

From Brussels with Love

Dear guest We are happy to welcome you in Brussels for our international visitors' programme, 'From Brussels with Love'. It is the 4th time that Wallonie-Bruxelles Théâtre/Danse and Flanders Arts Institute join forces for this true Belgian collaboration.

This programme gives you the opportunity to be introduced to the Brussels performing arts scene in a short period of time. It consists of work that is always challenging and eager to be shared with an international audience. Most artists will present a work-in-progress, some will present a full performance. Furthermore, there will be plenty of time to talk and mingle with artists and international colleagues.

In these three days, you will discover interesting venues, such as Grand Studio, Kunstenwerkplaats Pianofabriek, the infrastructure of Ultima Vez and Théâtre National, who will warmly welcome you. In the evening you can attend performances of the official selection of the Kunstenfestivaldesarts.

Marijke De Moor,
Flanders Arts Institute

Séverine Latour,
*Wallonie-Bruxelles
Théâtre/Danse*

*We wish you three days full of interesting encounters
and inspiration!*

Wednesday 10 May

Arrival

EVENING SHOWS

- 17:30 **Showing 'All Eyes On', solo by Teresa Vittucci (Tanzhaus Zürich)**
Location: La Bellone, rue de Flandre 46, 1000 Brussels
- 19:30 **Le signal du Promeneur - Raoul Collectif**
Location: Théâtre National, Boulevard Émile Jacqmain 111-115, 1000 Brussels

**17:30 SHOWING 'ALL EYES ON', SOLO BY
TERESA VITTUCCI (TANZHAUS ZÜRICH)**

In an exhibitionist society where what is not shown does not exist, the performer Teresa Vittucci exposes her body to the collective gaze: that of the audience and those who, connected to a chatroom cam, are watching her on live stream. Insolent and fragile, her choreography stretches questions of power, subjectification, and desire: only if the audience does not take their eyes off, only if the chat users stay glued to the screen, the performance can exist - only then, can the SHOW GO ON.

Location: La Bellone, rue de Flandre 46, 1000
Brussels

Collaboration Grand Studio / TanzHaus Zürich

CHOREOGRAPHY AND PERFORMANCE

Teresa Vittucci

STAGE

Jasmin Wiesli

DRAMATURGICAL ADVICE

Simone Augtherlony and Marc Streit

TECHNICAL DIRECTOR

Benjamin Hauser

TECH SUPPORT

Alper Yagcioglu

PRODUCTION MANAGER

Sam Mosimann

PRODUCTION

OH DEAR

COPRODUCTION

Tanzhaus Zürich

PHOTOS

Greg Clément and Simone Augtherlony

KINDLY SUPPORTED BY

**Stadt Zürich Kultur, Kanton Zürich Fachstelle
Kultur, Fondation Nestlé pour l'Art, Ernst
Göhner Stiftung, Grand Studio Brussels, Südpol
Luzern, zurich moves!, Les Urbaines Lausanne**

19:30 **LE SIGNAL DU PROMENEUR – RAOUL COLLECTIF**

What makes a man want to cut himself off completely from his immediate environment - or even from society as a whole? The desire to protest (the visceral cry of the living) against an all too clearly-defined destiny? The five young actors who make up the Raoul Collective address these questions by bringing together a collection of very real individuals, who have all made this break. However, this group of writer-performers don't tell their stories: they fantasise about them. They playfully intermingle the disparate strands of these people's destinies and then weave them back together into an exhilarating reflection on the way we each try to make our way through life, told via a succession of playlets that might initially seem to be unrelated to one another, but are in fact skilfully fused into a statement that is as wide-ranging as the world itself. Assisted by their impressive group dynamics (they could be brothers), the five young men ask all the right questions and highlight the shortcomings of our suffocating society.

