TRIPTYCH © Maarten Vanden Abeele, Peeping Tom

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

"Oneiric, fantastic and served by performers with hallucinating virtuosity. A great work of art."

Le Soir 03.02.2022

*"At once disturbing, macabre and delightful!" ***** (5 stars)*

L'Echo 03.02.2022

"Peeping Tom holds up a mirror to us all and the humor arises from the friction we all experience with the absurdity of everyday life."

La Libre Belgique 02.02.2022

"Scenes you'd rather expect from the brain of David Lynch. A triptych, with the emphasis on 'trip'".

De Morgen 01.02.2022

"Triptych produces uneasiness, reflects on the future of humanity, on relationships, on power, on the unknown, on others and the spiritual, on changes."

Revista El Duende 14.11.2021

*"Triptych is a truly dazzling, magical, hypnotic show, a sensory cataract that envelops the spectator and traps him in a spider web of fascination." ***** (5 stars)*

ABC 13.11.2021

"The sounds, the strangeness of the images and the sensations they cause are what make this show last in the memory beyond the moment of its representation. Possibly for a long time."

El País 13.11.2021

"Illusions, fragility, utopias, premonitions, madness, lost loves, inner research and struggle, uncontrolled impulses: themes that the dancers express with that virtuosic and sharp language of the body made up of furious holds, acrobatic falls and rebounds, fluid contortions, repeated and blocked movements. Masterful."

Artribune 22.09.2021

*"Participating in a Peeping Tom show proves to be a unique experience, in which all the boundaries of the languages of the scene are mixed" ****1/2 (4,5 stars)*

Krapp's Last Post 21.09.2021

"If you like to explore the extraordinary, through paths exposed to risk, you will not be disappointed."

La Guida 16.09.2021

"The company, completely renewed, does not fail to surprise with its furiously acrobatic body language."

Il Manifesto 09.09.2021

"Eclectic and unpredictable, Peeping Tom shows defy ratings, as do Marthaler's subversive stagings and the perturbing films by the great director David Lynch."

La Repubblica 10.09.2021

"Peeping Tom recount the fragility of existence with a lyricism and delicacy unmatched in the international dance scene today."

Teatro Persinsala 08.09.2021

*"Can dance be heart-poundingly exciting? At Peeping Tom, yes." **** (4 stars)*

Het Nieuwsblad 15.06.2021

*"Another extremely intriguing show of Peeping Tom" ****1/2 (4,5 stars)*

Concertnews 12.06.2021

"In Triptych, Peeping Tom dares to venture deep into the human soul."

Het Parool 06.04.2021

"In addition to being full of suspense, the performance is exceptionally flexible and the special effects make it look like a movie. What a wonderful performance."

Zubb 04.04.2021

*"Seemingly effortlessly, they interweave dance, acrobatics, cinematic imagination, mime and text." **** (4 stars)*

NRC Handelsblad 04.04.2021

*"Almost acrobatic danced actions, of such an originality, beauty and perfection that they are difficult to grasp." ***** (5 stars)*

Diario de Sevilla 30.01.2021

*"A fascinating voyage of almost three hours, [...] accompanied by eight fabulous interpreters, who seem to break the laws of nature with every single movement." ***** (5 stars)*

ABC Sevilla 30.01.2021

"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 intensity 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 (°1994, Limassol, CY) is currently working with Peeping Tom 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 with a scholarship (Dance and Drama Award) at the Bird College. He then continued his training at the Rambert School where he obtained his "BA Degree in Ballet and Contemporary Dance". After graduating he moved to Israel to work with Fresco Dance Company, performing works by Michael Getman and Yoram Karmi and spent some time with Inbal Dance Theatre working with the choreographers Mor Shani and Noa Shadur. Panos also worked with KENZO Paris, Compagnie Tabea Martin (Switzerland), Liliana Barros (Germany), Jason Mabana Dance (UK), Emma Evelein Dance (Netherlands), X-it Dance Theatre by Fotis Nikolaou (Cyprus/Greece), Milena Ugren Koulas (CY) and Asomates Dynamis Dance Company (CY).

In 2019 he joined a collaboration between the Festspielhaus St. Pölten in Austria and Batsheva Dance Company, performing *Deca Dance* by Ohad Naharin and a new creation '*Ballroom*' by Shahar Binyamini. He collaborated with the director Elias Adam as a performer and choreographer (*We Are In The Army Now, Kivotos Chanel, Father Help Us, Eyolf Machine*). Panos is currently touring his solos *SADBOI* and *Hire me, Please*.

