

Chroniques
Perceptions of time
New creation 2025

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In *Chroniques* the perception of time, and our personal, temporal experience as human beings, inhabits a central role. Contrary to popular belief, time is not linear. Our present is locked into a constant conversation with the past and the future, affecting each other simultaneously, blurring the boundaries between reality and mythology.

When we explore the concept of the Wunderkammer, we imagine a cabinet of curiosities, filled with peculiar artefacts that allows the human mind to embark on a journey through centuries and civilisations. *Chroniques* takes this concept out of its physicality and explores the mental wunderkammers we carry within our DNA through centuries of evolution.

The story unfolds like a mythic journey, weaving through multiple timelines, multiple universes, past and present intertwining, like an archaeological work that brings light to the spatial and temporal dimensions of the human being, taking the characters on a journey of 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 will be directed by Gabriela Carrizo. The cast will consist of 5 performers, Simon Bus, Seungwoo Park, Charlie Skuy, Boston Gallacher and Balder Hansen. The artistic team consists of Amber Vandenhoeck (scenography) and Raphaëlle Latini (sound composition).

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 from 4 June until 6 June 2025.

Chroniques is produced by Théâtre National de Nice -CDN Nice Côte d'Azur and Peeping Tom.

Coproduction by ExtraPôle Provence-Alpes-Côte d'Azur *, Festival d'Avignon, Festival de Marseille, Théâtre National de Marseille La Criée - CDN, Les Théâtres Aix-Marseille, anthéa- Antipolis Théâtre d'Antibes, Chateauvallon-Liberté - SN et laFriche la Belle de Mai – Théâtre Les Salins SN Martigues

The production is supported by EXTRAPOLE and the Belgian Federal Government's Tax Shelter.

Ministère de la Culture DRAC PACA, Région SUD PACA, Département des Alpes Maritimes

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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.

In April 2024 *La Ruta* won '**Best new dance production**' at the Olivier Awards in London (UK), marking Peeping Tom's third nomination and second win.



Gabriela Carrizo © MORREC

Seungwoo Park (°1997, KOR)

Seungwoo Park was born in South Korea. He is a performance artist, dancer, painter, sculptor, and filmmaker who explores the intricate interplay between reality and unreality through unconscious movement. In his performances he challenges physical boundaries and tries to transcend the constraints of gravity.



Boston Gallacher (°1996, Glasgow, SC)

Education

Dance School of Scotland [2008 – 2013]

Rambert School of Ballet and Contemporary Dance [2013 – 2016]

Professional experience

Research and Development for DV8 2015

Guest artist with Rambert Company 2016

Joined NDT 2 in August 2016

Dancer with NDT 1 since August 2019

Awards

Piket Art Prize for Dance, 2020



Balder Hansen (°1993, Fredrikstad, NO)

Balder Hansen's mesmerising solo performance, "Optic Neuritis," delves into the intriguing realm of perception. Inspired by his own encounter with sensory loss, renowned choreographer Balder Hansen became captivated by the enigmatic nature of human perception. Skillfully navigating the intricacies between physical limitations and reflexes within the body



Simon Bus (°1989, Hoensbroek, NL)

Simon Bus was already heavily impressed by the power moves of Kujo the Crazy Water Buffalo when he was 12 years old. He was a member of the Limburg fusion crew Trashcan Heroes and was part of the (inter)national battle scene. In 2013 he graduated from the Maastricht Academy of Fine Arts & Design (Video-Visual Communication) – at the same time he continued to dance. With his inquisitive eye and hyper-flexible body, Simon stretches ideas about breakdance. As of 2021, Simon is PLAN creator under the aegis of Corpo Máquina and Parktheater. 2023, his last PLAN year, he shaped in collaboration with DansBrabant.



Charlie Skuy (°2000, Toronto, CA)

Charlie Skuy was born in Toronto, Canada where he trained at Canada's National Ballet School until he graduated in 2018. From there, he entered Nederlands Dans Theater 2 for 3 years, before moving on to Nederlands Dans Theater 1 in 2021. He has performed and been created on in works by Jiri Kylian, Ohad Naharin, Johan Inger, Alexander Ekman, Medhi Walerski, Dimo Milev, and Yoann Bourgeois. Charlie continues a life of choreography and filmmaking in his own projects. He has been awarded in TIFF Kids Film Festival 2014, Copenhagen International Choreography Competition 2021, and Cinedans 2020