Location: Théâtre National, Boulevard Emile
Jacquain 111-115, 1000 Brussels

WRITTEN AND PERFORMED BY

Le Raoul Collectif (Romain David, Jérôme De Falloise, David Murgia, Benoit Piret, Jean-Baptiste Szézot)

ASSISTANT

Édith Bertholet

OUTSIDE EYE

Sarah Testa

GENERAL MANAGEMENT AND LIGHTING DIRECTION

Philippe Orivel/ Isabelle Derr

WITH THE ARTISTIC COLLABORATION OF

Natacha Belova (costumes), **Julien Courroye** (sound), **Emmanuel Savini** (lighting)

SOUND DESIGN

Julien Courroye

PRODUCTION AND PUBLICITY MANAGER

Catherine Hance

PRODUCTION

Raoul Collectif

COPRODUCTION

Théâtre National/Brussels, Maison de la Culture de Tournai

WITH THE SUPPORT OF

Wallonia-Brussels Federation CAPT, Zoo théâtre asbl, le Groupo and Théâtre & Publics

Thursday 11 May – Théâtre National & Grand Studio

MORNING: THÉÂTRE NATIONAL

Location: Théâtre National, Boulevard Emile Jacqmain 111-115, 1000 Brussels

09:30 Welcome

10:00 **3'-PITCH PRESENTATIONS BY ARTISTS**

Fanny Brouyaux, Julien Carlier, Fré Werbrouck, Wooshing Machine, Marielle Morales, Jonathan Schatz, Lise Vachon, Harold Henning, Maria Clara Villa Lobos, Lisa Da Boit and Céline Curvers, Louise Vanneste, Caroline Cornélis, Ayelen Parolin, Samuel Lefeuvre, Lorenzo De Angelis, Pierre Larauza and Emmanuelle Vincent, Erika Zueneli, Gwendoline Robin.

10:45 Break

11:00 **SALON D'ARTISTES**

Open discussions with the artists

12:30 -
14:00 Lunch Resto National

AFTERNOON: LE GRAND STUDIO

Location: Le Grand Studio, rue de Menin 29, 1080 Brussels

15:00 – 17:00 **GOÛTER WITH 18 CHOREOGRAPHERS**

Around a nice big table with sweets and drinks, you'll meet 18 choreographers and get to know about their projects.

EVENING SHOWS: OPTIONS

- 20:00 **Gerhard Richter, une pièce pour le théâtre - Mårten Spångberg**
Location: KVS BOL, rue de Laeken 146,1000 Brussels
- 20:15 **Le signal du Promeneur - Raoul Collectif**
Location: Théâtre National, Boulevard Emile Jacqmain 111-115, 1000 Brussels
- 20:30 **Philip Seymour Hoffman, par exemple - Rafael Spregelburd & Transquinquennal**
Location: Théâtre Varia, Rue du Sceptre 78,1050 Brussels

THÉÂTRE NATIONAL

Théâtre National will host the first morning of artists' presentations. The theatre will also explain the project of its new artistic leader, Fabrice Murgia. Théâtre National is the national theatre of the French Community in Belgium. In 2016, Fabrice Murgia took over the direction of Jean-Louis Colinet. The following projects will be presented:

Pietro Marullo (Wreck/Ariane)

Cédric Eeckhout (FHIWBE)

Watanabe Uiko (Lamousse)

Transquinguennal (Idiomatic)

Jean Le Peltier (Les Loups/Zoo)

Théâtre d'l jour (Scratch a fear song)

Inoutput (Code)

Justine Lequette (J'abandonne une partie de moi, que j'adapte)

Garçon Garçon (GEN Z)

Vincent Hennebicq (L'Attentat)

GRAND STUDIO

Grand Studio accompanies since 2012 choreographers of the Fédération Wallonie-Bruxelles in their professionalisation.

Grand Studio helps choreographers and dance companies with organisation, administration, production and distribution.

FANNY BROUYAUX

After studying for four years at P.A.R.T.S, Fanny Brouyau worked with Taoufiq Izeddou for Rev'Ilusion. In 2014, she created her first piece 'Un bruit' (A Noise), co-produced by Charleroi Danses and performed at the Théâtre Marni, for the 50th anniversary of Moroccan immigration in Belgium, and at the Molendance festival 2016 in its urban version. Today she dances for: Cie La peau de l'autre, Marie Limet (physical theatre) and Cie Abis, Julien Carlier (hip-hop, contemporary), and she has embarked on her new creation with Sophie Guisset.

After studying drama at the Mons Conservatoire, Sophie Guisset took part in the DABA Maroc transdisciplinary project run by Carmen Blanco Principal and Taoufiq Izeddou, in the project 'Une aube boraine, premier pas, des marches', directed by Lorent Wanson and worked on 'L'Encyclopédie de la Parole' during the Kunstenfestivalsdesarts. In August 2013 she moved to Berlin, taking the one-year 'Dance Intensive' contemporary dance programme at the Tanzfabrik. There she met Janine Iten with whom she collaborated on the performances 'To overcome loneliness' and 'POP'. In 2014, she participated in the Julidans Artists' Lab, organised by the Julidans contemporary dance festival in Amsterdam. Since then she has collaborated with the Russian choreographer Olga Tsvetkova on the piece 'Bond Apart' and with the Turkish choreographer Enis Turan on the project 'LOVE, 3D'.



