

From Brussels
with Love

COLOPHON

Editing Marijke De Moor (Flanders Arts Institute)
Final editing Katrien Kiekens (Flanders Arts Institute)
& Coordination
Concept & Design Princen + Van Roy
Published by Flanders Arts Institute (Kunstensteunpunt vzw)

Dear guest We are happy to welcome you in Brussels for our international visitors' programme, *From Brussels with Love*. Wallonie-Bruxelles Théâtre Danse and Flanders Arts Institute truly cherish and value this recurring Belgian collaboration. We would like to share artistic work with you that is both challenging and eager to be shared with an international audience. Artists will speak about their artistic plans or will show a work-in-progress or a (fragment of a) full show.

This programme gives you the opportunity to be introduced to a range of interesting projects, artists and venues over a short period of time. On Tuesday, we'll kick off our programme at workspacebrussels, a laboratory for artistic innovation within the performing arts, with a great openness to transdisciplinary projects. On Wednesday, we'll spend an entire day in Antwerp, where we'll be hosted by Vincent Company, an alternative distribution agency. We will be welcomed in LOODS, an old warehouse that is now a cultural hotspot and rehearsal space for artists. And on Thursday, we start at Théâtre Varia, focused on contemporary theatre and supporting young artists. In the afternoon, we will visit Les Brigittines, Brussels' contemporary arts centre for movement.

During these three days, you'll talk to and mingle with artists and international colleagues. You'll also have the opportunity to attend performances part of the official selection of the Kunstenfestivaldesarts.

Marijke De Moor,
Flanders Arts Institute

Isabelle Mestdagh
*Wallonie-Bruxelles
Théâtre Danse*

We wish you an inspiring program.

workspacebrussels

Workspacebrussels is a laboratory for artistic innovation within the performing arts, with a great openness to transdisciplinary projects. We assist young and independent artists in their starting trajectory within the professional arts landscape. Through a structural alliance with Kaaitheater, Rosas, Les Brigittines, Ultima Vez and Beursschouwburg, workspacebrussels makes use of the existing infrastructure and expertise in Brussels. We work with a rich and dynamic community of artists, who are invited to further develop their practice through an intensive residency programme, coaching, production support and test presentations during our six-monthly festival.

workspacebrussels.be

Contact

Valérie Wolters

manager

valerie@workspacebrussels.be

+32 2 502 11 25

Elke Decoker

artistic director

elke@workspacebrussels.be

+32 2 502 11 25

(on maternity leave until October)

SHOWING:

Cassiel Gaube

Dan Mussett & Laurent Delom

Kim Snauwaert & Anyuta Wiazemsky

Kasper Vandenbergh

Groupe Pluton



© Cassiel Gaube

Cassiel Gaube (Belgium, 1994) lives and works in Brussels and Paris. He is a dancer and choreographer who graduated in 2016 from P.A.R.T.S. in Brussels. As a performer, he collaborated with choreographer Benjamin Vandewalle for his creations *Walking the Line* and *Framing the Circle*, as well as visual artist Fabrice Samyn and choreographer Manon Santkin for the performance *A Breath Cycle*. In 2017, he is granted the Belgian VOCATIO fund to enable him to develop his own work as a choreographer.

He is currently developing his work at the intersection of contemporary dance and Hip hop and Clubbing dances. Particularly, he delves in the practice of House dance, seeking to unwind its organizing principles and uncover its potential interplay with the action of walking.

Cassiel recently created the solo *Farmer Train Swirl - Étude*, that crystallised the research he had undertaken in the field of Street dances. The piece premiered during the *End of Winter Festival* at Kunstencentrum BUDA (Kortrijk) in February 2019. He is artist-in-residence in 2019 at La Ménagerie de Verre in Paris. In this context, he will create the piece *Trails & Grooves*, which will prolong and expand the research started in the solo. *Trails & Grooves* will première during the festival *Les Inaccoutumés*, at La Ménagerie de Verre in November 2019.

As a teacher, Cassiel is regularly invited to give professional trainings and workshops, in dance studios such as DansCentrumJette, La Raffinerie, P.A.R.T.S SummerSchool in Brussels and La Ménagerie de Verre in Paris.

Trails & Grooves

Trails & Grooves expands the research of the solo *Farmer Train Swirl* and explores the dynamic relations walking and running bodies can entertain with each other. Starting from walking, the dancers will draw individual and collective trails through space, designing the landscape for the piece to unfold into. Not only will the design of trajectories and their intertwining be a way to spatialize House dance footwork, but also to generate it. As the dancers gain momentum, their trajectories will start interfering with one another. Collisions will occur, altering the regular course of their walks and runs. Gradually, these encounters will give rise to new stepping rhythms and lead the dancers' gates to morph into complex feet constellations.

Creation: Cassiel Gaube - *Dance:* Cassiel Gaube, Erik Eriksson - *Technical support & light:* tbc - *Dramaturgy:* Manon Santkin - *Production:* Hiros - *Co-production:* La Ménagerie de Verre, Centre Chorégraphique National de Caen en Normandie dans le cadre de l'Accueil-studio, Kunstencentrum BUDA (Kortrijk), workspacebrussels, wpZimmer - *With the support of:* Flemish Government, Charleroi danse, KAAP, Kunstenwerkplaats Pianofabriek, Teatro Municipal do Porto, Iaspis The Swedish Arts Grants Committee's International Programme for Visual Artists, Tanzhaus Zürich

Upcoming performances

15 - 16 November 2019 (PREMIERE)

Ménagerie de Verre - Paris

[Les Inaccoutumés]

5 December 2019

CC Strombeek - Strombeek-Bever

[Never Walk Alone, workspacebrussels]

Contact

Nina Wabbes

Hiros

nina@hiros.be

+32 2 410 63 33

hiros.be

Kim Snauwaert & Anyuta Wiazemsk

Anyuta Wiazemsky (Moscow, 1989) is a young Russian-Belgian multimedia artist and photographer. She graduated from Law Academy in Moscow, Russia before deciding to pursue an artistic carrier. She studied Fine Arts in the Royal Art Academy in Ghent, Belgium. She works in different mediums and formats, including photography, performance, installation and participatory social artistic projects. Her works has been shown in Moscow (RU), Ghent (BE), Leuven (BE), Rotterdam (NL), Hyderabad (IN). Currently active in artistic direction & management of croxhapox (Ghent) together with Samira El Khadraoui.

Kim Snauwaert (Eeklo, 1986) is a Belgian transdisciplinary artist. She graduated from the University of Ghent, Belgium as an art historian specialized in performance art, with a minor in ethics. In addition, she successfully obtained a degree in Fine Arts, at KASK, School of Arts in Gent, Belgium. Her work has been shown in Flanders, NYC and The Netherlands.



@Anyuta Wiazemsky

Between Us

In addition to a real marriage, *Between Us* is also a durational, multidisciplinary artistic process in which Kim and Anyuta – as an artistic couple – curate their marriage relationship. They married, among other things, so that Anyuta would be given a residence status, but with the clear mutual intention to create and maintain a sustainable common life. This somewhat vague notion of ‘sustainable common life’ is the basic requirement for a ‘pure’ or ‘real’ marriage according to the Belgian Law. Kim and Anyuta are currently working on a publication about the notion of a ‘sustainable common life’ in which they focus on the analysis of their relationship: how is it influenced by the legal requirements, their artistic trajectory, and social expectations – and what remains if you remove these elements?

By and with: Kim Snauwaert & Anyuta Wiazemsky –
Co-production: workspacebrussels – *Research supported by:* the Flemish Community

Upcoming performances

- 28 - 29 June 2019 - Working Title Festival
– workspacebrussels
- Summer 2019 - Honeymoon (Russia, Buda)
- Autumn 2019 - Exhibition
- Autumn 2019 - Belgianing party
- 2020 - The honeymoon – Budaskoop
- 2020 - WoWmen – Kaaitheater

Contact

Kim Snauwaert

kim.snauwaert@hotmail.com
+32 485 04 06 85
kimsnauwaert.com

Anyuta Wiazamesky

anyuta.wiazemsky@gmail.com
wiazemsky.eu

Performer and actor **Kasper Vandenberghe** (1983) founded the company **MOVEDBYMATTER** in 2018. Starting in 2004 at Toneelklas Dora van der Groen, in the initial stage of his career he worked for the renowned Dutch theatre company Zuidelijk Toneel and Ghent's theatre collective Ontroerend Goed. Since 2008 Vandenberghe performs at Jan Fabre's Troubleyn company. He performed in Troubleyn's *Orgy of Tolerance*, *Prometheus Landscape II*, *The Power of Theatrical Madness*, *This Is Theatre Like It Was To Be Expected and Foreseen (Reenactment)*, as well as in the endurance piece *Mount Olympus*. Since 2013 he teaches at the Teaching Group Jan Fabre in Antwerp.



© Thomas Nof

Calculated Risk

Calculated Risk is a compelling illustration of today's hunger for safe risk. Kasper Vandenberghe combines this contemporary notion with an ode to the innocence of the child in the artist and vice versa, the artist in the child. Using the child-like matter of plastic bubble wrap as a protective shell, Kasper dares a fall, first from a couple of stacked phone books, then from a couple of meters of piled-up phone books. But at any time, the artist will do what is necessary not to get hurt. Following the advice of those present in the space, and at later stages that of a physicist with advanced knowledge on acceleration and gravity, he will adjust the quantity of bubble wrap to the height of his fall to prevent injuries.

Each fall is a performance. This performance will either be played out in an arts center or be filmed and photographed at the artist's studio, to then be shown to the public in arts spaces on video. The fall is a game of suspense and imbalance that dissolves each time with a hard whack on the floor. In a second stage the performance will be located in monumental, historical locations. These site-specific events will always happen in the presence of care figures, authority figures or people wearing the external signs of law enforcement, as a reminder of the symbolic order of the normal and acceptable. Footage of these events will later on be shown in art institutes.

By: Kasper Vandenberghe – Production: movedbymatter
 – Co-production: C-TAKT (Neerpelt), workspacebrussels
 – With support from: Vooruit (Ghent), Circuscentrum (Ghent), CAMPO (Ghent), Kunstencentrum Buda (Kortrijk), Sonhouse (Brussels), Abriso (Anzegem), De Grote Post (Ostend)

Upcoming performances

23 June 2019 - Almost Summer Festival – Buda Kortrijk
 28 - 29 June 2019 - Working Title Festival – workspacebrussels

Contact

Kasper Vandenberghe
 kasper@movedbymatter.com
 +32 484 94 95 32
 movedbymatter.com

Groupe Pluton brings together the artists *Anna Calsina Forrellad, Quentin Manfroy, Manah Depauw, Nathan Jardin, Jan Maertens* and *Caroline Godart*. Collectively and antagonistically, they seek to build, live and think a ‘safe place’ whilst far away ...

Anna Calsina Forrellad studied dance and fine arts in Barcelona. Since 2008 she has participated in numerous creations with James Thierrée, Boris Gibé, Carlos Pez, Camille Boitel, Claire Ruffin, Lali Ayguadé and Rootlessroot. She collaborated with Lisi Estaras, among others in *Monkey Mind*, supported by les ballets C de la B. She works closely with Murielle Félix for the creation of short films such as *Le réveil*.

