



PEEPING TOM

S 62° 58',  
W 60° 39'



NEW CREATION 2023



## **S 62° 58', W 60° 39'**

(South 62 degrees 58 minutes, West 60 degrees 39 minutes) – NEW CREATION 2023

### *To the fathers I keep staging*

In an icy landscape, a sailboat is held captive by polar waters. Helpless, hopeless, the crew members are isolated from the rest of the world. Their GPS coordinates - S 62° 58', W 60° 39' – indicate their precise location in the Arctic water of Deception Island. The ship's crew is confronted with an impossible situation: to survive. It is unclear how they got stuck. But before we get any answers, a performer addresses his director. The crew members become performers again, trying to create something out of nothing. The conditions are harsh, the days long. They are stranded in the unrelenting environment of a white void, a glacial infinity, a blank page.



S 62° 58', W 60° 39' © Olympe Tits, Peeping Tom

### **The friction between reality and fiction**

In this new piece, director Franck Chartier, together with six performers, crafts a hostile landscape where movement and theater come together. The set, co-designed by artist Justine Bougerol and Peeping Tom, shows a bright and crooked space. A boat sticks out of icy water in front of an infinite background. A place where everything is endless and still. It is within this space that past

S 62° 58', W 60° 39' – PRESS KIT  
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and present emotions are free to be expressed in a multitude of ways. It is a countdown of a lifetime, an embodied history of the past years and an assessment of what is left.

*S 62° 58', W 60° 39'* features a format in which the performers' voices and use of text are prominent, emphasizing the importance of words and meaning in the context of an artistic process. The rehearsal of survival, of a crew stranded in the Arctic, becomes itself an attempt to survive the conditions of creation.

The confusion of the crew members becomes the confusion of the performers. The border between what is real and what is fiction, between what is work and what is personal, is blurred. Performers try to desperately protect the intimate parts of themselves, but end up spilling it, all in the name of art. This fragmentation of reality and fiction opens up multiple perspectives on the same never-ending process: surviving with only your own body and voice at your disposal.

There is the ship in the icy waters of Deception Island and there is the artistic and technical process of creating a piece about survival. A process led by the artistic director Franck Chartier who becomes himself a voice alongside Marie Gyselbrecht, Chey Jurado, Lauren Langlois, Sam Louwyck, Romeu Runa and Dirk Boelens. Sound designer Raphaëlle Latini's soundscapes and sound compositions highlight these juxtaposed narratives, adding a cinematic-like quality to the piece. With subtle changeovers, the appearance of text, sounds and a light design, developed by Tom Visser, *S 62° 58', W 60° 39'* becomes an immersive universe.

### **The limits of passion**

*S 62° 58', W 60° 39'* unfolds with a disrupted and abrupt rhythm, marching on without slowing down. Everything is thought through again and again, discussed, rewinded and repeated. In its search for truth, a certain transparency and emotional nakedness arises. Performers are asked, sometimes pushed, to use their deepest feelings to generate certain physicalities and emotional states. Regardless of the cost, they are forced to go further, to cross limits into the artistic void that lies beyond our comfort zone. Everything is a valid means of creation: drama is relevant, pain a major choreographic tool, shame a specific texture, regret a nuanced color. It all serves to answer the question: what is an artist? What does it involve? Which sacrifices are necessary?

For many artists, their work can become a powerful method of dealing with past trauma and deep emotions. For some however, staying so close to their trauma becomes unhealthy. Are the performers finding a way out of the darkness? Or is it the brightness of the blank page, of that white landscape, that hurts them the most? Finally, the performers attempt to break the vicious cycle of violence. But this attempt at a revolution might be just another work of fiction.

This piece allows for a close-up of the inner workings of creation. Brought close to the creative process of *S 62° 58', W 60° 39'*, the audience meets the performers like never before. The spectators witness the heart of this work in progress. At its core lies a woven narrative with all its gaps, incoherences and limits. This voyeuristic perspective adds to the fragile nature of the performance. Do the spectators see through the fiction? Do they hear, see, *feel* the performers and their truth(s)? Can they sense what lies beyond?



