

PEEPING TOM 



La Visita

FEDORA Van Cleef & Arpels Prize for Ballet 2021

About *La Visita*

An art gallery that is gradually closing down, a chapel in the middle of a hospital or an elegant museum of fine arts: *La Visita* is a manifestation of the possibilities of space. It is Peeping Tom's first site-specific creation, and establishes a dialogue with every new location it visits.

Each space becomes a catalyst for stories, characters, and images oscillating between reality and fiction. By introducing the imagined in the real, and merging the past, present and future, the performance creates a myriad of new possibilities. It bisects the spectator's gaze, toward a multitude of ways to observe, contemplate and perceive a situation, a work of art, or a human life.

Archetypes from past creations are being rehoused and continue their stories, while intermingling with the real people who work, live and study every day in these spaces, who here become part of the work of art. In *La Visita*, life becomes art, art becomes life, boundaries blur. It is a performance that is in constant development, and never twice the same.

The development of *La Visita* started in the Collezione Maramotti in Reggio Emilia (in collaboration with Festival Aperto/Fondazione I Teatri), continues at the Théâtre de la Ville de Paris, and will arrive at the premiere at the KMSKA in Antwerp, where Peeping Tom has been an Artist in Residence for the past few years. The creation received the FEDORA Platform's Van Cleef & Arpels Prize for Ballet 2021, which awards productions that are able to reimagine dance for the 21st century.

Credits

Concept and direction

Creation and performance

Dramaturgical assistance

Sound design

Scenography

Light design

Technical master

Props and costumes

Assistants to the creation

Technical coordinator

Production manager

Communication manager

Company manager

Gabriela Carrizo

Charlotte Clamens, Eurudike De Beul, Marie

Gyselbrecht, Brandon Lagaert, Yichun Liu, Romeu

Runa

Raphaëlle Latini

Raphaëlle Latini

Amber Vandenhoeck

Bram Geldhof

Filip Timmerman

Nina Lopez Le Galliard

Helena Casas, Lauren Langlois, Sébastien Parizel

Giuliana Rienzi

Helena Casas

Sébastien Parizel

Veerle Mans

Sound design intern (Reggio Emilia)

Mees Vervuurt

Production

Co-production

Peeping Tom

KMSKA – Koninklijk Museum voor Schone Kunsten

Antwerpen, Théâtre de la Ville de Paris, La Biennale

de la Danse de Lyon, Fondazione I Teatri (Reggio

Emilia)

La Visita is created with the support of the Belgian Tax Shelter, the Collezione Maramotti (Reggio Emilia), the FEDORA Platform and Nexo Digital

Biographies

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. In 2022, Gabriela directed *La Ruta*, 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.

Charlotte Clamens (°1957, Paris, FR)

Charlotte studied for three years at the renowned school of Chaillot, under Antoine Vitez. Immediately after, she starts performing in pieces by Marcel Bozonnet, Alain Franco, Tilly, Laurent Pelly, Yann-Joël Colin, Lambert Wilson, Simon Abkarian, Jean François Sivadier, Robert Cantarelle, Pierre Huygues, Tommy Milliot, and Christoph Marthaler.

In 2008 she played at the Festival d'Avignon as part of the collective Partage de midi, alongside J.F. Sivadier, Valérie Dréville, Nicolas Bouchaud and Gaël Baron. She is also active in cinema, with roles in films by Tilly, Solveig Anspach, Philippe Garrel, Pierre Trividic & Patrick Mario Bernard, Brice Cauvin, Philippe Loret, Christian Vincent, and Jerome Bonnel, as well as a number of appearances in television films.

Charlotte is also active as a pedagogue, teaching at institutions such as ERAC, EPSAD (Lille), TNT (Toulouse), La Manufacture in Lausanne and Conservatoire Royal de Liège. In 2014, Charlotte works a first time with Gabriela Carrizo for a short residency project – which ended in a one-off showing – at the Venice Biennale. With Peeping Tom, Charlotte has created *Moeder* and *La Visita*.

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. *La Visita* is her eighth production with the company, following *32 rue Vandenbranden*, *A Louer*, *Vader*, *The Land*, *Moeder*, *Kind* and *Dido & Aeneas*. 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.

Brandon Lagaert (°1992, Ghent, BE)

Brandon Lagaert joined Peeping Tom in 2013 for the creation of *Vader*, and has also created *Moeder*, *Kind*, *Dido & Aeneas* and *La Visita*. It is at the company that he has crafted his signature style as a multidisciplinary performer.

In his work, Brandon combines elements from different disciplines, such as urban and contemporary dance, theatre, and film. As a director, he often starts from the perspective of a performer to lay down a certain foundation, before tackling the overall structure. He does this under the name of his company KAIHO of which the award-winning performances *Subdued* and *Mondo Fusso* have been an integral part.