Manah Depauw studied at the Cork conservatory and founded her own company with Marijs Boulogne. Together they created *Endless Medication* and *Good Clothes*. Depauw created many performances, such as *How do you like my landscape, Johnson&Johnson, Eden Central*, and *Eet u stekels op*. She has performed with Ontroerend goed, Ivan Vrambout, and Tom Heene. She also works as a playwright and has taught at KASK, RITCS and the University of Antwerp.

Nathan Jardin started his education in dance and theatre at a young age to later on continue his studies at P.A.R.T.S. and SEAD. He has worked as a performer and dance teacher all around Europe. He is a performer in the work of Jozef Fruček and Linda Kapetanea (Rootlessroot), Renan Martins de Oliveira, and Petra Tejnerova.

Quentin Manfroy studied flute at the Brussels Conservatory and improvisation with Fabrizio Cassol. He has worked in classical music ensembles (Sturm und Klang orchestra), in more eclectic groups (Maak, Orange Kazoo Matthieu Ha, Black Light Orchestra) and with traditional musicians (the gnawas of Marrakesh, the Tunisian singer Ghalia Ben Ali). He has won several international prizes and is guest professor at several conservatories.

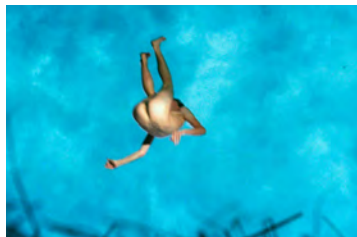
Jan Maertens works predominantly as a light designer within the international contemporary dance and performance field. He has created designs for Meg Stuart, Arco Renz, Philipp Gehmacher, Claire Croizé, Ian Kaler, Padmini Chettur, Wen Chi Su, Eko Supriyanto a.o.

Caroline Godart is a dramaturge, writer, and professor. She holds a PhD in Comparative Literature and Cinema Studies from Rutgers University, and her first book, *The Dimensions of Difference: Space, Time and Bodies in Women's Cinema and Continental Philosophy*, was published in 2016 by Rowman and Littlefield. She collaborates with several performing and visual artists, is a frequent mentor at a.pass, and teaches at IHECS.

Bright Days

In February Groupe Pluton presented its first creation inspired by the following quotation from Kafka: *‘We have been expelled from Paradise but even so it has not been destroyed. This expulsion in a way is lucky, because if we hadn't been expelled Paradise would have been destroyed.’*

At the dawn of time, there are two naked bodies in a place without line or limit. A Power seizes them. It is in their nature to play, so they play, just as they please, with a brutal joy that contorts faces and disarticulates bodies. Innocent brutes, they dance little dances. There is neither fear, nor shame, nor sin. Their nudity is absolute: what would they have to hide? And from whom? It is their very being that is naked. Playing with Grace they sacrifice it, dress in it, undress, reconquer it. And yet Grace cannot be gained or lost. But that, how could they know?



Groupe Pluton: Anna Calsina Forrellad, Manah Depauw, Caroline Godart, Nathan Jardin, Jan Maertens and Quentin Manfroy - *Pre-research:* Benoit Armange - *Co-production:* kunstencentrum BUDA, workspacebrussels, Kunstencentrum NONA

Contact

Anna Calsina Forrellad
frijoleless@gmail.com

atla
by Louise Vanneste

The Brussels choreographer Louise Vanneste is carefully stretching the notion of choreography. With a lot of feeling for the spectator's experience, she is developing her own unusual idiom. For her creation *atla*, Vanneste is pursuing the choreographic research that she began with *Thérians*, in which literature permeated her movement language. Her reading of Michel Tournier's *Friday, or the Other Island* is not intended to stage Robinson's story. Rather it offers a sensual experience of collected images and mental landscapes. The protagonist's confrontation with the uninhabited island, the loneliness, Friday or the sun form the situations from which the choreographer and her performers draw a new story. Between installation and performance, Louise Vanneste sketches the lines of a choreographic map. The intimacy of the imagined environment invites the spectator to enter and to stray across the vague boundaries between inner and outer world, real and imagined geography.

Contact

Alma Office
Alix Sarrade
production & diffusion
alix@alma-office.org
+32 484 38 59 25
alma-office.org



© Thibault Gregoire

Concept, choreography and space setting:

Louise Vanneste

Music:

Cédric Dambrain

Scenography:

Arnaud Garniers

Light designer:

Arnaud Garniers, Benjamin van Thiel

Video:

Stéphane Broc

Costumes:

Camille Queval

Outside view:

Anja Röttgerkamp

Artistic Collaboration:

Emmanuelle Nizou

Voice over:

Amandine Laval

Technical Coordination:

Yorrick Detroy

Performers:

Paula Almiron, Anton Dambrain,
Amandine Laval, Elise Peroi,
Gwendoline Robin, Gabriel Schenker

Production and booking:

Alix Sarrade (Alma office)

Administration:

Gabriel Nahoum

Presentation:

Kunstenfestivaldesarts, Charleroi danse

Production:

Louise Vanneste / Rising Horses and DC&J
Création

Co-production:

Kunstenfestivaldesarts,
Charleroi danse, les Halles de Schaerbeek,
le Théâtre de Liège and Le Gymnase - CDCJ
Roubaix / Haut de France

In partnership with:

La Bellone

With the support of:

Fédération Wallonie-Bruxelles, Tax Shelter
of the Belgian Federal Government and
Inver Tax Shelter

Penelope Sleeps

by **Mette Edvardsen** & **Matteo Fargion**

With her latest creation, *Penelope Sleeps*, Mette Edvardsen once more sets out to explore the vast field of literature. The Norwegian theatre-maker was at the festival in 2013 and 2017 with *Time has fallen asleep in the afternoon sunshine*, a unique project revolving around the act of embodying and rewriting books. Together with composer and performer Matteo Fargion, she has now created an essayistic opera to deconstruct the mythological figure of Penelope. We are familiar with Penelope as the woman who waited for years for her husband, Odysseus. She waits but does not await, however, and neither is her repose synonymous with resignation. In fact, her seeming passiveness conceals a tremendous force. Through this perspective, *Penelope Sleeps* analyses woman's relation to the other and to the world. Voice (spoken, sung) and music (harmonium, synthesizer) create an intimate, minimalist dreamworld which you are invited to stretch out in.

Text:

Mette Edvardsen

Music:

Matteo Fargion

Performed by:

Mette Edvardsen, Matteo Fargion, Angela Hicks

Light & technical support:

Bruno Pocheron

Subtitling:

Babel Subtitling

Presentation:

Kunstenfestivaldesarts, Kaaitheater

Production:

Mette Edvardsen / Athome, Anyone

Co-production:

Kunstenfestivaldesarts, Kaaitheater (Brussels), BUDA (Kortrijk), Black Box teater (Oslo), Teaterhuset Avant Garden (Trondheim), BIT Teatergarasjen (Bergen), apap-Performing Europe 2020, a project co-founded by Creative Europe Programme of the European Union

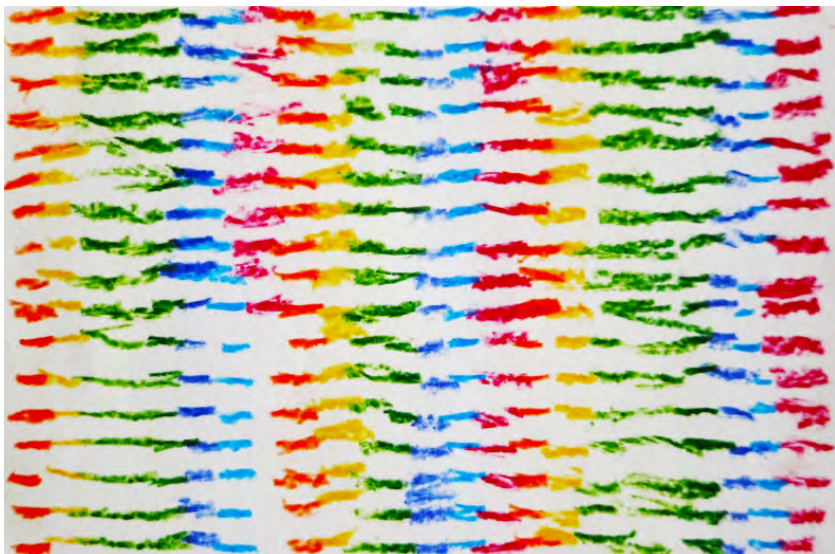
Supported by: Norsk Kulturråd, Norwegian Artistic Research Program – Oslo National Academy of the Arts, Friends

Thanks to: Embassy of Norway in Brussels

Contact

Anyone
Eva Wilsens
coordinator
eva@anyone.be
+32 487 26 19 56
anyone.be

© ben Edvardsen



Wednesday 15 May

GOODCOMPANY#3 by Vincent Company

DE LOODS / Bar Paniek,

Kattendijkdok-Oostkaai 21b, 2000 Antwerp (Het Eilandje)

- 8.30am Meet-up at Motel One Lobby & train to Antwerp
10am *Bus transfer to LOODS*
- 10.30am Welcome
10.45am Intro Vincent Company and
Part #1 of **artists' presentations**
- 12.00am Lunch
- 1pm Part #2 of **artists' presentations**
- 5.30pm Dinner
6.15 *Bus to the station and train to Antwerp*
- 8.30pm Kunstenfestivaldesarts
Let us believe in the beginning of the cold season
by Sachli Gholamalizad at KVS Box

Vincent Company

Vincent Company is an artist-centered organisation, working on content-based distribution models. The aim is connecting the right partners and locations with the artist's work, striving for a proper and honest visibility, both in Belgium and abroad.

Our focus in GOODCOMPANY#3 is not commercial but artistic: we want to enable an intense dialogue between artist and organiser. We present work in progress or creations where the artist searches for an alternative approach to their audience. We take time for an aftertalk with Q&A. The purpose? To inspire each other.

Vincent Company is Vincent Van den Bossche, Sanne Hubert, Sarah Rombouts en Cien Schelkens.

Contact

info@vincentcompany.be

+32 474 484 686

vincentcompany.be

SHOWING:

Charlotte Vanden Eynde & Nicolas Rombouts

Jef Van gestel (Tuning People)

Kevin Trappeniers

Koen De Preter

Post uit Hessdalen

Stefanie Claes (Lucinda Ra)

Tom Struyf

Ugo Dehaes

Wannes Deneer (Tuning People)

*The artists are mentioned in alphabetical order,
not in order of appearance. -*

Charlotte Vanden Eynde & Nicolas Rombouts

Charlotte Vanden Eynde is a Belgian dancer, choreographer, video artist and actress. Vanden Eynde's tenure at P.A.R.T.S. did not go unnoticed. While still at school she created the short solo *Benenbreken*, the short duet *Zij Ogen* and the quartet *Vrouwenvrouwen*. Since then, she has become well known for her personal, intimate works. She was also the lead performer in *Meisje*, the debut film by Brussels film-maker Dorothée van den Berghe, for which she received a nomination as Best Belgian Actress 2001/2002 and for which she won the Best Actress Award at the Amiens film festival. Her education in video and film art at the Royal Academy of Fine Arts in Antwerp resulted in the creation of the duet *MAP ME* (2003) together with Kurt Vandendriessche, which has since then been performed on national and international stages. In 2009 she returned to dance with *I'm Sorry It's (Not) A Story*, a remarkable solo in which she sets out to (re)discover herself. In 2011 Charlotte created *Shapeless*, a solo once again.