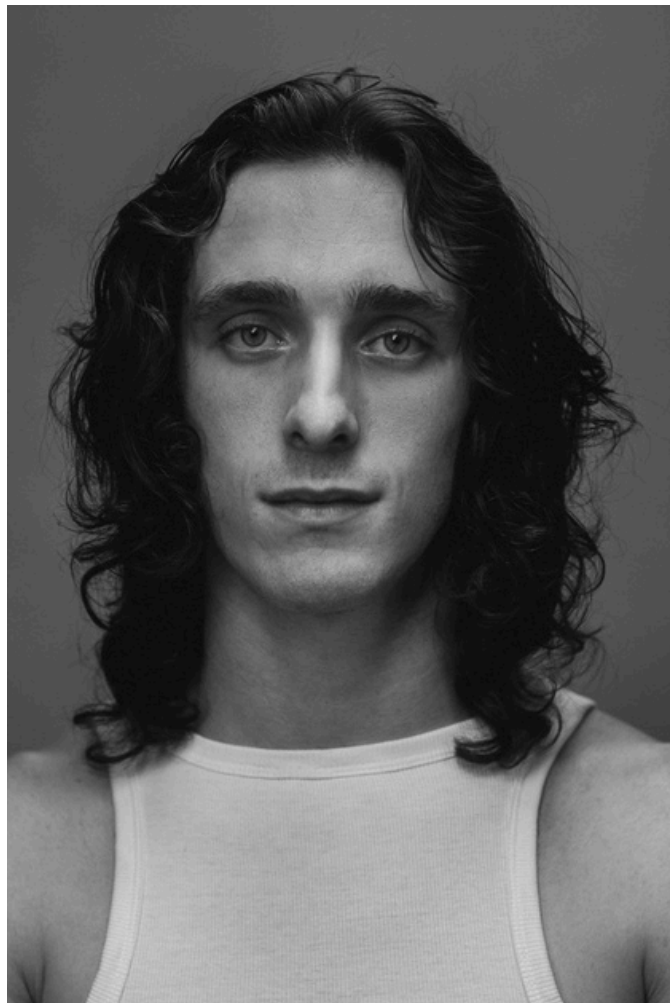
Education

Canada's National Ballet School (2011-2018)

Professional experience

NDT 2 [2018-2021]

Dancer with NDT 1 since August 2021



Raphaëlle Latini (°1971, Caen, FR)

Born in Caen in 1971, Raphaëlle Latini has practiced dance regularly since her early childhood (classical and contemporary).

Multidisciplinary artist, graphic designer, scenographer, choreographer, graduate of the Beaux-Arts of Caen: the body and its movement are often found at the center of her research.

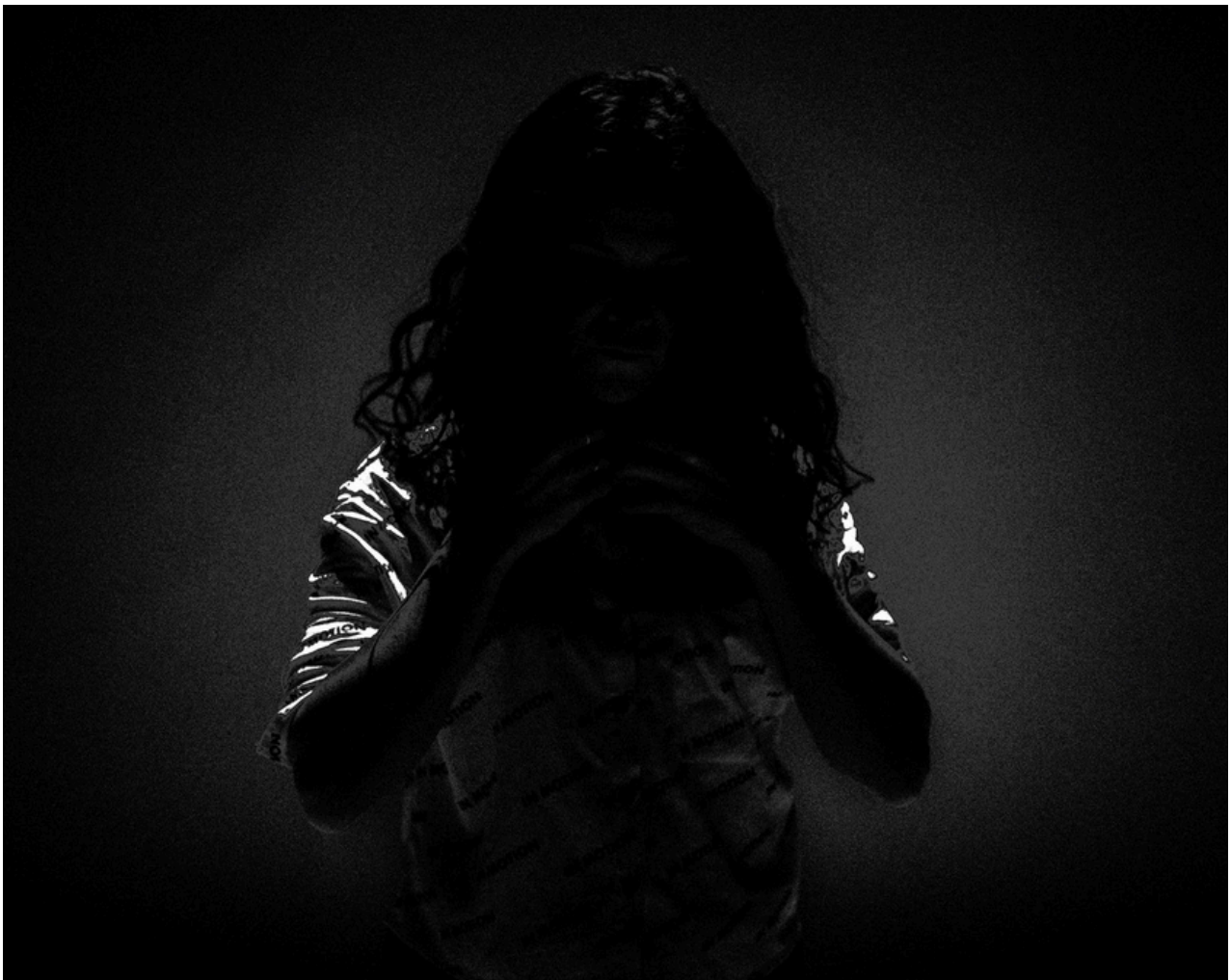
In 2003 she rebuilt her daily life around another passion: sound, intimate, regenerating and therefore vital, and created the character of Madame Twill, established her graphic and sound identity and mixed in Parisian club bars (O.P.A, Pulp, Barourcq, Wild Cabaret...). Her different approach to the decks takes her to bars, national choreographic centers and contemporary dance workshops.