DE LA POÉSIE, DU SPORT, ET CETERA

A PERFORMANCE/CHOREOGRAPHIC PROJECT BY FANNY BROUYAUX AND SOPHIE GUISETT

Following her first choreographic piece 'Un Bruit' (A Noise), dancer and choreographer Fanny Brouyau has embarked on this new project with Sophie Guisset, a Berlin-based Belgian actress and performer. Using their own experiences, the two artists question their own feminine identities and compare them with current representations of what 'feminine' means. Avoiding all-embracing views, they explore an imaginary definition of 'FEMININITY' from their own playful or serious viewpoints. They take the approach of displacement. They shift their concrete, personal experience into a multitude of metaphors for the singular feminine. 'Being a woman is sport... and poetry!'. In a sporting manner they set themselves the challenge and attempt definitions using mischievousness and stubbornness. What if 'FEMININITY' were a concept? A parlor game? A geometric shape? A furry animal? A recent event in your daily life? An Olympic discipline? Endurance, a combat sport, a search for a constant balance that is impossible to maintain, they make a mockery of this daily rush towards a fantasy femininity. Their stance is poetic and ironic: it is up to the spectator to take part in a variety of treasure trails. In contrast to the myth that replicates identically and displaces the ordinary, they seek to reveal the absurdity of it and alter what encloses and limits them.

CONTACT

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PHOTO

De la poésie, du sport, etc. - Fanny Brouyau
(c) Maria ferreira Silva

JULIEN CARLIER

Julien Carlier started with hip-hop, before learning contemporary dance techniques. In 2008, he joined the company No Way Back as a dancer for the performance 'No Way Back'. In the same period, he followed the training 'du Tremplin à la scène', that gave him choreographic and dramaturgical tools. He works as a performer in a lot of companies, with very different styles (hip-hop, contemporary, circus, etc.).

In 2012, he created his first project in collaboration with Yassin Mrabtifi : 'Insane Solidarity'. A dialogue between two very different dancers, inspired by the balance of power and how to accept the differences of the other one in our society. In 2015 he made his first performance 'MON/DE'. A personal project inspired by the disorder 'Sleep paralysis', a phenomenon in which a person either during falling asleep or awakening, temporarily experiences an inability to move, speak, or react. It is often accompanied by terrifying hallucinations (such as an intruder in the room).

En 2016, he created a new performance for four dancers, 'Déjà-vu', inspired by labyrinths and paradoxes. He worked with Karine Ponties and Jean-Michel Frère as artistic advisors.

Those two last projects formed the starting point of the compagnie ABIS.



DÉJÀ-VU - CIE ABIS

'Déjà-vu' explores the thematic of the Labyrinth in all its forms. The physical or mental labyrinth, the one we carry in us or the one where we enter physically. It is the starting point of this creation at all levels: movement, stage installation and dramaturgical construction of the piece. On stage, four dancers tell us four different stories.

They wander, cross and meet each other, and then pursue their roads. They are looking for something personal, they are on their own, travelling by following their 'Ariane's thread'. With those four characters, 'Déjà-vu' talks about the choices that we make, the time that passes and oppresses us, and the feeling of being lost within our own life.

CHOREOGRAPHY:

Julien Carlier

DANCE

Fanny Brouyaux, Davide Zazzera, Arthur

Pedros, Julien Carlier

MUSIC

Simon Carlier

TEXT

Thibaut Nève

SCENOGRAPHY

Justine Bougerol

COSTUMES

Marine Stevens

LIGHT DESIGN

Julien Soumillon

ARTISTIC COUNSELLORS

Karine Ponties, Jean-Michel Frère

CREATED WITH THE SUPPORT OF

Fédération Wallonie-Bruxelles, Service de la

Danse

COPRODUCTION

Théâtre de Namur, le projet Hip Hop, du

Tremplin à la scène, le centre culturel Jacques

Franck, Charleroi/Danses, Les Halles, le centre

culturel de Huy, la compagnie Victor B

WITH THE COLLABORATION OF

Théâtre de Liège, pôle de recherche, La Bellone.