In 2019, Brandon created the performance *Doggy Rugburn* for Lithuanian dance company Aura, which is currently still touring nationally. In 2021 he was invited to create for Italian dance company Equilibrio Dinamico and 2022 he has created 'Next Stop' with the graduating students of the Mime department of the AHK in Amsterdam.

In 2023, Brandon will go on working as a choreographer on various projects such as an evening length solo for Portuguese clown/actor Rui Paixão and a performance for the Italian school Paolo Grassi.

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 *Kind* (2019), and has also worked on *Dido & Aeneas* and *La Visita*. 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.

Romeu Runa (°1978, Cova da Piedade, PT)

Romeu joined Peeping Tom in 2020 for *Dido & Aeneas*. *La Visita* is his second creation with the company. Romeu graduated at the National Conservatory in Lisbon. He worked with the Ballet Gulbenkian until his extinction. Subsequently, he worked with Miguel Moreira (Utero), Rui Horta, Paulo Ribeiro, Clara Andermatt, Olga Roriz, Teatro Praga, Labour Graz, In-jun Jung, Claudia Novoa, Hillel Kogan, Alain Platel, Berlinde De Bruyckere, Martin Zimmerman, Gonçalo Wadington, Tonan Quito, Cassiana Maranhã, James Newit, Vânia Rovisco, José Fonseca e Costa, Tiago Guedes, Yann le Quellec, Marco Martins, Beatriz Batarda, Vittorio Santoro, Tiago Lima, Jeanne Waltz, Diogo Costa Amaral, Pedro Paiva, Margarida Cardoso, and Paulo Felipe Monteiro.

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

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



Le Jardin (2002)



Le Salon (2004)



Le Sous Sol (2007)



32, rue Vandenbranden
(2009)

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.

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



A Louer (2011)



Vader (2014)



Moeder (2016)

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*.

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.

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).



Kind (2019)

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 2022 – 2023

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

LA VISITA (2022)

22 SEP-1 OCT 2022 Théâtre de la Ville – PARIS (FR)
26-29 NOV Koninklijke Musea voor Schone Kunsten – ANTWERP (BE)

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

9-20 NOV 2022 Teatre Nacional de Catalunya – BARCELONA (ES)
27-28 JAN 2023 Central – LA LOUVIÈRE (BE)
2-5 FEB 2023 London International Mime Festival – LONDON (UK)
29 MAR – 1 APR 2023 Atelier Théâtre Jean Vilar – LOUVAIN-LA-NEUVE (BE)
20-21 APR 2023 National Theatre – BUDAPEST (HR)
26 APR 2023 Concertgebouw – BRUGES (BE)
7-11 JUN 2023 Opéra de Paris – PARIS (FR)
17-18 JUN 2023 Festival ILT – AARHUS (DK)

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

21 SEP 2022 De Westrand – DILBEEK (BE)
28-30 SEP 2022 Croatian National Theatre – ZAGREB (HK)
4 OCT 2022 Bratislava in Movement – BRATISLAVA (SL)
28-29 OCT 2022 La Filature – MULHOUSE (FR)
11-12 JAN 2023 Kurtheater – BADEN (D)
15 MAR 2023 Teatro Fraschini – PAVIA (IT)
18 MAR 2023 Fondazione Teatro Comunale – VICENZA (IT)
22-23 MAR 2023 Marche Teatro – ANCONA (IT)
15 APR 2023 Schouwburg Concertzaal Tilburg – TILBURG (NL)

KIND (Child) (2019)

15 MAR 2023 Theater aan het Vrijthof – MAASTRICHT (NL)

MOEDER (Mother) (2016)

6-8 FEB 2023 Setagaya Public Theatre – TOKYO (JP)
12 FEB 2023 Hyogo Performing Arts Center – HYOGO (JP)
18 FEB 2023 Kochi Museum – KOCHI (JP)
23 FEB 2023 Toyohashi Arts Theatre PLAT – TOYAHASHI (JP)

PEEPING TOM

Rue Gabrielle Petit 4/9
1080 Brussels – Belgium
VAT: BE0473.380.883
info@peepingtombelgium.be
www.peepingtombelgium.be

Artistic directors: Gabriela Carrizo and Franck Chartier

Company manager: Veerle Mans
veerle@peepingtombelgium.be

Communication manager: Sébastien Parizel
sebastien@peepingtombelgium.be

Production manager: Helena Casas
helena@peepingtombelgium.be

Tour manager: Amaury Vanderborght
amaury@peepingtombelgium.be

Technical coordinator: Giuliana Rienzi
giuliana@peepingtombelgium.be

Distribution: Frans Brood Productions
Gie Baguet / Tine Scharlaken
T +32 9 234 12 12
info@fransbrood.com
www.fransbrood.com



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