

Granvat presents
Come On Feet



**The meeting of club culture, live music and contemporary dance
in a choreography of Quan Bui Ngoc**

Granvat presents **Come On Feet**, a hybrid show between dance performance and club night

'*Come On Feet*' originated in the love for EDM (electronic dance music) and the fascination with bringing this wide-ranging musical genre to a live audience. Within EDM, *footwork*, amongst other subgenres, drew particular attention and kindled the imagination. Born on the streets of Chicago *footwork*'s music and dance style rapidly spread around the globe. Typically, intricate dance moves focusing on - yes, you guessed it - the feet accompany the high-paced rhythms.

Together with house and afro dance *footwork* will be presented as a dance style with live performed club music. With **six dancers** and **two musicians** on stage, **choreographer Quan Bui Ngoc (artistic assistance Alain Platel)**, explores the meeting of urban club culture and contemporary dance.

Come On Feet was presented in an embryonic version, after 2 days of creation, at Dansand 2017 within the framework of Dansand's series First Date. Dansand is the dance and movement festival of the arts center Kaap in Ostend.

At the beginning of 2019, work continued during a short residency week in the Singel, and the (new) performance premiered at the Bouge B festival (March 2019). Bouge B is the dance festival of the Singel where they present new and emerging talent in dance and performance.

Teaser: <https://vimeo.com/463090390>.

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Bert and Stijn Cools are more than just brothers, they are soulmates. Together they founded **granvat** in 2013°. It is a creative sanctuary for their own projects and those of their loose crowd of associates. The Cools brothers prefer to define their collective as a production company and see themselves as artistic curators. When they themselves are not playing in one or another project, they are either initiating or producing new ventures.

Granvat focuses in the first place on performers with an affinity for music, but also wishes to present itself more broadly. For them, flirting with other art forms – from visual art to contemporary dance – can only be an enrichment.

Ultimately, granvat doesn't limit itself to one particular style, the range extends from minimalist and acoustic soundscapes ('Book of Air series', Hoera.) to exuberant electronica and even world music or folk. For instance, granvat has produced a unique solo album by Pandit Hariprasad Chaurasia, the Indian master of the bansuri. They have also produced the album of the duo Solo & Indre, a rare combination of kora and kanklés. Not to mention Merope, a singular mix of Lithuanian folk and electronic music.

Quan Bui Ngoc

Choreographer **Quan Bui Ngoc** starts his dance training as a child at the National School of Vietnam, joining until 1996 the Ballet of the Hanoi Opera. In 1997 Bernadette Tripier invites him to France. He stays in the dance school of Istres for a year and a half, where he explores contemporary dance techniques. He regularly returns to Vietnam to work together with the Opera or to set up several projects. He met Alain Platel in 2002 to start working with him for *Wolf*. He continued this collaboration with *vsprs* (2006), *pitié!* (2008), *Out of Context-for Pina* (2010), *C(H)OEURS* (2012) and as assistant from Alain in *Nicht Schlafen* (2016). In 2009 he collaborated with Lisi Estaras as a dancer in *Bolero* (2009) and as a co-director in *I know a place* (2009), a creation for the dance school of Istres. He created *Jump or fall* (2009) with Juliana Neves and Samuel Lefeuvre. In 2011 he joined the Australian Dance Theatre for the tour of *Be Your Self*. From 2012 till 2014 he created his own work *K.* and *Untold* with 3art3 from Zürich. Last years he worked on pieces as choreographer or coach with specific groups of children, prisoners and amateurs. He worked with Alain Platel for *Nicht Schlafen* and *Requiem* as assistant director for the choreography. This work as assistant continued in the work as artistic coach and initiator for the mass choreography on *Le Sacre du Printemps* performed in Ghent for Dag van de Dans (2018). In 2018 Quan created *Blurry* a dance performance for Evaduda dance company in Budapest and *Die another day* for 4 female dancer in Krakow - Poland. Recently he worked on a duet *Sculpture* (2019) with a disabled dancer from Platform K and multi-instrumentalist Karen Willems which is still touring.

In 2017 and 2019 he created *Come On Feet*, a collaboration with two musicians Bert Cools and Stijn Cools and a group of the Chicago footwork scene in Dansand festival and at the Singel Antwerp.

In between his European work, Quan travels regularly to Vietnam to teach, and created *The Roof* pieces with the contemporary dancers from Ho Chi Minh Symphony Ballet Opera and then *Behind the Eye* for Opera National of Vietnam.

Credits

Concept

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Choreography

Quan Bui Ngoc

Dancers

Samantha Mavinga (BE/CD), Boule Mpanya (BE/CD), David Kinkela (BE/CD), Joffrey Anane (BE/GH), Alex the Cage (BE/CG), Raquel Suarez Duenas (BE/ES)

Music

Bert Cools & Stijn Cools

Voice

Boule Mpanya

Sounddesign

Nick Symons

Lights

Nico De Rooij

Film

Robin De Cock

Management

Rockoco

Company

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Coproduction

KAAP Bruges, STUK Louvain, deSingel Antwerp

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