S 62° 58', W 60° 39' © Olympe Tits, Peeping Tom

### Which images last?

In the end, *S 62° 58', W 60° 39'* ponders on which images last. The influence of visual representations on stage can reach many different generations. But the risk of perpetuating patriarchal patterns within dance and theatre becomes more and more present as awareness of these issues increases. Is a director still allowed to make the same things he has always made? Can old bodies be forced into new molds? Or is it time for them to leave the stage?

Franck Chartier directs the performers for what seems to be both a culmination of his work and a pre-enactment of his last production. After years of addressing his performers, he himself is now addressed. As the rehearsal process is being shown, his own actions and emotions suddenly become visible as well. His directing, his manipulation of the stage and his dancers, can be a way of creating strong images, but it could also lead down a wrong path.

Years of complete surrender to making, embodying works, characters and behaviors reach a climax on stage. Shadowed by a blooming generation of artists, they, like their characters, lack places to hang onto, a path out of the icy void. Is there still a space for them? Or is it time to exit the stage? To let the curtains fall and the lights go out?

It is their farewells to the stage, an adieu to a bygone past, a fight for what is left. *S 62° 58', W 60° 39'* spells an end – or does it merely stage one, endlessly repeating?

*Text: Zoé Léoty Ducros & Lena Vercauteren*

## **Letter from the director, Franck Chartier**

In the studio, during a creation, anything is possible. We have total freedom, no judgment on what we're experiencing, because it's our characters who are playing, not us. We can suffer, be happy, love, be capable of the worst types of violence, be tyrants or, for just a moment, real criminals. It's about digging to the deepest part of human nature, in search of a story, a character. It's a search we undertake together.

Every creator has their own unconscious creative engine. As children we may have seen, witnessed images or even experienced striking and shocking situations that have etched themselves in our memory like a tattoo. For me, for example, over time, I think my main driving force for creating is the memory of a brief gesture of a few seconds that I saw at the table, with the eyes of a child: a slap my father gave my mother. This violence, comparable to nothing I had ever experienced myself, seemed even worse than the slaps I'd received. My whole life I have tried to convey this violence on stage. I wanted to transcribe it, to portray it from the angle of violence against women. It may not seem like much, but it seems to me that when it comes to pain everything is relative: each and every one of us, in their own way, goes through traumatic experiences and tries to externalize them. In this piece, we try to exorcise them on stage. And in doing so, free ourselves from our own demons.

Throughout my creations, and by working in collaboration with other artists, I have come to realize that our pain shapes us. It is a part of us. I have realized that neither pain nor the traumas that generate it are quantifiable: there are no rules for living and experiencing that which hurts us.

After all these years of creating, always guided by the same inner violence that lives around, I wanted to share this question with others. And offer them a space to question themselves as well. In other words: to breach the subject and invite them to have a dialogue.

As Romeu Runa says in the play: "I could have been a criminal, I am an artist."

*Franck Chartier*

## Promotional text

### *To the fathers I keep staging*

The wreck of a sailboat, a vast icy landscape on the background and a crew of hopeless survivors. *S 62° 58', W 60° 39'* starts with an impossible and frightening situation: to survive. To go back to the life they knew. It is unclear how they got stuck in this predicament. Their GPS coordinates - *S 62° 58', W 60° 39'* – indicate their precise location in the Arctic water of Deception Island. But before we get any answers, a performer addresses the director. The story falls apart to reveal something else, a delicate trauma that has fueled the director's oeuvre. A trauma the performers do not want to play anymore.

