

PEEPING TOM



Chroniques
New creation 2024

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With *Chroniques* we are at the genesis of a new Peeping Tom project which is in the current stage of research, investigation, recollection and reflection before the crucial stage in the studio with the performer-creators and the whole creative team who will collaborate to give birth and form to these chronicles. At the heart of *Chroniques* is a fascination with perception, and in particular the fluidity and relativity of time. This sensory journey traverses time and the complex layers of human consciousness, unfolding like a series of chronicles. Each one dissects certain truths, lies and perceptions that shape our understanding of life, death and the human experience.

Blurring the boundaries between reality, mythology, ancient legends and the beliefs of the original peoples, the *Wunderkammer*, or cabinet of curiosities, will serve as a catalyst to prompt us to reconsider our own history and the evolutionary perspectives that shape our understanding of the world. Just as we discover and reinterpret the mysteries of the dinosaurs, observing the protagonists allows us a nuanced exploration of time and dimensions. At first glance, all the objects in a *Wunderkammer* seem to make sense only juxtaposed, between the walls of a room where the astute man can measure his universe; infinite wealth represented in a reduced space. The cabinet narrows or crystallizes the enormous differences and space between artifacts tangible to the human mind, illustrating visual and tactile richness. The narrative presented unfolds like a mythological journey, weaving through macro and micro perspectives, past and present intertwining, collectively engaging in an ancient excavation. The idea of several chronicles sets us up to look at things in different ways and from different points of view, to give each chronicle a specific look and listen, like an archaeological work that will bring to light and perspective other looks and perceptions, taking the characters on a journey of transformations and metamorphoses.

Chroniques is an invitation to deepen our understanding of preconceived notions, resonating with Peeping Tom's desire to go beyond the familiar and question the human.

Chroniques is scheduled to premiere in May 2025, unveiling the next chapter in Peeping Tom's universe.

Description of the creation

Chroniques (working title) will be directed by Gabriela Carrizo. The cast will consist of 6 performers, to be determined in 2024, as will the rest of the artistic team.

Creation will take place over 16 weeks, between December 2024 and May 2025. Creation will take place at the Peeping Tom Studio in Brussels, at Chateauvallon and at the Théâtre National de Nice. In September and October 2024, Gabriela Carrizo will also be working on the set design for the new piece.

The premiere will take place at the Théâtre National de Nice in May 2025. *Chroniques* is produced by Peeping Tom and EXTRAPOLE: La Criée - Théâtre national de Marseille, Théâtre national de Nice - CDN de Nice Côte d'Azur, Grand Théâtre de Provence, Festival d'Avignon, Festival de Marseille, Scène Nationale Chateauvallon-Liberté and anthéa théâtre d'Antibes.

The production is supported by EXTRAPOLE and the Belgian Federal Government's Tax Shelter. Peeping Tom is currently seeking co-producers.



Gabriela Carrizo © MORREC

Gabriela Carrizo (°1970, Córdoba, AR)

Gabriela Carrizo has been co-artistic director of Peeping Tom with Franck Chartier since the company was founded in 2000. She began contemporary dance at the age of ten, at a multidisciplinary school (the only one at the time to offer a contemporary dance group for children and teenagers). Under the direction of Norma Raimondi, the institute became the Ballet de l'Université de Córdoba, in which Gabriela danced for several years, and where she created her first choreographies.

She left for Europe at the age of nineteen, and over the years has worked with Caroline Marcadé, Alain Platel (*La Tristeza Complice*, 1997, and *lets op Bach*, 1998), Koen Augustijnen (*Portrait intérieur*, 1994) and Needcompany (*Images of Affection*, 2001). During these years, she never stopped working on her own choreographies. She created the solo *E tutto sarà d'ombra e di caline*, and *Bartime*, in collaboration with Einat Tuchman and Lisi Estaras. She also choreographed Alain Platel's opera *Wolf* (2002). She plays the lead role in Fien Troch's film *Kid* (2012).

In 2013, Gabriela created the short piece *The missing door* with dancers from Nederlands Dans Theater - NDT 1 (The Hague, NL) and more recently *The Land* (2015) with actors from Residenztheater (Munich, DE). In 2018, with Franck Chartier, she adapted the play *32 Rue Vandenbranden* for the Ballet de l'Opéra de Lyon. As a result, *31 Rue Vandenbranden* opened the prestigious Biennale de la Danse de Lyon. In 2022, Gabriela created *La Ruta*, her second short piece for NDT 1, and continues to develop *La Visita*, Peeping Tom's first 'in situ' piece.