It is quite natural that she refocuses her work towards live performance, whether in music with Vincent Dupont in Incantus, Plan, Souffles and Refuge, in scenography for Borges vs Goya with the Akté company, or by founding the group ENTORSE in 2007 that she inaugurates with Love Affair, green girl (radio theater), or the Morceau performance with chocolate vinyls.



Initially thought of as a collective, Entorse collaborates with different artists (choreographers, actors, lighting designers, musicians, scenographers, researchers, etc.) to create shows, performances, installations which mix these different media with a requirement that pushes them to explore all possible interactions. The specificity of the company's project is not so much the formalist search for a choreographic signature effect, but rather the desire for permanent resonance of this transdisciplinary approach. Within this approach she will begin a wonderful collaboration with Samuel Lefeuvre in *Accidens* (what happens), [àut], *Haute resilience* and *Hantologie*.

Since 2015, she has assumed sole artistic direction and created *CORPS DISCIPLINAIRE* then *Bold!*. At the same time, she created the soundtracks for *Neige* for Michèle Anne De Mey/Charleroi danses, collaborated with Mohamed El Khatib and since 2011 with Peeping Tom in *À Louer* then the trilogy *Vader, Moeder, Kind* and in *The Land* for the Residenz theater as well as *The Missing Door, The Lost Room, The Hidden Floor* and *la Ruta* in collaboration with Nederlands Dans Theater. In 2020 she reunited with Samuel Lefeuvre and his collaborator Flor Demestri by creating *Glitch* and *3rd nature*. In 2021 she constructed the sound design of *Datadream* by Steven Michel and the *Dido & Aeneas* Opera with Franck Chartier/PeepingTom. In 2022 she provided the sound design for *La Visita*, and the dramaturgical assistance.



Amber Vandenhoeck (°1982, Antwerp, BE)

Amber Vandenhoeck studied In Situ Arts and Scenography at the Royal Academy of Antwerp. In 2009 she joined PeepingTom Dance Company from Brussels as a technician but soon started designing the scenography of their new performances. She designed the sets for world touring pieces *A Louer*, *Vader*, and *Moeder*. She remains active with the company up till today, creating works with Gabriela Carrizo like *The Land* for Residence Theater Munchen, *La Ruta* for NDT and *La Visita* coproduced by the Fondazione Maramotti, winning the Fedora Prize for Dance. Collaborations with other directors and companies have followed within the different fields of dance, performance theater and music theater.

In 2017 she created with David Marton '*On the Road*' for The Muncher Kammerspiele.

She has ongoing collaborations with Karin Beier (Schauspielhaus Hamburg), KOR'SIA Dance company (Madrid), Béatrice Lachaussee (Paris), Julien Chavaz (Magdeburg), Tomoko Mukaiyama (Tokyo), Lost Dog Dance (UK), Marcos Darbyshire, Post uit Hessdalen, Kyoko Scholiers...

Her work is both graphical and architectural inspired with an emphasis on surreal and hyperrealistic spaces.



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*.

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