In Franck Chartier's newest creation, fragility takes center stage. A search for truth and authentic emotions takes everyone past their limits. The performers lay bare their emotions and lives, but also fight against the director's push to go even deeper. After years of sacrifice, willing or forced, they start to wonder what would happen if they refused. Fiction and reality are ruptured in an attempt to escape the vicious cycles of violence. Performers try to stage a revolution, an end to everything, a new beginning. But that might just be another work of fiction.

In a constant rewinding and repeating process of rehearsing trauma, set against an unrelenting Arctic landscape, *S 62° 58', W 60° 39'* touches on new discussions about what we want to create on stage in this day and age. Is this the only way we can process our traumas? What poetry do we want to leave behind? What message? Or should we actually stop creating for once? Should the director let go of it all?

*Text: Zoé Léoty Ducros & Lena Vercauteren*



## Credits

In case of doubt, please contact [lena@peepingtom.be](mailto:lena@peepingtom.be)

*Concept and direction*

Franck Chartier

*Creation and performance*

Marie Gyselbrecht, Chey Jurado, Lauren Langlois/Yi-Chun Liu, Sam Louwyck, Romeu Runa, Dirk Boelens, with the help of Eurudike De Beul

*Artistic assistance*

Yi-Chun Liu, Louis-Clément da Costa

*Script assistant*

Imogen Pickles

*Sound composition and arrangements*

Raphaëlle Latini

*Scenography*

Justine Bougerol, Peeping Tom

*Light design*

Tom Visser

*Choreography*

Yi-Chun Liu, Peeping Tom

*Costumes*

Jessica Harkay, Peeping Tom

*Technical artistic assistant*

Thomas Michaux

*Technical creation and props*

Filip Timmerman

*Touring technicians*

Filip Timmerman (stage manager), Clément Michaux (first stage technician), Jo Heijens (sound engineer), Bram Geldhof (light engineer)

*Technical assistant (creation)*

Ilias Johri

*Technical coordination*

Giuliana Rienzi

*Construction set*

KVS-atelier, Peeping Tom

*Intern*

Arthur Demaret (lights)

*Production manager*

Helena Casas, Rhuwe Verrept

*Tour manager*

Alina Benach Barceló

*Communication manager*

Sébastien Parizel, Lena Vercauteren

*Company manager*

Veerle Mans

*Production*

Peeping Tom

*Coproduction*

KVS – Koninklijke Vlaamse Schouwburg (Brussels), Biennale de la Danse (Lyon), Teatros del Canal (Madrid), Théâtre de la Ville (Paris), The Barbican (London), Tanz Köln (Cologne), Festival Aperto/Fondazione I Teatri (Reggio Emilia), Torinodanza Festival/Teatro Stabile di Torino – Teatro Nazionale (Turijn), Teatre Nacional de Catalunya (Barcelona), & Espoo theatre, Les Théâtres de la Ville de Luxembourg, CC De Factorij Zaventem.

*Distribution*

Frans Brood Productions

*Peeping Tom wishes to thank*

Lio Nasser, Leietheater (Deinze)

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## The press about Peeping Tom

*"Peeping Tom has developed a unique formal vocabulary. [...] They push absurd and cruel humor to surrealism, exposing our worst nightmares and unfulfilled desires."* – **Lëtzebuurger Land**

*"Their productions are impossible to sum up, ingenious, surreal, full of gentle madness and controlled shifts, yet hyper-realistic and very tender."* – **La Libre Belgique**

*"The Belgium-based dance theatre company builds atmospheric and often bewildering stage architecture."* – **The Guardian**

*"A theatrical electro-shock...their talent is terrifying...Peeping Tom's talent lies in its dreamy and brutal reinterpretation of life events."* – **Le Monde**

*"Gabriela Carrizo and Franck Chartier have settled on a performance language that feels utterly unique to them. Hilarious and heart wrenching in equal measure, it is proof that dance is now unquestionably the first stop for innovation in the theatre."* – **Time Out Melbourne**

*"Choreographer Gabriela Carrizo's piece is so innovative that it would have been worthy of the great Pina Bausch herself."* – **The Telegraph**

*"Peeping Tom confirms that its shifted universe, which probes the unfathomable, which mixes laughter and melancholy, always touches us."* – **La Libre Belgique**

*"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**

*"Peeping Tom's stage world is insightful as well as strange."* – **The independent**



## Biographies

### **Franck Chartier** (°1967, Roanne, FR)

Franck Chartier 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), *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, followed by the duet *Oiwa* in 2022, with and for the dancers of the Ballet National de Marseille.