About Peeping Tom

Peeping Tom is a Belgian dance theater company founded in 2000 by Gabriela Carrizo (I/AR) and Franck Chartier (F). They created their first joint piece, *Caravana* (1999), set in a mobile home, in collaboration with their long-term collaborator Eurudike De Beul. The play was followed by the film *Une vie inutile* (2000).

Before founding their own company, they won acclaim as dancers with several renowned international companies, including Alain Platel, Rosas, Maurice Béjart, Angelin Preljocaj and Needcompany.

A hyper-realistic aesthetic

Peeping Tom's main trademark is a hyperrealist aesthetic, underpinned by concrete scenography: a garden, living room and cellar in the first trilogy *Le Jardin* (2002), *Le Salon* (2004) and *Le Sous-Sol* (2007), two residential caravans in a snowy landscape in *32 rue Vandenbranden* (2009), a burnt-out theater in *À Louer* (2011) and a retirement home in *Vader* (2014).

The choreographers create an unstable universe that defies the logic of time and space. Isolation leads to a dreamlike world of nightmares, fears and desires, in which the creators skillfully highlight the dark side of the individual or a community. They explore an extreme language of stage and movement - never gratuitous - always with the human condition as the main source of inspiration and outcome.

Using film-editing techniques, they succeed in pushing the boundaries of a story we can't put our finger on. The closed-door nature of family situations remains an important source of creativity for Peeping Tom. In 2019, La compagnie completed a second trilogy - *Vader, Moeder, Kind* - around this same theme. A year later, they presented their new play *Triptych: The missing door, The lost room and The hidden floor*. 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 *Moeder's* characters. However, they have been relocated to the Collezione Maramotti in Reggio Emilia. The museum, symbol of stability in time, is here confronted with the ephemeral and the volatile. *La Visita* premiered on November 4, 2021 in Reggio Emilia, and continues its journey in 2022, with developments at the Théâtre de la Ville in Paris and the Musée de Beaux-Arts d'Anvers (KMSKA).

Organic, intuitive collaboration

In Peeping Tom's work, everything is linked to everything else. The organic and the intuitive form the breeding ground for both collaborative links and creative processes. Ongoing collective research, combined with long-term relationships with virtuoso and creative performers, ensures continuity of form and content.

For the actors-dancers, each completed production means a (temporary) abandonment of the stream of short scenes generated during the creative period. For the choreographers, each creative process is a new stage in their quest to finely interweave movement with theatricality, emotions, text, sound and scenography.

Over the years, Peeping Tom has developed a particularly strong bond with theaters and their audiences. Performances reach a wide, loyal and often young audience. The list of tour dates is exceptionally long, as is the growing number of countries visited each year. At Peeping Tom, creation periods are generally very long, with shows germinating and maturing while on tour; this means an average of one new production every two years.

Inspiring new collaborations

The company has recently opened up to new and inspiring collaborations with other artists, companies and theaters. In 2013, Gabriela Carrizo created the short piece *The missing door* with and for the dancers of Nederlands Dans Theater (NDT I), while Franck Chartier adapted *32 rue Vandenbranden* for the Gothenburg Opera (33 rue Vandenbranden, 2013).

In 2015, Gabriela Carrizo created *The Land*, a production with actors from the Residenztheater (Munich, DE) in collaboration with Peeping Tom, which had its world premiere on May 8 in the Cuvilliéstheater (Munich, DE) to open the DANCE 2015 festival. On October 1, 2015, Franck Chartier presented *The lost room*, a new short piece with dancers from the Nederlands Dans Theater company, a follow-up to *The missing door* (Gabriela Carrizo, 2013).

In 2017, Franck Chartier created *The hidden floor* for the company - the third collaboration between Peeping Tom and NDT. This new creation completed the *Adrift* triptych, which also consists of *The missing door* and *The lost room*. In 2022, Gabriela Carrizo created *La Ruta*, her second short piece for NDT 1, and Franck Chartier created the duet *Oiwa* with Ballet National de Marseille.

Peeping Tom's offices are located in Molenbeek (Brussels). The company receives structural support from the Flemish authorities.

Did you know?

- The Peeping Tom team - artists, choreographers, technicians, designers and other collaborators - is made up of over 16 different nationalities.
- Peeping Tom's oldest artist is 83, its youngest 21.
- More than 280,000 people worldwide have seen a performance of Peeping Tom.
- Over 1,500 extras from all over the world took part in a Peeping Tom performance.
- In 2015, Peeping Tom won the prestigious Olivier Award in London for 32 rue Vandenbranden and in 2021, La Visita won the FEDORA Van Cleef & Arpels Prix for Ballet.
- In 2023, Peeping Tom received a second nomination at the Olivier Awards in London, for *Triptych: The missing door, The lost room and The hidden floor*.

PEEPING TOM

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