Nicolas Rombouts is composer, producer and double bass player. From the very beginning, research into the full scope of the entire sound spectre has been key – a research that crosses the boundaries between musical genres. From a fascination for sound and improvisation, Nicolas created 'Soirées Flexibles' in 1999. During this monthly session, he created music with national and international impro musicians such as Peter Kowald, Mauro Pawlowski, Peter Jaquemyn, John Russel, Fred Van Hove, Joachim Badenhorst and more. During his studies 'jazz and light music', the improvisatory aspect stayed a leitmotif in the acoustic approach of his instrument. Rombouts is one of the founders of Dez Mona (the band he left in 2016, after 13 years) and played bass for bands like BRZZVLL, Stanton, Guido Belcanto, alt country phenomenon Jim White and recently Stef Kamil Carlens and Tom Lanoye. He also composes music for theatre and dance (Artemis, Het Zuidelijk Toneel, Behoud de Begeerte, Kaaiman, In Vitro, ...) and writes film music (Jan Van Dijk's short films, Steve Haisman's documentary on the legendary Russian Slava clowns family, ...).

Hyphen

Double bass player and composer Nicolas Rombouts and dancer/choreographer Charlotte Vanden Eynde met in 2015 when they were invited to perform a public improvisation in Brussels. It became the start of a special artistic interaction where dance and music formed a unity despite being two equal partners. Both Rombouts and Vanden Eynde work intuitively while keeping mental control, as a form of thinking. Improvising together means thinking together. The concept of thinking together, as two parts of the same brain that can also function autonomously, is the starting point of *Hyphen*. Now they want to do interdisciplinary research in order to create a vocabulary and test the concepts for a performance. In what way will there be room for improvisation? Is the structure fixed or is it rather a set of loose elements? What is essential, is the power and vulnerability of acting and the presence in the here and now.

Focus: Charlotte and Nicolas finalized their first research residencies for Hyphen. Their creation process will start after summer, to premiere in February 2020 at Bits of Dance (Concertgebouw, Brugge). Currently they are looking for international presentation contexts.

Concept, dance and music: Charlotte Vanden Eynde,
Nicolas Rombouts

Contact

Vincent Van den Bossche

vincent@vincentcompany.be

+ 32 486 38 39 55



© Stijn Van Bosstraeten

Jef Van gestel (Tuning People)

Tuning People is the idiosyncratic collective of artists Wannes Deneer (designer/sound developer), Jef Van gestel (theatre maker/actor) and Karolien Verlinden (dancer/choreographer). With their absurd and playful ideas, they create surprising performances for both children and adults. Tuning People creates visual (sound) theatre that revolves around fantasy as a central component.

For each performance, the makers of Tuning People look for a challenging concept in which different art disciplines are brought together. They take pleasure in misleading the audience and confront them with their own (viewing) behavior. Their DIY-style is brutal and poetic.

Kadrage

Two men in a frame. Framed-in. They take down the frame they are standing in, and the next one pops up to show, frame after frame, a series of absurd, specific scenes. Shaped by every image, the men must undergo them. With each change, they try to meet the expectations, play the game, and adapt. They fight for the best spot. They try to show their best, most charming self. Time and again, they must relate differently to their new situation, each other, and the audience. They oscillate between egotism and togetherness, between competition and alliance. *Kadrage* will be 30 frames of physical and visual theatre.

Focus: Kadrage will premiere in november 2019 in ccBe (Antwerp). Amidst the scenography Jef Van gestel will talk about the artistic intentions of the project. Jef is currently looking for international presentation contexts.

Concept and performance: Peter Vandemeulebroecke, Jef Van gestel

Contact

Sanne Hubert

sanne@vincentcompany.be
+32 474 484 686

Cien Schelkens

cien@vincentcompany.be
+32 495 540 426
tuningpeople.be



© Jef Van gestel

Kevin Trappeniers is a visual theatre maker who creates performances on the crossroads between theatre, dance and the visual arts. Although communication plays a major role in his work – how does communication work and what impact does it have? – he uses words sparingly. Light, sound, play, movement and scenography are his theatrical vernacular. Every detail counts. He conducts his research over a long period of time. Each one of his productions originates in a research residency or is the product of a development grant.

With *Antenna* and *Ellipsis*, Kevin Trappeniers presents a complementary diptych that consists of an installation in the public space and a theatre performance in the black box. Both describe the relationship between humanity and technology, and the (mis)communication between them, even if their focus is entirely different. How do technological possibilities affect the communication between people? And how do we as humans deal with the lightning-fast technological advances?

Ellipsis

In *Ellipsis*, Kevin Trappeniers dives into the fast, invisible world of abundant signals that surround us and searches for a world at rest. He lets us reflect on the role of our human presence in a technology-dominated world.

Trappeniers turns immaterial waves and radiation into visible performers. Wordlessly and in a purely visual manner, he slowly zooms in and out on our ambiguous attitude towards technology. Technology as an intermediary between people, as an algorithm that forms and distorts our communication.

In what way does man remain present and responsible in a digital landscape? Do we rely too much or insufficiently on electronic flows of information? Can we still hear one another? Will the digital cradle give birth to a new civilization and a new manner of dealing with each other?

In this performance, Trappeniers works together with the Slovenian musician/composer Gasper Piano, who focuses on frequencies, feedback and electronics.

Focus: Ellipsis premiered in september 2018. Usually the audience moves freely on the performing floor and experiences the performance from a self-chosen perspective. Today you will be confronted with some sequences of the performance.

Good to know: *Antenna* is currently to be experienced in de Verbeke Foundation, an open-air museum in Kemzeke (B).

Concept & realisation: Kevin Trappeniers – *Sound & music:* Gasper Piano – *Music* in collaboration with SPECTRA ensemble (Bram Bossier, Ben Faes, Hanna Kölbel) – *Light:* Laurence Halloy – *Technical support:* Gertjan Biasino, Jeroen Vandesande – *Video & animatronics:* Gertjan Biasino – *Dramaturgy:* Elisa Demarré – *Co-producers:* C-Takt, Vooruit, LOD Muziektheater

Contact

Sarah Rombouts

sarah@vincentcompany.be

+32 494 816 979

kevintrappeniers.be



Koen De Preter is a choreographer and performer.

What is special about his course as a creator is that he deliberately takes risks with formats and target audiences and moves between different domains.

He creates both evening and school performances, makes work outside the theatre walls and sets up social-artistic projects.

In his performances he evinces a fascination for performers of different ages and dance backgrounds. Together with eclectic soundtracks, the search for balance between abstraction, theatricality, humor and emotion in dance forms a constant in his creations. His work can be seen at (inter)national dance festivals (Julidans, Potsdamer Tanztage, sick festival, International Festival Freiburg ...) and in Belgian arts and cultural centers.



©Thanh Beels

Tender Men

Tender Men is a choreography from Koen De Preter for four dancers. It is a piece about men, about touch and about how in the West we are growing up more and more in a society with touch deprivation. About how men can allow to be genuinely vulnerable. About softness, away from stereotypes of masculinity. However not only talking about the queer side of things.

One of the key questions is how touch is perceived in different cultures. In the West, we tend to sexualize touch. That counts for all genders. Between men it is allowed to touch each other in sports in a rough manner. There is always a certain fear of homophobia when men are being touched by other men in a kind of comforting (platonic) way. One of the triggers why Koen wants to make this piece is that many gay men do not feel comfortable walking hand in hand or are afraid to display public affection with their partners.

In his work Koen always creates images that can be read in different ways. In *Tender Men* he wants to talk about the human side of touch, about human contact and how men could relate in a world without homophobia.

Focus: Tender Men will premiere in january 2020 in STUK (Leuven). Today Koen will tell you more about his artistic intentions with Tender Men, prior to starting the creation process. Koen is currently looking for additional international presentation partners.

Choreography: Koen De Preter

Dance: Souleymane Sanogo, Po-Nien Wang, Benoît Nieto Duran, Johhan Rosenberg

Light: Fudetani Ryoya

Co-producers: C-Takt, Perpodium

Contact

Vincent Van den Bossche

vincent@vincentcompany.be

+ 32 486 38 39 55

koendepreter.com

Post uit Hessdalen is a company that makes quirky music theatre. Cinematographer/circus artist Stijn Gruppung and theater maker Ine Van Baelen form the artistic core, yet other artists are involved in new creations as well. In this changing collective context, Post uit Hessdalen creates hybrid stage productions in which various artistic disciplines – theatre, video, visual art, circus – come together.

In every creation, Post uit Hessdalen goes head-to-head with (live) music and/or soundscapes. The basic and direct power of music contrasts with the visual character of their performances. They seek to disclose the connections between our senses, our understanding and our actions.

Man strikes back

Post uit Hessdalen works for this new creation together with choreographer Ugo Dehaes, professor of robotics Edwin Dertien and musician-composer Frederik Meulyzer. They all share a fascination with artificial intelligence. *Man strikes back* becomes a futuristic circus performance for adults and children, in which robots and humans are equals. Together they set out in search of a choreography that no man or robot alone is capable of. Man seems to have arrived in a new era. With the help of technology, we can transcend the boundaries of natural evolution. We take hold of our own evolution. For a circus performer, this opens interesting possibilities: can he overcome the physical limitations of his body with the help of technology?

Focus: Man strikes back will premiere in May 2020 at hetpaleis and then tour internationally. Stijn Gruppung and Frederik Meulyzer will present a scene they have been working on during the past week. Concept and creation Stijn Gruppung, Frederik Meulyzer en Ine Van Baelen

*Performance Stijn Gruppung – Music Frederik Meulyzer
Choreography Ugo Dehaes*

Contact

Sarah Rombouts

sarah@vincentcompany.be
+32 494 816 979
postuithessdalen.be



© Stijn Gruppung

15419 FT

Our eyes are capable of seeing an immense distance: they can see a candle flame 15 km away. Distant views relax the eyes and give a restful feeling. Singer Boudewijn de Groot called it 'a promising nothing'. Since the advent of industrialisation and computerisation, we have largely been deprived of distant views and our gaze is increasingly caught between concrete and computer screens. What if there were a connection between no longer being able to look far towards the horizon and not being able to have visionary thoughts? Is it possible that both physically and mentally we are decreasingly able to look 'far'? As the philosopher Maurice Merleau-Ponty wrote: 'our eyes, thinking in tandem with the world'.

15419ft is a musical installation where the public is invited to an extraordinary auditory and visual experience in the open air. Is it a thing coming closer or going further away? And do you have to believe your eyes or ears? Together we discover the distant view offered by the location and how it disrupts our perception, as if it were its own Copernican revolution.

Focus: 15419 FT will premiere in June 2019 at Oerol. Today will be the first try-out of a part of the piece.

*Creation Post uit Hessdalen Composition Thomas Smetryns
Music and performance Berlinde Deman and Els Mondelaers
Co-producers C-TAKT, LOD muziektheater*

Stefanie Claes (Lucinda Ra)

Stefanie Claes (1983) is a visual artist, illustrator, director and performer. She is a member of Lucinda Ra, a loose collective consisting of theatre makers, musicians, visual artists and designers. All Stefanie's presentations originate in the world outside the theatre, inspired by something that touches: the euthanasia of someone in their surroundings, the death of an 18-year-old in a tent in a park ... She searches manners to deal with the harsh reality that is characteristic of today's society. Often Stefanie takes a few years to explore her topics. Through meetings, events, interviews, she gathers material for every specific story. The result is an experience that cuts to the bone. Stefanie is not out to judge, but rather seeks to call things into question than to draw conclusions.



