

HISTOIRE(S) DU THÉÂTRE IV:



A SITCOM PROPOSAL FOR THEATRE BY MIET WARLOP

Intrigued by *Slamming doors*?

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HISTOIRE(S) DU THEATRE IV: SLAMMING DOORS**A SITCOM PROPOSAL FOR THEATRE BY MIET WARLOP**

Slamming Doors is an attempt to not focus on the artistry while producing a new theatre show, but to listen to the current time. And by giving us what we might need: a recognizable language we know from everyday conversations.

Slamming Doors uses a light way of talking in an overacting body. While staging this contrast, illustrating the distance between our brain and the blank piece of paper on which we want to write our thoughts, alienation takes place.

Slamming Doors investigates radical theatre making in a non-radical form. A pleasure platform like the sitcom, designed to reach a lot of people, but conceived to create a desire to listen. To embrace the complexity of difficult issues.

Slamming Doors is a place where we are willing to feel, think and laugh. A farce with a twist. A new form of people's theatre.

Have you ever felt the desire to burst into a room, say what needs to be said, and leave the room with a slamming door? Then check this out!

Slamming Doors is a pleasure platform to create a desire to listen. With slammers who make themselves clear – one way or the other!

The project starts with a film trajectory: via a number of online episodes, an inviting framework is created that goes against the age-old niche thinking about art and experiencing art. The aim is, like with a sitcom, to gradually gain popularity and to transcend the momentum of the live performance.

Let's start softly...

Produced by **MIET WARLOP / IRENE WOOL vzw** and **NTGENT**.
With the support of **FRANS BROOD PRODUCTIONS, FLEMISH COMMUNITY, CITY OF GHENT**.

Artistic and General Direction: **MIET WARLOP**
Production Manager: **ROSSANA MIELE**
Financial Manager: **CHRISTEL SIMONS**
Assistant Financial Manager: **LOTTE VAN CRAEYNES**

Slamming Doors is online at <https://slammingdoors.space> in March 2021.

With: **WIETSE TANGHE, WILLEM LENAERTS, LEONIE BUYSSE, MILAN SCHUDEL, MARC SIEBERT, MIET WARLOP, CHRISTEL SIMONS. AND MANY GUEST APPEARANCES.**

Text: **MIET WARLOP**
Dramaturgical assistance: **LOUISE VAN DEN EEDE**
Artistic assistance: **MARC SIEBERT**
Camera and editing: **SJOERD TANGHE**.

Recorded at **MIET WARLOP STUDIO – LAVALLÉE MOLENBEEK**

SLAMMING DOORS PROMO
<https://vimeo.com/522241376>

SLAMMING DOORS PART I
<https://vimeo.com/522245990>
Password: Slam21

SLAMMING DOORS PART II
<https://vimeo.com/522273277>
Password: Slam21

SLAMMING DOORS PART III
<https://vimeo.com/524207896>
Password: Slam21

SLAMMING DOORS PART IV
<https://vimeo.com/524210848>
Password: Slam21



ABOUT HISTOIRE(S) DU THEATRE

Histoire(s) du Théâtre is a series of new productions commissioned by NTGent, the city theatre of Ghent. The title refers to the documentaries *Histoire(s) du Cinéma* by the French filmmaker Jean-Luc Godard, in which he gave the film audience an overview of the key moments in the history of European cinema. Inspired by his generous example, NTGent invites a director to reflect on theatre as an art form.

The series was launched by **Milo Rau**, artistic director of NTGent, with *La Reprise*. This show was first performed at the Kunstenfestivalde-arts in Brussels in May 2018 and has since toured Europe, including a series in Avignon, France.

The renowned Congolese choreographer **Faustin Linyekula** then created *Histoire(s) du Théâtre II*, including a re-enactment of a famous dance performance from the 1970s by the Congolese National Ballet, with some of the original performers.

Third in line is the Spanish director **Angélica Liddell**. In *Liebestod*. *Histoire(s) du Théâtre III*, Liddell herself is on stage, exploring her fundamental ideas about the theatre, tragedy and its importance. This show will open in Avignon in July 2021.

NTGent is very happy to announce that **Miet Warlop** will create *Histoire(s) du Théâtre IV*. For the past fifteen years, and with great international success, Warlop has explored the cross-over between theater, visual arts, music and dance. Creating her own universe on stage (like in her exhibitions), she breaks down the classical definitions of the genres with energy, rock 'n roll, visual poetry and humour. Her continuous artistic research expresses a need for the iconic and the mythical, while illustrating – and embracing – the absurd of the artistic ritual. In that same logic, Warlop will step out of her comfort zone for *Histoire(s) du Théâtre IV*, exploring text and spoken word as a form of basic human expression, including confusion and mistakes. *Slamming Doors* refers to the 'easy', pleasing format of the sitcom, but, as always in the wonderful universe of Warlop, nothing is what it seems.

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I know Miet, I know...

ABOUT MIET WARLOP

Miet Warlop (°1978) is a Belgian visual artist born in Torhout. She lives and works in Ghent and Brussels. Miet Warlop holds a master degree in Visual Arts from KASK, Ghent. For her graduation project *Huilend Hert, Aangeschoten Wild*, an 'inhabited installation consisting of six tableaux vivants and a crawling subject', she won the Franciscus Pycke Jury Award and the audience prize for Young Theatre Work 2004.