PHOTO

Déjà-vu (c) Julien Carlier

FRÉ WERBROUCK

Fré Werbrouck created several pieces among which 'Variations sur l'immobile: Sillon, Phasme et Murmuró' (creation 2017). She realized also several short films, and develops the project 'Cartographie d'un quotidien', a multidisciplinary installation about the question of the creation process and the experience of research. Since 2015, she organises ateliers that mix art and philosophy.



On tour

Sillon-Variation sur l'immobile

Phasme-Variation sur l'immobile

CREATION 2017

Murmuró-Variation sur l'immobile

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PHOTO

Phasme - Fré Werbrouck

WOOSHING MACHINE/CIE MAURO PACCAGNELLA

Wooshing Machine is a Brussels dance theatre collective created in 1998 by choreographer Mauro Paccagnella. The group's activity is driven by a desire to achieve an act of shared creation, whether inside or outside the theatre arena.



CREATION

2018 : El Pueblo Unido Jamas Sera Vencido,
Création Mauro Paccagnella & Alessandro
Bernardeschi

ON TOUR

2016: Zootrop Kabaret
2015: Happy Hour, Création Mauro Paccagnella
& Alessandro Bernardeschi
2015: OVERTHETOP, Conti Sparsi #4
2015: F.T.I. (Fragility Training Institute),
installation in collaboration with visual artist
Eric Valette
2014: Moonwalk - La Fonction Forme, Conti
Sparsi #2, creation in collaboration with visual
artist Eric Valette
2013: The Magnificent 4, performative and
participatory piece
Repertoire /
2013: Harsh Songs, Conti Sparsi #3
2013: Bloom #1 et Bloom #2, Conti Sparsi #1
2011: Ziggy, the Dragon, the bold Nurse & the
Swan Song, Siegfried's Swan Song [4]
2010: The Golden Gala, Siegfried's Swan Song [3]
2007: Bayreuth FM, Siegfried's Swan Song [2]
2006: Siegfried Forever, Siegfried's Swan Song
[1]
2003: Babylonia Kiss, Dog-tricks [3]
2001: Dog-tricks#0, Dog-tricks [1]
1998: CyberBeans, The Early Trilogy [1]

CONTACT

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PHOTO

HH (Alessandro Bernardeschi & Mauro
Paccagnella) (c) G. Bartuska

MARIELLE MORALES/CIE MALA HIERBA

Dancer for Cie Pierre Droulers, Michèle Noiret, Fré Werbrouk, Thierry de Mey. Since 2004, she creates performances where theatricality and fine arts cross dance and where the movement is minimized and refined till its essence and bodies are subjected to precise constraints. From there, she reaches a singular and deep choreographic shape in the same way as a surrealistic universe like a 'trompe-l'oeil'. 'Rushing Stillness', the last creation, won the Prize of the review for the best dance performance for 2016-17 in the Fédération Wallonie-Bruxelles of Belgium.

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PHOTO

Rushing Stillness - Marielle Morales



JONATHAN SCHATZ/TRANSNIAGARA

Jonathan Schatz is a dancer and choreographer who was born in France but is living and working in Brussels now. He studied at the École de l'Opéra national de Paris, at CNSMD de Lyon and at CNDC d'Angers. He works for choreographers such as Gisèle Vienne, Dominique Brun, Pierre Droulers, Philippe Saire, Claudia Sorace and Riccardo Fazi. Since 2007, he created different dance pieces and transdisciplinary work in collaboration with: dancers Marianne Baillot and Alexandre Da Silva, composers Kasper T. Toeplitz, Antoine Chessex, Rutger Zuydervelt and Yann Robin, light designers Arnaud Gerniers and Benjamin van Thiel, visual artist Christopher Füllemann, video artist Damien Petitot and artist Philippe Boisnard.

SHOWS

Ovo (2007)

Trans_Niagara (2011 - still touring)

Simulation(s) (2012)

Elephant_Rock (2015 - still touring)

IA (in creation)

Immersion (in creation)

CONTACT

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PHOTO

Jonathan Schatz (c)Thibault Montamat



LISE VACHON

Lise Vachon is a dancer and choreographer from Canada living in Brussels. She works with Arco Renz, Anne Teresa De Keersmaeker, Michèle Noiret, Fré Werbrouck and Marc Vanrunxt. She develops and presents her own artistic work since 2007 and works also as a pedagogue.