© Kerlijn van der Cruyssen

Mia Fair

Near the house of Stefanie Claes is a 'foundlings drawer': a closed space where mothers can leave their newborn babies as a foundling. This place fascinates Stefanie immensely and she tries to understand it. The image of a newborn child that was cut loose from his / her roots seemed to Stefanie a start for an important story. Throughout her search, she visited old city archives and in it, she found the sentence 'a foundling has strictly no past'. But isn't everyone coming from somewhere? What is the meaning of our past for ourselves and for our future? She discovered long lists and documents with different names of foundlings. From Marie Orgy and Engelbertus Thirsty to Maria Iceroll and Anne Theresia Fair. The civil servants of the city gave names to foundlings inspired by the circumstances in which the children were found. *Mia Fair* is a salute to all foundlings who have ever lived, honoring the imagination and curiosity about our origins.

On the basis of an army of homemade dolls and drawings, Stefanie tells the visual wordless story of *Mia Fair*, a child that has to look for her own beginning if she wants to grow up. The result is an intimate miniature theatre for adults where children are welcome.

Focus: Mia Fair will première in February 2020 in DESTudio, Antwerp. Stefanie presents an 'open rehearsal' with material originating from the research phase. The creation will start in autumn 2019.

Concept, design and performance: Stefanie Claes
Feedback and Dramaturgy: Simon Allemeersch,

Barbara Claes and Sofie Van der Linden

Scenographic advice: Iwan Van Vlierberghe

Co-producers: Vooruit in collaboration with DESTudio

Contact

Vincent Van den Bossche

vincent@vincentcompany.be

+ 32 486 38 39 55

lucindara.be

Tom Struyf is an actor, author and creator. His performances are always the result of a personal and profound research into themes which are significant for the current times. His work balances between theatre, documentary and lecture performance. The shows are often on repertoire for a long time and have a wide reach, with a steady base in Flanders (Belgium) and the Netherlands. But they also reach international theatres. During the past years, Tom Struyf played more than 150 performances in Denmark, France, Germany, Switzerland, Austria, Italy and South-Africa.

Focus: Willard will premiere in 2022. Tom Struyf presents the first findings from his research phase and explains his plans to produce and create this new production. Tom is currently looking for partners.

*Concept & realisation: Tom Struyf – Cocreation: Fien Leysen & Willem De Maeseneer – Camera & editing: Geert De Vleeschauwer
Co-producers: Productiehuis Theater Rotterdam, kc deSingel, detheatermaker, C-TAKT, CC De Werf Geel*

Contact

Sanne Hubert

sanne@vincentcompany.be

+32 474 484 686

Cien Schelkens

cien@vincentcompany.be

+32 495 540 426

tomstruyf.be

Willard

Willard is a new documentary theatre project which is situated in a small town in upstate New York. Willard arose around a large psychiatric facility which was closed down in 1996. The landscape there and the people who live there still wear the scars of the complex history of the town.

The local stories and history relate in so many ways to current and relevant topics: social, medical, economical, even ecological. In the Willard project, Tom would like to tell this bigger story by telling the story of the small community, the town and its history – based on the portraits of the individual people who are still living there.

The creation process of Willard will be spread over different phases during the next few years and will probably premiere in spring 2022. In the past few months, Tom and his artistic team already made two trips to Willard for research and the first filming. They are planning to go back every season – because of the beautiful landscape and the extreme differences between summer- and wintertime. Filming in these different periods will also enable them to show and follow the people there over a longer period of time, in order to get to know them better. The project will be partially funded by a grant given by the Flemish Government, but will also require extra support from new partners and co-producers.



Ugo Dehaes

Choreographer **Ugo Dehaes** studied dance and choreography at P.A.R.T.S. His performances are always based on his own experience as a spectator. He invites the audience to wonder at what they see. There is no need for any specific prior knowledge. His austere, radical but accessible performances focus on the power of dance and the dancers, of a body that works up a sweat. He works with both professionals and children and amateurs. His work is programmed extensively across Flanders and the rest of Europe. Ugo is also active as a dancer, actor, coach and playwright for productions by other makers. In recent years, he has come to mainly choreograph objects such as drones and homemade robots.

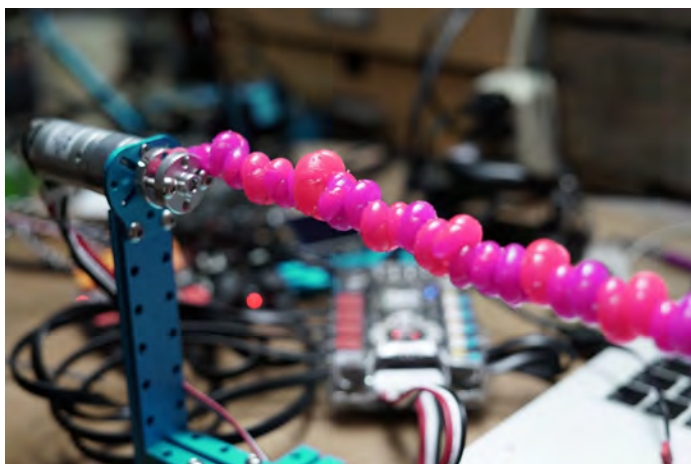
Forced Labor

Forced Labour will be a dance performance with non-humanoid robots. Although we have conceptualized and constructed artificial humans and mechanical automatons since ancient times, the word 'robot' will only have existed for 100 years in 2020. Today, robots are omnipresent in our society and are predicted to take over more than 800 million jobs by 2030. Meanwhile, the capitalist model of society asks us to work increasingly longer hours for fewer and fewer wages.

In this creation, Ugo questions this system by applying it to the creative sector. For *Forced Labour*, around 20 spectators sit together at a large table. On this stage, a performance unfolds with small, organic-looking robots – body parts, deformed organs and slimy organisms. The robots crawl out of separate hatches and come to life through video-mapping and artificial intelligence.

Focus: After a biannual research period in which he has worked on the choreographic possibilities of the robot, Ugo presents now first sketch material for Forced Labor. Ugo is aiming for a premiere in spring 2020 and is currently looking for co-producers.

Concept and realisation: Ugo Dehaes



Contact

Vincent Van den Bossche
 vincent@vincentcompany.be
 + 32 486 38 39 55
 kwaadbloed.be

Tuning People is the idiosyncratic collective of artists **Wannes Deneer** (designer/sound developer), Jef Van gestel (theatre maker/actor) and Karolien Verlinden (dancer/choreographer). With their absurd and playful ideas, they create surprising performances for both children and adults. Tuning People creates visual (sound) theatre that revolves around fantasy as a central component.

For each performance, the makers of Tuning People look for a challenging concept in which different art disciplines are brought together. They take pleasure in misleading the audience and confront them with their own (viewing) behavior. Their DIY-style is brutal and poetic.

Contact

Sanne Hubert

sanne@vincentcompany.be
+32 474 484 686

Cien Schelkens

cien@vincentcompany.be
+32 495 540 426
tomstruyf.be

Tuning Things

Sound artist Wannes Deneer is fascinated by physical processes that generate sound. He converts existing musical instruments, loudspeakers, fluorescent lamps and tools into sound installations. Every single one is an existing building block that can be recycled to build an individual, auditory, visual and substantive world.

For *Tuning Things* Wannes dives into the archive of sound recordings, sound videos, scores and sound concepts of 13 years of Tuning People. He recycles this treasure box into a performance.

Focus: Tuning Things premiered in November 2019. We present the full performance as an introduction to the world of Tuning People.

Music and installations: Wannes Deneer

Live music: Wannes Deneer, Jutta Troch, Frederik Meulyzer

Co-producer: KAAP



© Clara Hermans



© Gaïtan Chekaïban - KVS

- *Let us believe in the beginning of the cold season*
by **Sachli Gholamalizad**

Theatre-maker and actress Sachli Gholamalizad was born in Iran and raised in Belgium. In her solo *Let us believe in the beginning of the cold season*, she sings the praises of two prominent Iranian women artists: Googoosh and Forough Farrokhzad. Through pop music and poetry, their words gave shape to the lives of generations of men and women, among them Gholamalizad's mother and grandmother. Thanks to the depiction of forbidden worlds, both women learned to appropriate their body once again. Gholamalizad weaves this heritage with contemporary feminist voices into a layered musical performance. She explores what it means to live as a woman today. Supported by strong women from different traditions, she formulates future definitions of womanhood, feminism and love.

By and with:

Sachli Gholamalizad

*Dramaturgy:*Tunde Adefioye, Maryam Kamal Hedayat,
Selm Wenselaers*Music and soundscape:*

Jan De Vroede

Scenography:

David Konix

Costume Design:

Zuhra Hilal

Choreography:

Gilles Polet

Light Design:

Helmi Demeulemeester

Sound:

Patrick Van Neck

Technical coordination:

Lieven Symaey, Steven Brys

Production manager:

Miek Scheers

Surtitles:

Tineke De Meyer

Diffusion and tour management:

Saskia Liénard

Research assistants:

Esther Lamberigts, Bo Alfaro

Decreton, Lindsay Jacobs

Presentation:

Kunstenfestivaldesarts, KVS

Production:

KVS

Co-production:

Perpodium, Theater Rotterdam, Vooruit

*With the support of:*Kunstenfestivaldesarts, Tax Shelter of the Belgian
Federal Government**Contact****Saskia Liénard**

distribution & sales

saskia.lienard@kvs.be

+32 496 55 19 92

kvs.be

Thursday 16 May

MORNING: Théâtre Varia

Rue du Sceptre 78, 1050 Brussels

- 9.45am Meet-up at Café Varia
- 10.15am Short introduction on Théâtre Varia
by Sylvie Somen & Tristan Barani
- 10.30am **Pitching of** four associated companies
& two Varia co-productions
- *Le roman d'Antoine Doinel*
by *Antoine Laubin & Thomas Depryck / De Facto*
 - *Science-fictions & Ce qui arrive (2019)*
by *Selma Alaoui, Coline Struyf & Emilie Maquest / Mariedl*
 - *Rater mieux, rater encore*
by *Marie Lecomte, Hervé Piron & Eno Krojanker*
/ Enervé & Rien de spécial
- 11.30am Break
- *Trilogie Little Gouda (2018), Exodus*
& *The Trial new production 20/21 (Live from Athens)*
by *Arthur Egloff & Damien Chapelle*
 - *Ton Joli Rouge-gorge - new production 2020*
Mathylde Demarez & Ludovic Barth
/ Clinic Orgasm Society
 - *Une fiction lucide,... a new production 2020*
by *Florence Minder*
/ Venedig Meer
- 12.45am Lunch by Arnaud Bingonini
at the Veggie Café
- 2.15pm *Bus to Les Brigittines*

AFTERNOON: Les Brigittines

Petite rue des Brigittines, 1000 Brussels

- 2.45pm Short introduction on Les Brigittines
by Patrick Bonté
- 3pm **Three works-in-progress of
new dance productions:**
- *#Frontiera - a new production (2019)*
by *Claudio Bernardo / As Palavras*
 - *GLITCH*
by *Samuel Lefevvre & Florencia Demestri*
 - *HOMOGRAMM-TANZ*
by *Mauro Paccagnella*
- 5pm Café & networking with the artists
- 5.30pm *Bus to Théâtre Varia*

EVENING: Théâtre Varia

Rue du Sceptre 78, 1050 Brussels

- 6.15pm **Two companies co-produced by Théâtre Varia:**
- *Performance In Situ around CARNAGE,*
by *Hélène Beutin & Clément Goethals / FACT*
 - *A Streetcar named Desire*
by *Salvatore Calcagno / garçongarçon*
- 6.45pm Drink & networking with the artists
followed by a dinner at Veggie Café
- 8.30pm **Rater mieux, rater encore**
by *Collectif Enervé - Rien de spécial* (Grand Varia)
- or 8pm **Oshiire**
by *Uiko Watanabe* (Petit Varia)
- 10pm Drink
- 10.15pm **Das Boot**
by *Clinic Orgasm Society* - musical performance, 30' (Espace Salon)

Théâtre Varia

Located in the European district, Théâtre Varia, originally an underground place, was founded in 1982 by three young directors: Michel Dezoteux, Marcel Delval and Philippe Sireuil, well recognized today for their contributions to the Belgian theatrical landscape of today. Directed by Sylvie Somen, Théâtre Varia is one of the five dramatic centres supported by the Wallonie-Bruxelles Federation. Belgian and international artists meet here and it has become one of the landmarks of cultural life in Brussels. The theatre consists of two venues, called Big & Small Varia, and there are also two studios which provide rehearsal space. The theatre prides itself on its contemporary, even 'avant-garde' programme.