### **Marie Gyselbrecht** (°1983, Gent, 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*. In 2017, Marie also performed in *Chef de Corps*, directed by Raphaëlle Latini. In addition, she directed *Taverne*, a dance-theatre performance with Hotel Col-lectiu Escènic which premiered in June 2018 at Sala Hiroshima in Barcelona. In 2020, she will direct *(un)NEST(able)* (working title), a site-specific performance in Barcelona to be shown on several festivals in Catalonia.

Aside from her work for the stage, Marie was part of the short film *Drôle d'Oiseau* (2015), which won several prizes at international filmfestivals, and of the feature film *Mijn vader is een saucisse* (2019). Both films were directed by Anouk Fortunier. Marie has a keen interest in photography and visual art. Her installation *Waiting Room – A life in Transit* was shown at the Brussels' gallery weekend and on tour with Peeping Tom.

Marie started performing and touring internationally as a teenager, in Alain Platel and Arne Sierens' *Allemaal Indiaan*, and in 1997 her solo was nominated for Best Belgian Dance Solo, an award organised 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.

## **Chey Jurado**

Chey Jurado began his career in dance as a self-taught performer in breaking and popping in early 2005, with his group of friends 'ElectroduendesCrew' and influenced by his father, a dancer in the early days of hip-hop culture in Spain (1984). Over the years, he received numerous awards from international platforms such as Redbull BC ONE, Juste Debout, Battle Of The. Year, Open Your Mind, Redbull Dance Your Style, WGTFF?, I Love This Dance....

In the field of performing arts, he has collaborated with companies and choreographers such as La Veronal, Roberto Olivan, Elias Aguirre, Dani Pannulo, Lokomamia, Cia Malditas Lagartijas, Jordi Vilaseca, Antonio Carmona, Roy Ofer, Rojas & Rodriguez, Taiat Dansa, Perfordance and Peeping Tom.

In 2016, he made his debut as director and choreographer with his own work *AGUA* in collaboration with Rotativa Performing Arts Distribution. The work was awarded in several dance competitions, such as Más Danza, Burgos&nuevayork, 10 Sentidos, Hop Festival, M1 Contact,..., which increased the visibility of his work in festivals worldwide. Meanwhile, he already developed a catalogue of his own works, together with Patty Hinchado as cultural manager: *Raíz*, his second solo, *Por Parte de Mare* with guitarist Antonia Jiménez, *Marea Weekend* - his latest work, and two other productions, *Hito* in collaboration with Akira Yoshida, and *Samsara* with Javito Mario. Chey combines this physical and scenic background with teaching. He presents his research 'Opposite Side' in workshop form, and teaches at festivals around the world. In 2022, he received the Ojo Crítico award from RTVE.

## **Lauren Langlois (°1985, AU)**

Lauren Langlois joined Peeping Tom in 2020 for *Triptych: The missing door, The lost room and The hidden floor*. S 62° 58', W 60° 39' is her second creation with the company. 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.

## **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 is also a part of *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 on the award-winning Peeping Tom co-production *The lost room* (2015) and later on *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.

### **Sam Louwyck** (°1966, Brugge, BE)

Sam Louwyck is a Flemish dancer, choreographer, actor and singer. He is known as a writer and performer of alternative ballet. Since 1993 he has been involved with Les Ballets C de la B. With this group he performed all around the world. He also acted in a growing number of films. First mainly as a dancer, later increasingly as an actor.

