



Le Salon - revisited
New creation 2026

Le Salon - Revisited Presentation folder - October 2025 version. NOT FOR PUBLICATION.

Le Salon - Revisited

New creation of Peeping Tom in 2026

concept and direction by Gabriela Carrizo and Franck Chartier

About

At the heart of *Le Salon* lies the image of a once-magnificent drawing room, a space that embodies both heritage and decline. What was once a sanctuary of refinement and wealth has become a stage of erosion, where grandeur slips into absurdity, and dignity collapses under the weight of time. The aristocratic grandfather—once the cornerstone of the family—struggles to preserve appearances, yet his faltering control over his house, his body, and his mind mirrors the crumbling world around him.

The inspiration for this piece was drawn from Satyajit Ray's *Le Salon de Musique*, deepening its cultural lineage. Just as this film evoked the twilight of an Indian aristocracy confronted with modernity, *Le Salon* transposes that same sense of decline.

Created collectively by the performers, *Le Salon* toured the world from 2004 to 2009. It was presented across Europe, South Korea, and Australia, where it captivated audiences with its singular blend of theatricality, physical performance, and biting social commentary. As a review from *Quimper* aptly puts it: "*In this salon that presents itself as the mirror of our lives...*", *Le Salon* shows ghostly echoes of decay in seemingly ordinary families. The play reflects not only loss and aging, but also the internal rifts that arise when tradition, wealth, and family relationships come under pressure.

For many spectators, it became a landmark experience—a work that lingered long after the curtain fell.

Now, nearly two decades later, we are returning to *Le Salon* not simply to restage it, but to reimagine it. This revival acknowledges the enduring relevance of the piece while allowing new generations of artists and audiences to engage with its questions. What does decline mean in our contemporary world? How do families, nations, and individuals confront the erosion of their certainties? And how does theatre itself serve as a space to reflect on memory, loss, and renewal?

Description of the creation

Le Salon – revisited will be created and performed by a new group of 5 performers, three dancers, one singer, and one actor. Directed by Franck Chartier and Gabriela Carrizo, the creation of the piece will begin in the fall of 2026. Auditions are planned in November and December 2025.

Peeping Tom in the press

“Peeping Tom analyzes uncomfortable subjects with extremely light comedic touches.” — The Age Australia

“With themes and glimpses of loss and decline in the most ‘normal’ of lives, it maintains a throat-tightening sense of melancholy, whilst offering a parallel sense of dark humour and even hope.” — Anne-Marie Peard, Melbourne International Arts Festival review about *Le Salon*

“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*

“Like a delirious puff, the dance wells up with a brutal virtuosity.” — Le Monde about *Le Salon*

“The peculiar universe of the errant members of the family is of a painful humour.” — NRC Handelsblad about *Le Salon*

“Everything is real, so right and beautifully interpreted.” — Libération about *Le Salon*

“Moving scenes of drama and dance take place in a run-down salon. The voice of mezzo soprano Eurudike de Beul adds to the ambiance of a theatrical experience that goes straight to the heart, interspersed with witty humour.” – ImPulsTanz about *Le Salon*

About Peeping Tom

Our story

Peeping Tom is a Belgian dance theatre company, founded by Gabriela Carrizo (I/AR) and Franck Chartier (F). With Eurudike De Beul, who would become a frequent collaborator at the company, they created a first location project that took place in a trailer home, Caravana (1999).

An unstable universe

Everything in Peeping Tom's work starts from a hyperrealist setting. The space feels familiar, such as a garden, a living room and a basement in the first trilogy (Le Jardin, 2002; Le Salon, 2004; Le Sous Sol, 2007), two trailer homes in a snow-covered landscape in 32 rue Vandenbranden (2009), a retirement home in Vader (2014), a public road in La Ruta (2022) or a boat in S 62° 58', W 60° 39' (2023).

The creators then break open this realism. They create an unstable universe that defies the logic of time, space and mood. You become the witness - or rather, the voyeur? - of what usually remains hidden and unsaid. 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. The huis clos of family situations remains for Peeping Tom a major source of creativity. Presented using a rich imagery, a fascinating battle arises against one's environment and against oneself..

Collaborations

Since 2013, Peeping Tom has started to develop productions with other companies and theatres. Gabriela Carrizo created The missing door (2013) with Nederlands Dans Theater. In 2015, she made The Land with Residenztheater in Munich.