SHOWING:

Antoine Laubin & Thomas Depryck

/ De Facto

Struyf Coline, Emilie Maquest

& Selma Alaoui

/ Mariedl

Marie Lecomte, Hervé Piron

& Eno Krojanker

/ Enervé & Rien de spécial

Arthur Egloff & Damien Chapelle

Mathylde Demarez & Ludovic Barth

/ Clinic Orgasm Society

Florence Minder

/ Venedig Meer

Hélène Beutin & Clément Goethals

/ Cie FACT

Salvatore Calcagno

/ garçongarçon

Théâtre Varia supports a group of artists and associated companies on several seasons: De Facto (Antoine Laubin & Thomas Depryck), Aurore Fattier, Mariedl (Selma Alaoui, Coline Struyf & Emilie Maquest), As palavras - Claudio Bernardo, Collectif Enervé & Rien de special (Alice Hubball, Hervé Piron, Marie Lecomte & Eno Krojanker), Valentin Demarcin, Guillaume Kerbusch, Théâtre de la Chute - Benoît Verhaert, Clinic Orgasm Society (Mathylde Demarez & Ludovic Barth).

The theatre also supports young artists in co-production, taking the risk of supporting their first project and guiding them through this exciting stage. There is also a network of dramatic centres of the Wallonie-Bruxelles Federation (Mons, Liège, Louvain-La-Neuve, Namur) which support a creation each year, and several partnerships with international festivals, such as as UP! (circus) or Kunstenfestivaldesarts. Théâtre Varia mainly focuses on the theatrical scene, but presents also young audience performances, dance and theatre performances according to various collaborations and meetings, such as a recent one with the Korean Cultural Center.

Théâtre Varia is sensitive to the diversity of gender and audiences and sets up collaborations with schools, universities and art schools. With the Brussels network, several initiatives (citizen, solidarity, pedagogic, social) are developed throughout the year. The Bar-restaurant helps Théâtre Varia establish its status of 'place to be' for meetings, sharings, gatherings and parties with both the artists and the audience.

Contact

Tristan Barani

artistic advisor

conseiller.art@varia.be

+32 2 642 20 59

Les Brigittines

Les Brigittines is the city of Brussels' contemporary arts centre for movement. Since 1976 Les Brigittines has presented choreographers, painters, stage directors and performers. The meeting and confrontation between theatre, dance, music and visual arts escapes a classification and gives a different meaning to the creation of new languages of expression.

Les Brigittines aims to be a welcoming venue where you can discover the new language of the stage, immerse yourself into strong and peculiar universes and follow artists that tackle the present to re-enchant reality. Les Brigittines offers a season of creations, residencies and laboratories and an annual International Festival. Furthermore, it works closely with the Marolles neighbourhood and develops international exchanges. Les Brigittines offers a programme mostly turned to choreographic works that, in the Brussels melting pot, are the signs of a free and stimulating inspiration.

Contact

Patrick Bonté

general and artistic director

p.bonte@brigittines.be

+32 2 213 86 10

brigittines.be

SHOWING :

Claudio Bernardo

/ As Palavras

Wooshing Machine

/ Cie Mauro Paccagnella

Samuel Lefeuve & Florencia Demestri

GLITCH

Antoine Laubin & Thomas Depryck / De Facto

De Facto is a Belgian contemporary theatre company presenting the artistic activity of theatre director **Antoine Laubin** and playwright **Thomas Depryck** in various forms. De Facto is one of the companies associated to Théâtre Varia.

Antoine Laubin is a theatre director and the artistic director of De Facto company. Since 2004 he created different plays, based on literature or collective stage work. From 2015 to 2017 he was co-director of the review Alternatives Théâtrales. He is teaching dramaturgy and acting classes at ARTS2 (Mons, Belgium). Associated artist with the Théâtre Varia, he is actually creating three new plays: *Le roman d'Antoine Doinel* based on François Truffaut, *Macadam Circus* written by Thomas Depryck and *Heimaten* collective stage work, based on the concept of 'matrie'.

Le roman d'Antoine Doinel

Le roman d'Antoine Doinel is a theatrical adaptation of five movies that François Truffaut made between 1959 and 1979 – *Les 400 coups*, *Antoine et Colette*, *Baisers Volés*, *Domicile conjugal* and *L'amour en fuite*. They show us Doinel's adventures through five periods of his life. This funny and serious character is iconic. He is an eternal young endearing man; a mix of his author, Truffaut, and Jean-Pierre Léaud, the actor who brilliantly impersonated him. Always on the run, always in-between, already elsewhere. If Doinel doesn't evolve much, he is becoming a more precise character: his runaways constantly turn around an unreachable femininity. He tries to settle but doesn't succeed at it. Still slightly on the side of society. Trying to escape from the schemes of reality, which are protecting him but which he cannot identify with.

With *Le Roman d'Antoine Doinel*, Antoine Laubin is drawing a rhythmic, singular kaleidoscope completely in adequacy with the grammar of the movies and the spirit of their director.

Contact**Laurie-Anne Vanbléricq**

admin@defacto-asbl.be

+ 32 472 83 18 46

defacto-asbl.be

*Adaptation and dramaturgy*

Antoine Laubin and Thomas Depryck

Conception and direction

Antoine Laubin

Actors

Adrien Drumel
Sarah Lefèvre
Valérie Bauchau
Philippe Jeusette
Caroline Berliner
Coraline Clément
Jérôme Nayer
Renaud Van Camp
Adeline Vesse

Set Design and costumes

Prunelle Rullens

Lighting Designer

Laurence Halloy

Sound Designer

Jean-Maël Guyot

Assistant Director

Quentin Simon

Technic Direction

Gaspard Samyn

Production Manager (De facto)

Laurie-Anne Vanbléricq

Co-production

Théâtre Varia
Théâtre de Liège
Le Maillon (Strasbourg)
La Coop asbl

With the support of

Shelterprod
Taxshelter.be
ING
Tax Shelter of the Belgian federal government and with the help of the Ministry of the Wallonia-Brussels Federation - Theater Department.

Mariedl

/ Coline Struyf - Emilie Maquest - Selma Alaoui

Since 2007, Selma, Coline and Emilie have decided to bring together their strengths, dreams and ambitions, confront their opinions on the complexity of the world; to question which stories to desire, which utopias to create, which revolts to express.

Mariedl has created more than a dozen performances in Belgium and abroad. The 3 core members work together to set up projects but each one continues to defend her own artistic and aesthetic path. Mariedl praises the beauty of otherness, accidents of destinies, off-fields.

The collective is supported by the Belgian francophone theatrical institutions. From 2017, long-term collaborations with Varia Theater in Brussels and Théâtre de Liège offer a field of experiments and research to follow their artistic approach where intimacy, sensuality, demand, aesthetics, indeterminism, daring are combined.

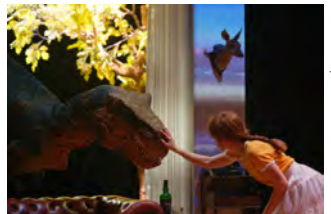
Ce qui arrive – Coline Struyf

“ What happens is always magic, curse or charm. ”

A show inspired by *Here*, a graphic novel by Richard McGuire.

Through a unique place, the living room of a family home, a story is told. Not in a linear way, but in the form of time layers that overlap, intersect and meet. In this puzzle, fragments of a family history and moments of life that have taken place here appear and disappear. Time leaves traces. A dazzling fresco of memory and life, exposed to the audience. In a precise choreography, 5 actresses and actors transform themselves according to the rhythm of times. The staging attempts to capture the passage of time before oblivion. It invites us to feel everyday in an extraordinary and fleeting way.

This performance was created in Octobre 2018.



Vertical text on the right side of the image: Silent Shape © Michel Boermans

Science-Fictions

— **Selma Alaoui**

Selma Alaoui’s obsession with imagining the future, the societies we love and the ultimate societies, is at the source of *Science-Fictions*, a futuristic fable exploring our fears and hopes for the future. *Science-Fictions* explores our relationship to the future through the use of fantasy and the creation of a fictional narrative prospective.

The play tells the story of a film crew that gathered after shooting a movie. They attend one of the last stages of the work: the post-synchronization of a film. The stage device mixes theater and film. On stage, we watch 4 actors in dubbing session; on the screen, we see fragmentary sequences of the film: a lunar landscape, inhabited by strange characters and strange creatures. The film will never be finished. However, the disturbing will take over and the film studio will disappear to give way to a surreal space, initiating a journey into an imaginary world.

This performance will be created in October 2020 at Théâtre Varia.



Vertical text on the left side of the image: Silent Shape © Michel Boermans

Contact

Cécile Jeanson

FORMART

cecile@bureau-formart.org

Selma Alaoui

selmaalaoui@mariedl.be

+32 495 44 10 40

Coline Struyf

colinestruyf@mariedl.be

+ 32 478 71 44 14

mariedl.be

**Marie Lecomte, Hervé Piron & Eno Krojanker /
Enervé & Rien de spécial**

Rien de Spécial+Enervé has brought together Alice Hubball, Eno Krojanker, Marie Lecomte and Hervé Piron. Their work stemmed from a paradoxical desire: to question banality and the ordinary, through an art form usually reserved to the extraordinary, theatre. The collective questions everyday life and its materialist side, its loneliness, its standardization and the cult of appearances. With sincerity, lucidity and sometimes dark humour. Each creation is designed as a game, with the audience and its expectations, with theatre forms and with the laws of performance.

Rater mieux, rater encore

Failing better/Failing again – In a world where success has taken over all the aspects of personal and professional life, where it has become an imperative at all costs, is failure a mortal enemy? Four actors/hikers take us on a trip to their past, present ... and future failures. On this dangerous road, inhabited with ghosts of a multitude of losers, they will attempt to answer an important question: how do you live with failure if it doesn't lead to the fairy-tale or self improvement literature success story?

