

PEEPING TOM

S 62° 58',
W 60° 39'



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(South 62 degrees 58 minutes, West 60 degrees 39 minutes)

A new Peeping Tom creation that catapults the audience into a manipulative trip taking apocalyptic proportions.

In an arctic desert, a ship has run aground and is stuck in mountains of ice. A small community of people find themselves trapped in this dangerous, arid landscape, without food, surviving merely guided by nature. Their only hope is the melting ice which would allow them to continue their voyage.

This is the catalyst for a series of events and images that take apocalyptic proportions. *S 62° 58', W 60° 39'* will clearly be a creation of our current times, in which the world is plagued by war, inflation, climate change and a growing energy crisis.

Suddenly, this extreme situation is suspended, which casts us into a new reality: that of the artists and the director creating the piece. We observe the theatricality, the creation of the story, the fake in what is presented as real, as if watching a diorama.

This contrast between the shifting realities of the piece and the rehearsals of that piece will take the audience on a manipulative trip. Are we seeing the character, or the performer playing the character? In a sense, the real performance takes place in the mind of the audience. But what is played, what is real? Are the performers manipulated by the director, or are they manipulating him? And what about the audience? In the end, who manipulates who?

A cinematographic universe on stage

The performance will take place in a cinematographic set design by Justine Bougerol, who already signed on for the sets for *The lost room*, *The hidden floor*, and *Kind*. With Franck Chartier, they want to challenge the limits of the hyperrealist set, allowing the creators to plunge the audience deeper into the surrealist shifts between the piece and its rehearsals.

In addition, longtime Peeping Tom collaborator Raphaëlle Latini will return to create the unique soundscape of the performance. Over the past ten years, Latini has worked on Peeping Tom's creations, guiding the unconscious of the spectator via her cinematographic sound, and exposing the interior world of the characters and its hidden sentiments. For *S 62° 58', W 60° 39'*, she will draw inspiration from the specific effects from the sounds that ice produces. Moreover, hydrophones and microcontact will let us hear an aquatic point of view. Through this acoustic observation, particular sound spaces will appear.

Aside from Latini's soundscape, *S 62° 58', W 60° 39'* will also consist of new composed work by Atsushi Sakai. He first collaborated with Peeping Tom during the creation of *Dido & Aeneas*, for which he composed additional music to Henry Purcell's original work. It was considered to be '*Peeping Tom's promising debut on a lyrical stage*' by French newspaper Le Monde. The new creation will therefore offer a rich musical dramaturgy, combining a unique composition and live music by Sakai, a filmic soundscape by Latini, and a cast with a diverse musical background, including a mezzo-soprano, a heavy metal singer, and a performer with a flamenco background.

A generational cast

This cast will include a mix of longtime collaborators (Eurudike De Beul, Leo De Beul, Marie Gyselbrecht), former collaborators returning to Peeping Tom (Sam Louwyck), and new or recently joined cast members (Lauren Langlois, Romeu Runa, Chey Jurado). Composer Atsushi Sakai will take to the stage as a performer, while Franck Chartier will play himself as the director.

Via this mature cast, the piece partly offers an introspection on twenty years of research and creation. The cast question their identity as performers, are confronted with the fear of growing older, and reflect on what has been demanded from them. By offering themselves completely to the stage, their private lives may have suffered. In addition, a child will be added to the cast on each tour, as Franck Chartier also wants to explore relationships across generations, and the possible traumas they might entail.

The psychologies of the characters, the performers playing the characters, and the performers themselves provide a rich research ground to further explore the theme of manipulation. Words, gestures, or small actions can all be part of daily, unconscious manipulations. Franck Chartier intends to deepen his research into this theme, be it in the frame of a couple's relationship, or even in the relationship director – performer, or the relationship with the audience.

With *S 62° 58', W 60° 39'*, Peeping Tom will again challenge the limits of theatre, creating a rich universe that brings together a strong imagery, technical excellence, cinematographic sound design, and pure theatricality. The piece will, at the same time, reflect on what it's like to create and give yourself completely to the stage.