In 2003 he made quite an impression with his rendition of the so-called Windman in the motion picture *Any Way the Wind Blows*, by Tom Barman. He got his next major role in *Ex Drummer*, by Koen Mortier, as the deaf guitarist Ivan Van Dorpe. In 2009 he took on the leading roles in *Lost Persons Area*, by Caroline Strubbe and *22nd May*, by Koen Mortier. Just as he did in the *Fifth Season*, by Woodworth and Brosens (official competition in Venice Film Festival). Sam also performed in the critically acclaimed drama film *Bullhead*, which was nominated for an Academy Award in the category of Best Foreign Language film in 2012. In 2015, Sam received the Flemish Culture Award for 2014.

In *Le Meraviglie*, by Alice Rohrwacher, he walked the carpet in Cannes Film Festival by the side of Monica Bellucci, to win Le Grand Prix Du Jury in 2014. Since he worked in, amongst other, *d’Ardennen* (by Robin Pront), *Lobos Sucios* (by Sergio Moure), *Belgica* (by Felix Van Groeningen), *Keeper* (by Guillaume Senez), *Never Grow old* (by Ivan Kavanagh), *Jumbo* (by Zoé Wittock), *Unergods* (by Chino Moya) and many others.

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

Romeu joined Peeping Tom in 2020 for *Dido & Aeneas*, and also worked with Gabriela Carrizo on *La Visita*. *S 62° 58’, W 60° 39’* is his third 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.



### **Dirk Boelens** (°1963, Gent, BE)

Dirk Boelens studied car mechanics and then started working as a truck driver, first in the petroleum/chemical sector, then in the cultural sector for Luxtax, where he came into contact with Peeping Tom. He regularly worked as a supernumerary on tour in performances of *Vader, Moeder, Kind* and *Triptych*. In 2023, Franck Chartier asked him as a fixed supernumerary for the new creation *S 62° 58', W 60° 39'*.

### **Eurudike De Beul** (°1964, Dendermonde, BE)

Eurudike De Beul 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, Dido and Aeneas* and *La Visita*. 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.



Gabriela Carrizo and Franck Chartier, © Jesse Willems

# 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 an **Olivier Award** in the United Kingdom for *32 rue Vandenbranden*, a **Patrons Circle Award** at the International Arts Festival in Melbourne, a FEDORA Van Cleef & Arpels Prize for Ballet for *La Visita*, as well as several selections for the Belgian and Dutch Theatre Festivals.

Discover more about Peeping Tom on [www.peepingtombelgium.be](http://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)



A Louer (2011)

## 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).

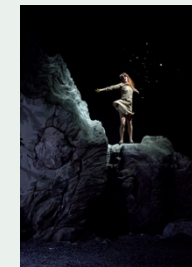
In 2015, Gabriela Carrizo directed *The Land*, a joint production created with members of Peeping Tom and the actors of the Residenztheater that premiered on May, 8<sup>th</sup> in the Cuvilliéstheater (Munich, DE) in the frame of festival DANCE 2015. October 1<sup>st</sup>, 2015, marked the premiere 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*.



Vader (2014)



Moeder (2016)



Kind (2019)



Triptych: The missing door, The lost room and The hidden floor (2020)

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

### 2023

- TRIPTYCH: Nomination for the Olivier Awards 2023 in the UK in the category 'Best New Dance Production'

### 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 [lana@peepingtom.be](mailto:lana@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)
13-17 FEB 2024	KVS – Koninklijke Vlaamse Schouwburg – BRUSSELS (BE)
3-4 APR 2024	Maison des Arts – CRETEIL (FR)
9 APR 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	FITT Noves Dramaturgies Festival – TARRAGONA (ES)
29-30 SEP 2023	Laboratorio de las Artes de Valladolid – 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)

## PEEPING TOM

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