The full version of this show will be presented tonight at 20h30.



Upcoming performances

14 - 18 May 2019 - Théâtre Varia, Brussels

Acting

Marie Henry, Eno Krojanker,
Marie Lecomte, Pierre Sartenaer

Directing

Hervé Piron

Assistant

Alice Hubball

Technical director

Benoît Pelé

Scenography, costumes, accessories

Aline Breucker

Lighting

Laurence Halloy

Music

Maxime Bodson

Diffusion

Habemus Papam

(Cora-Line Lefèvre and Julien Sigard)

Created by

Rien de Spécial + Enervé

Co-production:

Rien de Spécial asbl, MARS, MONS art de la scène asbl (Executive Producer), Théâtre Varia, La Coop asbl and Shelter Prod.

With the support of

taxshelter.be, ING, tax-shelter of the Belgian Federal Authorities, the Wallonia-Brussels Federation – Theater Department and La Bellone-Maison du spectacle, house of performing arts.

Rien de Spécial + Enervé are in an artistic residency at Théâtre Varia.

© Bruno Dalmonte - Le Soir

Arthur Egloff & Damien Chapelle

Born in 1988 in neighbouring countries, Arthur Egloff (France) and Damien Chapelle (Belgium) met at INSA in September 2008. Very quickly, they become one, and engage in a dialogue. Together, they are building a new creative language. In 2009, they form the NousLove-Chachacha movement, which was a finalist in the “Danse élargie” international competition organized by the Théâtre de la Ville de Paris in June 2010. Damien Chapelle joins Wim Vandekeybus in the same year, with whom he creates five shows. Arthur Egloff’s graduation show was called *Butô Végétal ou le plus grand barbecue jamais vu dans un jardin*. For the final year of his studies, he writes as a memoir “Je suis une école”, a tribute to the choreographer Boris Charmatz. From these encounters with dance, a working gesture was born. Direct impact of the body on language.

The duo created *Kantor and Gonzoland* at the Théâtre les Tanneurs in March 2014. This was followed in April 2016 by *Le tuba des pédiluves*, the first dialogued play written by four hands, presented at the Théâtre Varia. In September 2018, the world premiere of their new show, *Little Gouda-le pain*, the first part of the *Little Gouda trilogy*, will take place at the Varia Theatre.



Little Gouda le pain

In this first opus – *le pain* – the contemporary plutocracy loses its footing. It is the search for a new identity on the paths of perdition. We speak Italian, we try Esperanto, we could learn Spanish, trade pennies. Dutch painting and its Luxembourg expert are brought in. France is no longer there. A bakery cooperative explodes. Bart and Dani are propelled by the power of dialogue to become the whistleblowers of a new village scandal. A certain idea of revolution was put in place within the friendly cell. Love, friendship, politics open an intimate sphere on a world where deception, lies and deceit settle at the heart of relationships, and Egloff-Chapelle, at the helm of laughter and decadence, write a story scattered by ‘acteur étoile’ and filled with eternal promises, inventions and reality.

Created with and performed by Karim Barras, Jean-Baptiste Calame, Damien Chapelle, Julien Courroye, Arthur Egloff, Jessica Fanhan
Lighting design Florian Berutti
Sound design Régis planque
Styling Mansour Badjoko Wa Lileko
Technical coordination & Stage manager Sébastien Corbière

Text, direction, choreography and scenography Arthur Egloff, Damien Chapelle
Production Arthur Egloff & Damien Chapelle.
 Théâtre Varia, La COOP asbl and Shelter Prod.
 With the support of taxshelter.be, ING and Tax Shelter of the Belgian Federal Government, Fédération Wallonie-Bruxelles – Service du Théâtre.

Contact

Arthur Egloff
 egloffchapelle@gmail.com
 +32 489 52 71 66

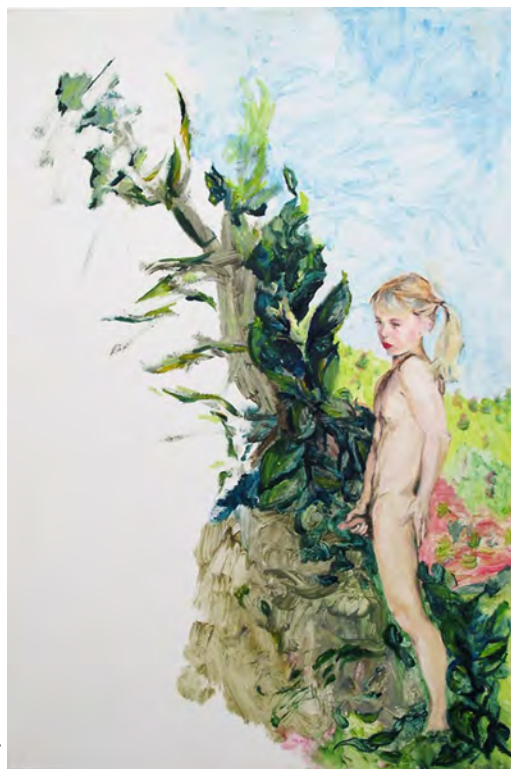
Damien Chapelle
 egloffchapelle@gmail.com
 +32 497 36 91 36

Mathylde Demarez & Ludovic Barth /**Clinic Orgasm Society**

Clinic Orgasm Society is, since its artistic birth in 2001, a protean and multidisciplinary group who conceives her projects as a hybrid between theatre, music, technological DIY.

With a variable core of artists, she amuses herself by questioning both the report to spectator and the human jiggling that gives a semblance of meaning to the world.

Rather than shows, she creates scenic acts that she thinks like monstrous, playfull, seemingly messy, full of imperfections, accidents and misfires but adjusted with precision.



© Tyza Stewart

Ton Joli Rouge-gorge**(Your pretty robin redbreast)**

In a world where gender binarity has not existed for decades, four teenagers (including a robot) of about fifteen years old (played by forties) find themselves in a forest. Are they there only for camping? Or have they withdrawn from the world? We discover in fact that they are struck by a strange and degenerative evil: as the days pass, they become more and more sexist, racist, homophobic. Pathology does not develop in everyone at the same speed, but it does its work without them being able to do anything about it. Different layers of reality, different logics intertwine beyond the fable. Categories explode, boundaries of representation blur. The show will happily navigate between different reference codes (*teen-movies, supernatural series, underground comics, etc.*), mixing black humour, lyrical gravity specific to teenagers, absurdity and science-fiction made up like an alternate history from the 1980s.

In the background, behind the farce that plays with genres (in every sense of the word), the troubled relationship that we have with domination is evident. The need to categorize the other as 'inferior' for fear of disappearing?

Text, concept & stage direction: Ludovic Barth & Mathylde Demarez – *With:* Gwen Berrou, Yoann Blanc, Adrien Desbous, Benoît Gob – *Lightning design:* Marc Lhommel – *Sound design:* Antoine Delagoutte – *Documentation:* Marta Mo Gomila, Charlotte Pezeril – *Production:* Clinic Orgasm Society – *Co-production:* Théâtre Varia / Centre Dramatique (Bruxelles), Théâtre de Namur – *With the support of:* Fédération Wallonie-Bruxelles since January 2014.

Upcoming performances

16 January -1 February 2020

PREMIÈRE , Théâtre Varia / Centre Dramatique (Brussels)

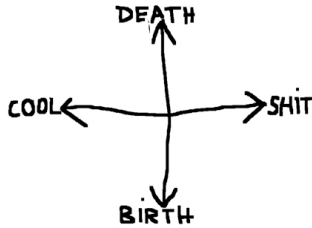
18 - 22 February 2020 - Théâtre de Namur

Contact

clinicorgasm@gmail.com
clinicrgmsociety.be

Florence Minder / Venedig Meer

Florence Minder is an author, performer and director. She mainly questions the way one reads reality and what fiction has to do with it. She desperately tries to understand what perceptions are basically made of. Someone said once that her work is very sad and fucking funny at the same time.



Une fiction lucide, optimiste, non-discriminante et tragi-comique

Minder's next piece is based on scientific catalysis. In science, catalysis is the process to use a substance to accelerate the molecule transportation or to produce an unnatural transformation. The interest: accelerate the process by using less energy. Why does a desire incarnate in a body and how does it become the agent? Which catalysts transform human behaviors, and conversely, which contexts paralyze them? What role can fiction play in these catalysis processes? What fictional catalysts could produce unexpected energies and accelerate human processes?

Direction and text Florence Minder
Assistant Julien Jaillot
With Brigitte Dedry, Ivan Fatjo, Sophie Sénécaut, Lode Thiery
Lights Jan Maertens
Scenography Simon Siegmann
Production Venedig Meer asbl - Manon Faure
Co-production Théâtre Varia, MARS/ MONS, L'Ancre Charleroi, Scène Nationale de Dieppe
With the support of La Bellone, Fédération Wallonie-Bruxelles

Upcoming performances

Fall 2020 / Mons (*premiere*)
 On tour 2020: Brussels, Charleroi, Dieppe

Contact

Trajet(s) / Sabine Dacalor
 sabinedacalor@trajet-s.com

Florence Minder
 hey@florenceminder.com
 florenceminder.com

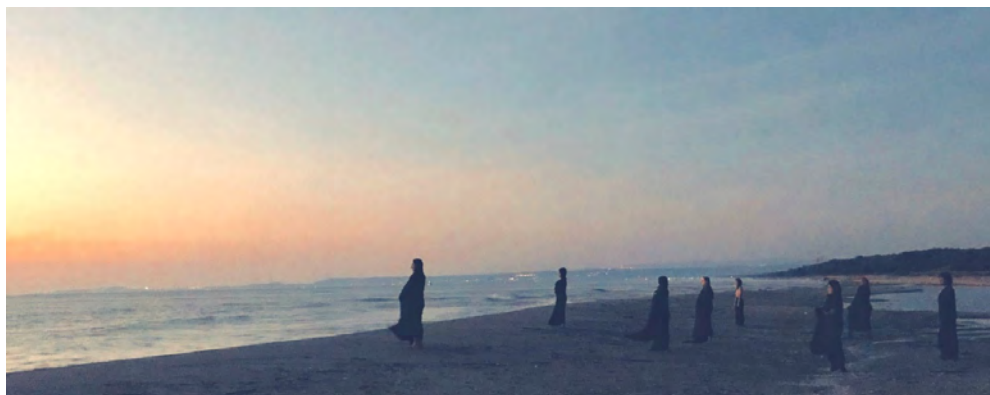
Claudio Bernardo / As Palavras

Claudio Bernardo was born in Fortaleza, a city in the northeast region of Brazil. He makes his debut with Victor Navarro's company in Rio de Janeiro. In 1986, he is admitted in Mudra, the school headed by Maurice Béjart in Brussels. His company, As Palavras, has more than 60 works in its repertoire, including more than 40 creations in collaboration with many others international dance companies. In 2009, *L'Assaut des cieux* is awarded by the Belgian critics' prize for the best dance show. In 2012, *Usdum* is awarded in Brazil "Best performance of the Bi-ennial Internacional de Dança do Ceará". In 2017, *Giovanni's Club*, a creation for 8 interpreters and one lyric singer is also nominated for the Belgian critics' prize. In fall 2017, *Apoxyomenos*, the first step of the *After the Trojan Women* new production, is created in collaboration with 17 dancers at the Croatian National Theatre and will tour in Italy and Belgium in 2019.