Many other performances, actions and projects followed and in 2005 she premiered *SPORTBAND / Afgetrainde Klanken* a forty-minute performance, in which twenty people race against time through music and sports. In the context of Lovepangs (Vooruit, 2005) she created the one-on-one performance *Cherish the Cherries*. From January 2006 until November 2007 Warlop was one of the six artists of DE BANK (Arts Centre CAMPO, Ghent), where she was working on her series of 'Propositions', named *Big Heap / Mountain*. In between, she was responsible for the set design for performances by Pieter Genard, Raven Ruëll, DitoDito-Jef Lambrecht, KVS (Brussels), Arts Centre Vooruit (Ghent) and Les Ballets C de la B (Ghent).

While she was touring with 'Propositions' all over Europe, she realised *Springville*, a fifty-minute game of chaos, expectations and surprises, in which scenography, costumes, props and characters are closely interwoven and merged together. *Springville* premiered in May 2009 at Arts Centre BUDA (Kortrijk).

Miet Warlop moved to Berlin for three years to concentrate on her visual work and prepare a new piece called *Mystery Magnet*, which premiered at KunstenfestivaldesArts (Brussels) in May 2012. *Mystery Magnet* won the Stückemarkt Theatertreffen Prize at the Berliner Festspiele for its innovative form of theatre. *Mystery Magnet* was played more than a hundred times all over the world and was nominated for Theatertreffen Berlin for finding a new way of making stage arts. *Mystery Magnet* is still touring all over Europe and beyond.

In the course of 2012-2013 Miet Warlop explored different possibilities with her *Nervous Pictures* and performances/interventions, through projects and commissions, both in visual arts as in a theatre context in/with Baltic Triennial (Vilnius), Hebbel am Ufer (Berlin), Lisson Gallery (London), Southard Reid Gallery (London). In November 2012, as part of her four-year associated artist residency at Beursschouwburg (Brussels), she created the opening event of the season with *the Alligator Project*: a weekend of combined media and performances by different artists and musicians like Reggie Watts and Michael Portnoy, a project curated by Miet Warlop.

In 2014 Miet Warlop started her own legal structure *Miet Warlop / Irene Wool*. In October 2014 the first production *Dragging the Bone* premiered at Beursschouwburg (Brussels). *Dragging the Bone* is a solo performance in a sculptured world.

In 2015 Miet Warlop opened the festivities that celebrated the fiftieth anniversary of Beursschouwburg (Brussels) with a *Rocket* that took off to the grid. Also, Art Gallery Barbican (London) commissioned a performance as part of the project *Station to Station*, hosted by Doug Aitken.

While touring her solo *Dragging the Bone* and celebrating the hundredth show of *Mystery Magnet* in Ghent, Porto and Bordeaux, she ended the year by opening her first solo exhibition project in KIOSK Gallery (Ghent) titled *Crumbling Down the Circle of my Iconoclasm*.

In 2016 a new large scale stage work premiered - *Fruits of Labor*, a deep night chorographical concert performance, acting as a painkiller for the world. *Fruits of Labor* premiered at KunstenfestivaldesArts (Brussels) in May 2016 and is still touring around the world.

In addition to her performance work for theatre venues, Miet Warlop has created and presented an ever-growing cycle of visual art performances, interventions and live installations. *Nervous Pictures* has been presented in 2017 in KW Institute for Contemporary Art (Berlin), Palais de Tokyo (Paris), Performatik (Brussels), among others.

In 2017 she opened Art Institute Vooruit (Ghent) with the monumental performance *Amusement Park*, and she was invited by BOZAR (Brussels) within the context of the Yves Klein retrospective exhibition to re-envision and re-stage her seminal work, *Mystery Magnet*, as well as to create the opening performance of the exhibition, *HORSE a man, a woman, a desire for adventure* and *Mystery Magnet*. The visual art intervention *The Board* was presented during the closing ceremony of the Paul Bury exhibition.

Festival Actoral. 17 (Marseille) invited Miet Warlop for "L'Objet des Mots", which resulted in a new project *Ghost Writer and the Broken Hand Break* – a production that premiered in September 2018 at NTGent (Ghent). Warlop cooperated with author and curator Raimundas Malasauskas and musician Pieter De Meester.

At the beginning of 2018 Miet Warlop created *Big Bears Cry Too*, a solo performance with Wietse Tanghe. This performance for all ages premiered at hetpaleis (Antwerp) in April 2018.

Both performances have been successfully touring since then. Together with *Fruits of Labor* and *Mystery Magnet*, no fewer than eighty-five performances were played in 2019 between Belgium and abroad: Switzerland, France, Germany, Hungary, Norway, Austria, the Netherlands, Italy, Latvia, Poland, Great Britain, Spain, Singapore and Canada.

In 2020 Miet Warlop / Irene Wool started a collaboration with Frans Brood Productions and this resulted in the programming of many performances, nationally and internationally. However, since the outbreak of Covid-19, only a few of the planned shows could be performed; the remaining dates have been moved to 2021 and 2022.

During the mandatory Covid-lockdown Miet Warlop / Irene Wool developed the idea of creating an online platform. This is currently used for the online sitcom *Slamming Doors*, a project that functions as a public preparation for the performance *Histoire(s) du Théâtre 4: Slamming Doors* (NTGent, 2022). This online platform will grow into a lively database with archive material and a glimpse into the daily artist practice of Warlop. When visiting the web page, the viewer will see a randomly selected photo, song or piece that will never reappear after it has ended.

In autumn 2021, Miet Warlop will be revisiting the twelve-year-old piece *Springville* under the new title *After All Springville*. Warlop commemorates her much-loved piece in a new era and repositions the work within her oeuvre. The revival mixes an existing show (*Springville*) and an installation (*Amusement Park*) into a new whole and will premiere on the fifteenth anniversary of kc BUDA in September 2021.