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 (°1990, Taichung, TW) joined Peeping Tom in 2020 for *Triptych: The missing door, The lost room, and The hidden floor*. She graduated from the Taipei National University of the Arts in 2013, where she studied ballet, contemporary dance, Chinese folk dance, Taichi, contact improvisation, and Chinese martial arts. Since then, she has been performing and collaborating with various choreographers, directors, filmmakers, and visual artists, including Hsiao-Mei Ho, Yen-Cheng Liu, Ming-Chen Li, Chien-Ming Chang (Hofesh Shechter Company), Kuan-Hsiang Liu, Chien-Ju Chia, Hiroaki Umeda, Gerard&Kelly, Jos Baker and Mylène Benoit. Aside from being a dancer and performer, she also worked as a process assistant and facilitator. She assisted Kuan-Hsiang Liu's work *Superbeing* for Cloud Gate 2 (TW) in 2018. She was invited by Thinker's Studio (TPE) to assist and facilitate an online residency platform called *Connect with SEA (Gender Issue)* : Residency in the CLOUD in 2021. As a maker, Wan-Lun's first personal project was a collaboration with Belgian audiovisual artist Joeri Verbesselt on the short film titled *Retreat* (2020). The film was selected for Copenhagen's CPH: DOX film festival (2020), Ann Arbor Film Festival (2021), The New York Science Fiction Film Festival (2022), The European Philip K Dick Film Festival(2022), Breedbeeld short film festival (2022). The second project *Tableau Vivant* has developed into two site-specific installation performances, which are *foam, slaver, froth, sperm* (2019), and *Find the Apple* (2020). This collaboration has received financial support from 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 has been the artistic director of Peeping Tom, along with Franck Chartier, since they co-founded the company in 2000. She 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. In 2022, Gabriela directed *La Ruta*, her second short piece for Nederlands Dans Theater (NDT 1).

Franck Chartier (°1967, Roanne, FR)

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



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 a **FEDORA Van Cleef & Arpels Prize for Ballet** for *La Visita*, 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.peepingtombelgium.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* 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. 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, 8th in the Cuvilliéstheater (Munich, DE) in the frame of festival DANCE 2015. October 1st, 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

2023

- TRIPTYCH: Prize for the Best International Theatre Production at the Premis de la Critica (ES)
- TRIPTYCH: Nomination for 'Best New Dance Production' at the Olivier Awards (UK)

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 2023 – 2024

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

S 62° 58', W 60° 39' (2023)

20-22 SEP 2023	Biennale de la Danse – LYON (FR)
5-8 OCT 2023	Teatros del Canal – MADRID (ES)
13-14 OCT 2023	Teatro Central – SEVILLA (ES)
19-20 OCT 2023	Les Théâtres de la Ville de Luxembourg – LUXEMBURG (LU)
24-25 OCT 2023	Torinodanza – TURIN (IT)
28-29 OCT 2023	Festival Aperto / Fondazione I Teatri – REGGIO EMILIA (IT)
8-9 DEC 2023	Tanzköln – COLOGNE (D)
23-25 JAN 2024	Festival Equilibrio – ROME (IT)
12-16 FEB 2024	KVS – Koninklijke Vlaamse Schouwburg – BRUSSELS (BE)
14-16 MAR 2024	Espoo City Theatre – ESPOO (FI)
3-4 APR 2024	Maison des Arts – CRETEIL (FR)
9 AVR 2024	Opéra de Dijon – DIJON (FR)
12-13 APR 2024	Pavillon Noir – AIX-EN-PROVENCE (FR)
30-31 MAY 2024	STUK – LEUVEN (BE)
5-16 JUNE 2024	Teatre Nacional de Catalunya – BARCELONA (ES)

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

16-17 NOV 2023	Les Salins-Scène National de Martigues – MARTIGUES (FR)
15-16 APR 2024	Bayerische Staatsoper – MUNICH (DE)

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

31 AUG – 1 SEP 2023	Teatre Tarragona – TARRAGONA (ES)
29-30 SEP 2023	Fundación Municipal de Cultura – VALLADOLID (ES)
28 OCT 2023	Temporada Alta – FIGUERES (ES)
7 NOV 2023	Maison de la Culture de Tournai – TOURNAI (BE)
10 NOV 2023	Théâtre de Namur – NAMUR (BE)
24 NOV 2023	SPOT Groningen – GRONINGEN (NL)
28 MAR 2024	De Warande – TURNHOUT (BE)

LA RUTA (2022 – Collaboration with Nederlands Dans Theater)

08-10 FEB 2024	Amare – THE HAGUE (NL)
14-16 FEB 2024	Internationaal Theater Amsterdam – AMSTERDAM (NL)
21 FEB 2024	Theater aan het Vrijthof – MAASTRICHT (NL)
24 FEB 2024	Theater aan de Parade – DEN BOSCH (NL)
27-29 FEB 2024	Amare – THE HAGUE (NL)
05 MAR 2024	Schouwburg Concertzaal Tilburg – TILBURG (NL)
07-09 MAR 2024	Nieuwe Luxor Theater – ROTTERDAM (NL)

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