#FRONTIERA

Après les Troyennes (After The Trojan Women) is not only a choreographic project but will also combine theatre, songs and documentary. The process for the creation of *Après les Troyennes* will be punctuated with a working step called #Frontiera that will be presented in the festival Oriente Occidente in Rovereto, Italy (Sept. 2019). Finally, *Après les Troyennes* will be presented in Belgium (Théâtre Varia and Théâtre de Liège) in fall 2020, followed by an international tour between Italy, France and Asia.

"We are behind the scenes of the last representation of Euripide's *Les Troyennes*, one we will never see. However, in the backstage, the interpreters develop the archetypes of their characters in a sort of magic trance, surrounded by dances and songs that call for their exile." (Claudio Bernardo)



Concept and choreography Claudio Bernardo *Assistants* Anne-Cécile Massoni, Marie Bach *Performers* Carmela Locantore, Maria Grazia Mandruzzato, Elise Gabèle, Gabriella Iacono, Cécilia Kankonda, Tijen Lawton, Johanne Saunier, Fatou Traoré, Maxime Jennes *Musical composition* Giovanna Marini, Dorian Baste *Scenography* Philip Bussman *Costumes* Agnès Dubois, Hélène Lhoest *Lights* Jim Clayburgh *Video documentary* Cristina Dias, Claudio Bernardo *Co-production & Support* Théâtre Varia, Théâtre de Liège, Charleroi danse, Ministère de la Fédération Wallonie-Bruxelles - Service de la Danse, Tax Shelter of the federal government of Belgium, DC&J Creation, Oriente Occidente Danza Festival, National Choreographic Center Scenario Pubblico/ Catania, Fondazione INDA - Siracusa festival, SACD Belgium

Contact

Xavier Melis

contact@aspalavras.org
aspalavras.org



HOMOGRAMM-TANZ

Memory of a Dance in the 22nd Century

Twenty years after their first meeting, choreographer Mauro Paccagnella and musician Didier Casamitjana meet once more to respond to a request from the director of Les Brigittines. Through a world of shamanic ritual, cyborgs and trans-humanist thought, the artists construct an allegory of time by means of a hologram. This performance, intended for May 16, 2119, is the space-time projection of a body that, through its relative memory, sends a fictional account made a century earlier to Les Brigittines as part of "From Brussels with Love*" sometime before its own death.

Wooshing Machine / Cie Mauro Paccagnella

Wooshing Machine is a Brussels-based dance theatre collective created in 1998 by choreographer Mauro Paccagnella. The group is driven by a desire to achieve an act of shared creation, both inside and outside the theatrical sphere.

"His success is down to that intimate melting of languages as they collide and print over one another, gloriously disturbing our perceptions. With no concessions, yet open. Dark yet funny. Strange yet near." – Patrick Bonté

Upcoming performances

6 - 8 June 2019 - Les Brigittines, Brussels

Choreography & staging: Mauro Paccagnella – *Original live music:* Didier Casamitjana – *Lighting & technical direction:* Simon Stenmans – A Wooshing Machine production, *in co-production* with Les Brigittines and MARS-Mons arts de la scène.

Wooshing Machine is supported by the Ministry of Culture of the Wallonia- Brussels Federation, WBTD and WBI – Mauro Paccagnella is associate artist and administrative artist-in-residence at Théâtre Les Tanneurs, as well as artist-in-residence at Central (Régional Cultural Center of French-speaking Belgium), La Louvière.

Contact

Camille Jublou

tour manager

wooshingmachine@gmail.com

+32 474 53 34 06

wooshingmachine.com

Samuel Lefeuve & Florencia Demestri

After dancing for choreographers such as Alain Platel and David Zambrano, and being part of different collectives (Peeping Tom, groupe ENTORSE) they now collaborate together to create hybrid choreographic works with a focus on bending the audience's perception of reality. Through the use of disruptive narrative and intense, twisted physicality, they invite the spectator to give in to a multiple and intuitive interpretation of the occurring events, favouring sensations over meaning. Since 2012, they created together the solos *monoLOG* and *OLGA*, the duet *L'Événement*, and developed the show *Hantologie* in collaboration with groupe ENTORSE, as well as *NERF* with the Korean company LDP. Since August 2017, Florencia Demestri and Samuel Lefeuve are in Research Residency in L'L (Belgium).

Upcoming performances

2019

17,18 October – Biennale de Charleroi danse (Premiere) – Charleroi (BE)

23 November – Festival Impact, Théâtre de Liège (BE)

27 November – CoFestival, Ljubljana (SI)

2020

21 March – Theater Freiburg (German première), Freiburg (DE)

March – Festival InMovement, Les Brigittines – Brussels (BE)

May – New Baltic Dance Festival – Vilnius (LT)

June – Tanzist – Dornbirn (AT)

(Other dates to be confirmed)

GLITCH

With *GLITCH*, Demestri and Lefeuve set about decrypting an aesthetic of error.

For this creation, they start from a simple observation: technology is becoming so omnipresent in our lives that we live in a hyper-reality where it is increasingly difficult to discern truth from falsity. Cinema, special effects, video games have fed our imagination with futuristic technological references, which seem to be getting more and more actual, hacking into our perception of reality. The choreographers want to tackle these themes and sensations head-on and re-appropriate them on stage. Inspired by the 'glitch artists' who seek ways to provoke errors in the flow of data processing to create new images, new sounds, Demestri & Lefeuve want to disrupt their way of creating movement to reveal potential creative errors and move beyond a possible resolution, towards the unusual, the unexpected. Therefore, it is not a question of turning a critical eye on these phenomena or on the excessive 'technologizing' of our society, but rather to be inspired by them in order to bring out creative anomalies, aesthetic accidents and paradoxically, flashes of humanity, organicity ...

Contact

Arts Management Agency
production & distribution
jill@amabrussels.org
+32 497 678 579



Conception, choreography and interpretation : Florencia Demestri, Samuel Lefeuve – *Music* : Raphaële Latini – *Light design, scenography and stage manager* : in process – *Dramaturgy* : Emmanuelle Nizou
Assistant dramaturge : Jill De Muelenaere – *Costumes* : Vanessa Pinto – *Production* : LOG asbl –
Production & distribution : France Morin & Jill De Muelenaere | Arts Management Agency (AMA) –
Co-production : Les Brigittines - Centre d'Art contemporain du Mouvement de la Ville de Bruxelles , Charleroi danse - Centre chorégraphique de Wallonie-Bruxelles, La Place de la Danse - Centre de développement chorégraphique national Toulouse-Occitanie, Theater Freiburg, Tanz Ist, MARS-Mons Arts de la Scène, Co-Festival, Centre chorégraphique National d'Orléans, – *With the help of* Fédération Wallonie-Bruxelles - Dance department, Wallonie-Bruxelles International, Grand Studio. – *Residency* in DeVIR/CAPa Centro de Artes Performativas do Algarve Faro

Hélène Beutin & Clément Goethals / Cie FACT

After they met at INSAS in Brussels, Aurélien Labruyère, Clément Goethals, François Gillerot and Jean-Baptiste Delcourt founded an artistic group called FACT. The main goals of this new company are to create theatre plays, to build an association based on the mutualization of skills and the sharing of experiences, to support young and/or isolated artists.

Those last five years, supported and founding artists played and worked in many theatres in Belgium (Océan Nord, Tanneurs, Varia, Balsamine, Martyrs, Maison de la Culture de Tournai, Festival Factory Liège ...), France (Théâtre de Vanves, Théâtre 95, Théâtre du Peuple, CDN de Colmar) and Montreal (Nouveau Théâtre Experimental). Everyone in FACT has her/his own artistic preferences and aesthetic, and for every new project the production and diffusion modes are thought and built with all the sharings and learnings from the others past productions.



With Angèle Baux-Godard, Lucile Charnier, François Gillerot, Alex Jacob, Léonard Cornevin, Adrien Letartre — *Text, stage direction & dramaturgy* Clément Goethals & Hélène Beutin — *Stage director assistant* Daphné Liégeois — *Lightning design & technical direction* Clément Longueville — *Scenography* Marie Menzaghi — *Sound design* Harry Charlier — *Costumes* Marine Vanhaesendonck — *Collaboration text* Aurélien Labruyère — *Co-production* FACT, Théâtre Varia, Festival de Liège/Factory, L'Ancre - Théâtre Royal, La Coop asbl et Shelter Prod — *Support* Tax Shelter, be, ING et Tax-Shelter du gouvernement fédéral belge, Fédération Wallonie-Bruxelles - Service du théâtre, [e]utopia asbl, Association du château de Monthelon, La Factorie, La Brasserie de la Senne

CARNAGE

Six young people, caps on their heads, are wandering in an empty peri-urban area, as a wild pack composed of singularities. Here they stand, showing their fangs. They come from the suburb, the countryside, the main city or the nearby allotment. Those six journeys through life are brought together by the same need to angrily shout their desire to exist, in a burst of destruction and survival at the same time.

As long as the sun is down, the furious pack growls under the neon-lighted night, the faces stay pale, taciturn and disturbing. At dawn of a cold winter, a glowing sun illuminates their snatched faces. The every-morning apocalypse wipes their restraint out and the rage overflows, becoming a yell of love and hate, joy and violence. They are at rage, hesitating between the need to create and the urge to destroy.

Throughout those damaged cross paths, we can see the picture of a youth life has set aside. *CARNAGE* is about those who are forgotten and their irrepressible move towards existence, this absurd need to do a carnage, to put themselves at risk to feel more alive. For *CARNAGE*, Clément works with Hélène Beutin, as a co-director. Hélène studied Politic Sciences at ULB before Set design at La Cambre; and Clément studied Directing at INSAS. This is their third collaboration, after *Tout ce vide me bourre la panse* (2013) and *Et la Tendresse?* (2015-2016).

Upcoming performances

- 11 - 22 February 2020 - Théâtre Varia (Brussels)
- 3 - 4 March 2020 - L'Ancre - Théâtre Royal (Charleroi)
- 6 - 7 March 2020 - Festival de Liège - Factory (Liège)

Contact

Hélène Beutin

helene.beutin@gmail.com
+32 470 59 59 55

Clément Goethals

clement-goethals@outlook.com
+32 485 21 56 97
ciefact.com

Salvatore Calcagno / garçongarçon

Garçongarçon was founded by Salvatore Calcagno in 2013 to promote and develop his stage works. He now co-directs this structure alongside with Antoine Neufmars. From *La Vecchia Vacca* to *GEN Z*, Salvatore's creations have confirmed his stage signature: a theatre filled with great sensuality, sensibility, in which he sublimates the intimate, the everyday life, in which animality exhorts the lyrical. On stage, Salvatore intertwines various artistic languages: music, plastic, cinematography, choreography. After seven productions, garçongarçon is one of the French-speaking Belgian companies whose influence is expanding internationally – France, Luxembourg, Canada, Estonia, Spain, Switzerland. Salvatore Calcagno enriches his artistic gesture with a documented approach, beyond the walls of the theatre, by investing our reality, questioning it, photographing it; always searching for its beauty.