Cast



Eurudike De Beul



Leo De Beul



Marie Gyselbrecht



Chey Jurado Giles



Lauren Langlois



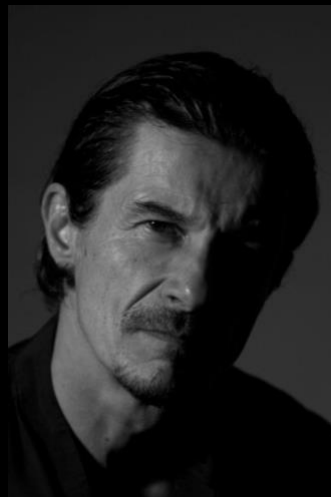
Sam Louwyck



Romeu Runa



Atsushi Sakai



Franck Chartier

Description of the Creation

S 62° 58', W 60° 39' will be directed by Franck Chartier, with the dramaturgical assistance of Gabriela Carrizo. On stage, we will find back some of the familiar faces that have been part of the story of Peeping Tom for a long time, already from the early days of *Le Jardin*, *Le Salon* and *Le Sous-Sol*. The casting will also be completed with some new faces. Off stage, the creative team will include longtime collaborators, such as Raphaëlle Latini for sound and Justine Bougerol for scenography. The creation period of *S 62° 58', W 60° 39'* will start in March 2023 and continue through the spring of 2023 (with some breaks in between). The premiere is scheduled in Summer 2023.

S 62° 58', W 60° 39' (working title) is supported by KVS Brussels (BE), La Biennale de la Danse de Lyon (FR), Théâtre de la Ville de Paris (FR), Teatros del Canal Madrid (ES), Tanz Köln (DE), Festival Aperto / Fondazione I Teatri Reggio Emilia (IT), Torinodanza Festival / Teatro Stabile di Torino – Teatro Nazionale (IT), Teatre Nacional de Catalunya Barcelona (ES), Espoo City Theatre (FI), and by the Tax Shelter of the Belgian Federal Government. Peeping Tom is currently looking for more coproducers.

About Peeping Tom

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 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. In 2021, the company created for the first time a performance for an existing space. *La Visita* is a continuation of some of the stories of the characters in *Moeder*. However, in *La Visita*, they have been rehoused to new spaces, such as a museum or even a chapel. The first series of performances of *La Visita* took place in November 2021 in Reggio Emilia.

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 Chartier 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 Cuvilliétheater (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*.

Peeping Tom and NDT I collaborated once again in 2017 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*. In 2022, Gabriela Carrizo directed *La Ruta*, her second short piece with NDT 1, while Franck Chartier created the duet *Oiwa* with and for the Ballet National de Marseille, which premiered at the Théâtre de la Ville in Paris.

Peeping Tom's offices are situated in Molenbeek (Brussels). The company benefits from structural support from 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.



S 62° 58', W 60° 39' (2023) – Peeping Tom
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Artistic Direction

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 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.

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), *Iets 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, and in 2022 he created *Oiwa*, a duet developed with the dancers of the Ballet National de Marseille.

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

Peeping Tom in the press

"In Dido & Aeneas, Peeping Tom creates a breathtakingly colourful, imposing and intensely tender design of the battlefield that is love." – Knack (BE) about *Dido & Aeneas*

"Franck Chartier and his company Peeping Tom follow in the footsteps of Pina Bausch and Sasha Waltz. His choreographic version of Purcell's 'Dido and Aeneas' shimmers between Shakespeare and Beckett." – Neue Zürcher Zeitung (CH) about *Dido & Aeneas*

"Almost acrobatic danced actions, of such an originality, beauty and perfection that they are difficult to grasp." ***** (5 stars) – Diario de Sevilla (ES) about *Triptych*

"Their productions swirl with strange, surreal images. They swing from silly to unsettling in a few steps, until audiences are bamboozled. These are shows that refuse to be shaken off." – The Guardian about *Moeder*

"What a difference a day makes'. Trust us, ultimately it all boils down to having seen 'Vader' or not." ****1/2 – De Morgen about *Vader*

"Told through a combination of theatrical performance, dance, movement and song, the production offers a form of total theatre we see only rarely on the British stage." – The Sunday Herald about *Le Salon*

Awards

2022

- TRIPTYCH: Prize for Best Contemporary Production of 2021 in Italy – Danza & Danza Magazine
- KIND: Jovan Cirilov Award – Belgrade Dance Festival

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)

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