Franck Chartier directed The lost room (2015) and The hidden floor (2017) with NDT I. In 2013, he worked on 33 rue Vandenbranden, an adaptation of Peeping Tom's original with the dancers of the Göteborg Opera. In 2018, Gabriela and Franck directed 31 rue Vandenbranden. This adaptation of Peeping Tom's show was created with the dancers of the Ballet de l'Opéra de Lyon and opened the Biennale de la Danse in Lyon.

Dido & Aeneas (2021) is Peeping Tom's first opera. Written by English composer Henry Purcell in around 1688, Dido & Aeneas unites Peeping Tom's performers and their unique theatrical language with the world of the opera. The piece, directed by Franck Chartier, is created in collaboration with Atushi Sakaï and Emmanuelle Haïm's Le Concert d'Astrée for the Grand Théâtre de Genève.

La Ruta (2022) is the second short performance directed by Gabriela Carrizo for and created with the dancers of Nederlands Dans Theater (NDT 1), after The missing door in 2013. La Ruta premiered on 6 May 2022 at Amare Den Haag, as part of NDT's evening programme Dreams 360.

In 2022 Franck Chartier directed Oiwa. The duet is the first collaboration between Peeping Tom and the Ballet National de Marseille. It's a part of the program Roommates, an evening that combines six pieces from the repertoire of the Ballet National de Marseille. The piece premiered at the Théâtre de la Ville Paris, at the Espace Cardin, on 25 May 2022 and is currently still touring.

Awards and nominations

- ☐ 2025 Nomination 'Best International Theatre Show' - for S 62° 58', W 60° 39' Premis de la Crítica (ES)
- ☐ 2024 'Best new dance production' for La Ruta at the Olivier Awards in London (UK)
- ☐ 2023 Nomination for 'Best New Dance Production' - Olivier Awards (UK)
- ☐ 2023 Premis de la Crítica in the category 'best international dance performance' with Triptych (ES)
- ☐ 2023 Les Eloges for Triptych in the Opéra Garnier (FR)
- ☐ 2022 Jovan Cirilov Award - Belgrade Dance Festival (RS)
- ☐ 2022 Prize for Best Contemporary Production of 2021 in Italy - Danza & Danza Magazine (IT)
- ☐ 2021 Winner FEDORA – VAN CLEEF & ARPELS Prize for Ballet 2021
- ☐ 2018 'Best theatre performance' for Moeder at the Festival Internacional de Teatro y Artes de Calle in Valladolid (ES)
- ☐ 2017 'Herald Angel' for The missing door at the Edinburgh International Festival (UK) (along with Stop-Motion and Shoot the moon by Paul Lightfoot and Sol León)
- ☐ 2016 'Swan most impressive dance production' for The lost room (NL)
- ☐ 2015 'Best new dance production' for 32 rue Vandenbranden at the Olivier Awards in London (UK)
- ☐ 2015 Selection for Het Theaterfestival with Vader (BE)
- ☐ 2015 Nomination 'Best International Dance Production of 2015' for A Louer at the Critics Awards in Barcelona (ES)
- ☐ 2014 'Best International Dance Production of 2014' for Vader at the Critics Awards in Barcelona (ES)
- ☐ 2014 'Best Dance Performance of the year 2014' for Vader by Dutch newspaper NRC Handelsblad
- ☐ 2013 'Best Dance Performance of the year 2013' for 32 rue Vandenbranden by Brazilian magazine Guia Folha (São Paulo)
- ☐ 2013 Nomination 'Best Performance in a Foreign Language of 2013' for A Louer at the Ubu awards (IT)
- ☐ 2012 Selection for Het Theaterfestival with A Louer (BE)
- ☐ 2007 Montblanc Young Directors Award for Le Salon at the Salzburg Festival (AT)
- ☐ 2007 Patrons Circle Award for Le Salon at the International Arts Festival Melbourne (AU)
- ☐ 2007 Selection for Het Theaterfestival with Le Sous Sol (BE)
- ☐ 2005 Prix du Meilleur Spectacle de Danse 2005 for Le Salon (FR)

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, Alain Platel (*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, Gabriela created *The Land*, a collaboration with the Munich Residenztheater. 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). In 2025 she created *Chroniques*, her latest Peeping Tom creation.

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 Alain Platel: *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. 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 piece opened the prestigious Biennale de la Danse de Lyon in 2018. More recently he created *S 62° 58', W 60° 39'*, his latest piece for Peeping Tom.

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



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