Contact

Salvatore Calcagno

director

salvatore_calcagno@hotmail.com

Manon Faure

administrator

manon.faure@gmail.com

Antoine Neufmars

project development

antoine.neufmars@gmail.com

A Streetcar named Desire

Author of his own pieces, Salvatore Calcagno likes to confront his contemporary vision to great classics. For Tennessee Williams' mythical *A Streetcar named Desire*, Calcagno will set the context of New Orleans' heat in the suffocating, voluptuous atmosphere of Sicily, where he will display his aesthetic of an embodied, incandescent and poetic sensuality. His vision of *A Streetcar named Desire* will deploy the story of a scorching summer. A tragic behind closed doors story under a burning sun, served by an exclusive and unpublished translation by Isabelle Famchon. Calcagno will speak about identity struggles – social, sexual, psychological – and will pay homage to Tennessee Williams, poet of the marginalized.



With Marie Bos, Sophia Leboutte, Lucas Meister, Rehab Mehal, Antoine Neufmars, Bastien Poncelet & Tibo Vandendorre (distribution in progress) Text Tennessee Williams – Unpublished translation by Isabelle Famchon – Director Salvatore Calcagno – Assisted by Daphné Liégeois – Scenography and costumes Bastien Poncelet – Light Design Amélie Gehin – Sound Design Jean-François Lejeune – Video Zeno Graton – Musical Coach François Deppe – Dramaturg Sébastien Monfè – Technical Direction Nathalie Borlée – Sets and costumes designed with tech support of Theater Workshops from Théâtre Liège – Production management Manon Faure – A show presented by garçongarçon – In co-production with Théâtre de Liège, MARS - Mons Arts de la Scène, Théâtre Varia, Atelier Théâtre Jean Vilar, Théâtre Namur, CENTRAL and DC&J Création – Created with the support of Tax Shelter - Federal Government of Belgium and Inver Tax Shelter – With the help of the Wallonia-Brussels Federation

Oshiire

by Uiko Watanabe

Uiko Watanabe likes 'abstract theatre and concrete dance'. She was born in 1975 in Tokyo, and started classic dance at the age of 4. After her graduation at the Tokyo's Physical Education School, she settles in Amsterdam and enters the Hogeschool voor Kunsten SINDO. Before starting her own creations, she danced for Philippe Decouflé (Compagnie DCA), Manuela Rastaldi, Maria Clara Villa Lobos, Peter Verhelst, les ballets C de la B ... ; and acted for Armel Roussel and Denis Mpunga.



© Lara Bongaerts

Oshiire tells the story of child who lives alone with her mother. In this performance, somewhere between dance and drama, the choreographer recalls her childhood memories, and recreates that single parent universe through the oshiire – a Japanese traditional piece of furniture where children often hide, in order to dream or to cry.

Creation, interpretation

Vincent Minne, Uiko Watanabe

Sound Pierre-Alexandre Lampert

Lights Eric Castex – *Costumes* Sachiyo Honda –

External eye Maria Clara Villa Lobos, Taka Shamoto

Choreography Uiko Watanabe – *A performance of*

Gekidan Ü asbl in co-production with

Le Théâtre Les Tanneurs, Charleroi danse,

Le Théâtre de l'Ancre.

With the support of Ministère de la Fédération

Wallonie-Bruxelles / Service de la danse, SACD,

[e]utopia3, Kunstenwerkplaats Pianofabriek,

COCOF *Diffusion* Bloom Project

Production Stéphanie Barboteau

Contact

BLOOM PROJECT

Stéphanie Barboteau

diffusion@bloomproject.be

+32 488 59 67 19

***Oshiire* was nominated for the
Prix de la Critique 2015 /
Dance performance category.**

The performance was created on
4th June 2015 at Théâtre Les Tanneurs
within the framework of D Festival.

PARTICIPANTS

Akgul, Ozan Omer Critic

Istanbul
Turkey

Akim, Melike Saba Academic / Critic

MALTEPE UNIVERSITY
Istanbul
Turkey

Aliveren, Aylin Dramaturge / Critic

MİMAR SINAN UNIVERSITY
STATE CONSERVATORY
Istanbul
Turkey

Aubin, Charles Curator

PERFORMA
New York
USA

Barda, Beata Executive Director

TRAFÓ HOUSE OF CONTEMPORARY ARTS
Budapest
Hungary

Brazdylyte, Vytaute Off-programme

Artistic Programmer
INTERNATIONAL THEATRE FESTIVAL SIRENOS
Vilnius
Lithuania

Carmagnola, Sara Project Manager

MANIFATTURA K.
Milan
Italy

Ceruti, Nicolas Art Director

ASSOCIAZIONE CULTURALE ILINX
Inzago
Italy

Cis, Lanfranco Director

ORIENTE OCCIDENTE
Rovereto (Trento)
Italy

Core, Gaston Director

SALA HIROSHIMA
Barcelona
Spain

Cremonini, Anna Artistic Director

TORINODANZA FESTIVAL
Torino
Italy

Dede tekin, Gülin Theatre Critic

AÇIK RADYO TIME OUT ISTANBUL
BANTMAG
Istanbul
Turkey

Ghoul, Daoud Director

JERUSALEM ARTS NETWORK
Jerusalem
Palestine

Gunzburger, Joël Director

L'ONDE
Vélizy-Villacoublay
France

Hemiş, Özlem

Member of the Art Council
/ General Secretary
KADIKÖY MUNICIPALITY
/ INTERNATIONAL ASSOCIATION
OF THEATRE CRITICS
Istanbul
Turkey

Horák, Jan Artistic Director

FESTIVAL NORMA & STUDIO HRDINŮ
Prague
Czech Republic

Hrab, Ondrej Director

ARCHA THEATRE
Prague
Czech republic

Huerta, Nathalie Director

THÉÂTRE JEAN-VILAR
DE VITRY-SUR-SEINE
Vitry-sur-Seine
France

Kardos, József Program Director

SZIGET FESTIVAL
Budapest
Hungary

Karoyan, Marine Artistic Director

ARÉ PERFORMING ARTS FESTIVAL
Yerevan
Armenia

Marelli, Michela Artistic Director

TEATRO IN-FOLIO
Meda MB
Italy

Mathieu, Anita Director

RENCONTRES CHORÉGRAPHIQUES
INTERNATIONALES DE SEINE-SAINT-DENIS
Paris
France

Medland, Helen CEO/Artistic Director

SICK! FESTIVAL
Manchester
United Kingdom

Papa, Velia General Director

MARCHE TEATRO
Ancona
Italy

Penttilä, Jarmo Artistic Advisor

THÉÂTRE NATIONAL DE CHAILLOT
Paris
France

Reba, Teja Program Director

CITY OF WOMEN
Ljubljana
Slovenia

Šimko, Ján Curator

ASSOCIATION DIVADELNÁ NITRA
Nitra
Slovakia

Siyanko, Elena Director

of Advancement Initiatives / Producing Consultant
THE CLARK ART INSTITUTE / PS 21
New York
USA

Stefanescu, Vava Director

NATIONAL CENTER FOR DANCE BUCHAREST
(CNDB)
Bucharest
Romania

Tommasini, Carla Esperanza Artistic Director

PERGINE SPETTACOLO APERTO
Pergine Valsugana (TN)
Italy

Visentini, Marina Project Manager

TEATRO MAGRO
Mantova
Italy

Zani, Giovanni Director

RESIDENZAIDRA
Brescia
Italy

Zelenková, Madla PR / Production Manager

International Projects
STUDIO HRDINŮ PRAGUE
& FESTIVAL NORMA
Prague
Czech Republic

FLANDERS ARTS INSTITUTE

Flanders Arts Institute is an interface organisation and expertise centre for the arts from Flanders and Brussels. The organisation caters to both national and international professional arts audiences. The institute is the contact point for foreign art professionals in search of information on the visual and performing arts and on music in Flanders. To increase the awareness and visibility of the Flemish arts scene on an international level we stimulate and help develop international collaboration, communication and exchange between artists, art professionals and policy-makers. With this, we are aiming to build sustainable international relations and to encourage and support exchange and cooperation on an international scale.

Flanders Arts Institute supports and stimulates the development of the arts and policy. The organisation is active in three main areas: analysis & research of the arts landscape, support for the artists and organisations and the internationalisation of the arts.

Contact

Marijke De Moor

International Relations Performing Arts
marijke@kunsten.be
+32 497 73 11 96

flandersartsinstitute.be



WALLONIE BRUXELLES
THÉÂTRE DANSE

Wallonie-Bruxelles Théâtre Danse (WBTD) is the public export agency of performing arts from French-speaking Belgium (Wallonia and Brussels).

It aims to stimulate the export of performing arts productions (theatre, young audiences, dance, circus and street arts).

WBTD develops several tools to promote creations from Brussels and Wallonia:

- focus events with several artists from Wallonia-Brussels curated in international venues or festivals;
- presentation of projects and professional meetings between artists and international programmers in order to stimulate co-productions;
- attending festivals, markets and networks;
- hosting programmers during the season;
- objectif Danse platform's organisation &
- granting support for promotional tools.

Contact

Véronique Laheyne

manager
veronique.laheyne@wbtd.be
+32 2 229 51 13

Isabelle Mestdagh

project manager
isabelle.mestdagh@wbtd.be
+ 32 2 229 51 11

Séverine Latour

project manager
severine.latour@wbtd.be
+32 2 219 39 08

wbtd.be

NOTES

A series of horizontal dotted lines for writing notes.

NOTES

A series of horizontal dotted lines for writing notes.

NOTES

A series of horizontal dotted lines for writing notes.

TUESDAY 14 May

workspacebrussels	4
Cassiel Gaube	6
Kim Snauwaert & Anyuta Wiazemsky	7
Dan Mussett & Laurent Delom	8
Kasper Vandenberghe	9
Groupe Pluton	10
La Raffinerie	11
<i>atla</i>	
by Louise Vanneste	
Kaaitheater	12
<i>Penelope Sleeps</i>	
by Mette Edvardsen and Matteo Fargion	

WEDNESDAY 15 May

Vincent Company	14
Charlotte Vanden Eynde	15
& Nicolas Rombouts	
Jef Van gestel (Tuning People)	16
Kevin Trappeniers	17
Koen De Preter	18
Post uit Hessdalen	19
Stefanie Claes (Lucinda Ra)	20
Tom Struyf	21
Ugo Dehaes	22
Wannes Deneer (Tuning People)	
KVS box	25
<i>Let us believe in the beginning of the cold season</i>	
by Sachli Gholamalizad	

THURSDAY 16 May

Théâtre Varia		Les Brigittines		Théâtre Varia	
Antoine Laubin & Thomas Depryck	30	Claudio Bernardo	36	Hélène Beutin & Clément Goethals	39
/ De Facto		/ As Palavras		/ Cie FACT	
Coline Struyf, Emilie Maquest	31	Wooshing Machine	37	Salvatore Calcagno	40
& Selma Alaoui		/ Cie Mauro Paccagnella		/ garçongarçon	
/ Mariedl		Samuel Lefevre	38	<i>Oshiire</i>	41
Marie Lecomte, Hervé Piron	32	& Florencia Demestri		by Uiko Watanabe	
& Eno Krojanker					
/ Enervé & Rien de spécial					
Arthur Egloff & Damien Chapelle	33				
Mathylde Demarez & Ludovic Barth	34				
/ Clinic Orgasm Society					
Florence Minder	35				
/ Venedig Meer					