SHOWS
bliss
Sliding
Zones
Variations

CONTACT
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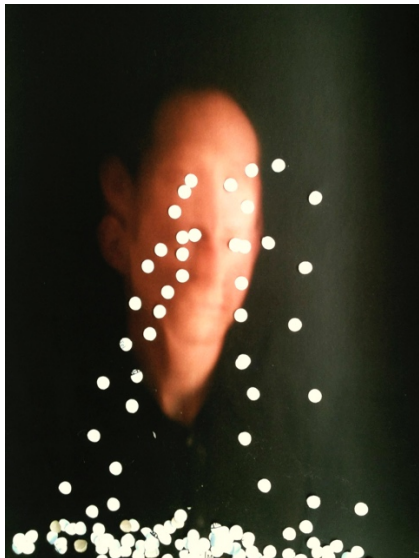
PHOTO
Lise Vachon (c) Kurt Deruyter

HAROLD HENNING

Harold Henning is a performer and director for theatre, dance and circus. He started his career in 1997 as a dancer for the French choreographer Pierre Droulers. Since then, he has collaborated with Belgian artists from the Flemish and French-speaking communities as well as internationally, including Les Ballets C de la B (Christine De Smedt, Hans Van den Broeck), Miet Warlop, Mauro Paccagnella, Cie Mossoux-Bonté ... From 2001 to 2013, he was a close collaborator of Cie Soit/Hans Van den Broeck. He is co-founder of the theater company Clinic Orgasm Society. In 2006, he created and performed the duo 'Leopoldo' (with Mohamed 'Fury' Benaji), then developed his personal work ('Stay On The Scene'/2013, 'L'oeil nu'/2016, 'The Old Loop'/2017).

In 2014, he directed 'Un dernier pour la route', a production for a big top with the Collectif AOC, contemporary French circus.

As an artistic advisor, he collaborated, amongst others, with Cie Mala Hierba / Marielle Morales, Cie Soit and Compagnie Anomalie (French contemporary circus).



SHOWS

Leopoldo (2006)
Stay On the Scene (2013)
Un dernier pour la route (2014)
L'Oeil nu (The Naked Eye) (2016)

CREATION

The Old Loop (2017)

CONTACT

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PHOTO

Harold Henning

MARIA CLARA VILLA LOBOS

XL Production was founded in 2000 in Brussels by Brazilian dancer / choreographer Maria Clara Villa Lobos after her first creation 'XL, because size does matter', which inspired the name of the structure. What characterizes the company's works is its critical and provocative, yet very humorous and visual approach to social topics, mass media and mass culture in general ['XL, because size does matter', 'MAS-SACRE' and 'Alex au pays des poubelles']. Since 2011, the company has been quite active in the youth dance & theatre field, with the creation and touring of 'Têtes à Têtes' which has opened new doors and perspectives for the company that continued with 'Alex au pays des poubelles'.



SHOWS

2002: Spectacle jeune public 'XS'
2003: 'M, une pièce moyenne'
2004: 'XL, because size does matter'
2007-2008: 'Super !'
2009-2010: 'Head-On'
2011: Spectacle jeune public 'Têtes à Têtes'
2014: 'MAS-SACRE'

CREATION

2016 : Spectacle jeune public 'Alex au pays des poubelles'

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PHOTO

MAS-SACRE - Maria Clara Villa Lobos (c) S. Magnone

CELINE CURVERS AND LISA DA BOIT/ GIOLISU

CONTACT

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PHOTO

Giolisu

After being an interpreter for *Ultima Vez* and *Ex-Nihilo*, Lisa Da Boit and Giovanni Scarcella started their own research and created the company Giolisu. Giolisu combines the strength of a very physical dance with a lyrical, passionate Italian taste. Giolisu is concerned about the world we live in. The performance *'Ultime Exil'* (2007) struck because of its strong visual and atmospherical ambiance. *'Cielo in terra'* and *'La Peau des Murs'* were created for outdoor spaces. The company started its research about urban space and the relationship with the human body.

In 2011, the company celebrated its 10 year anniversary and created the event *'Le contraire de un'* in Brussels. In 2014 Lisa Da Boit, closely collaborating with Céline Curvers, created *'Il Dolce Domani'*, awarded as the best dance performance for 2014/2015. The company is now in creation with the solo *'Ferocia'* that will be presented in Les Brigittines from 5 to 9 December 2017.



LOUISE VANNESTE/RISING HORSES

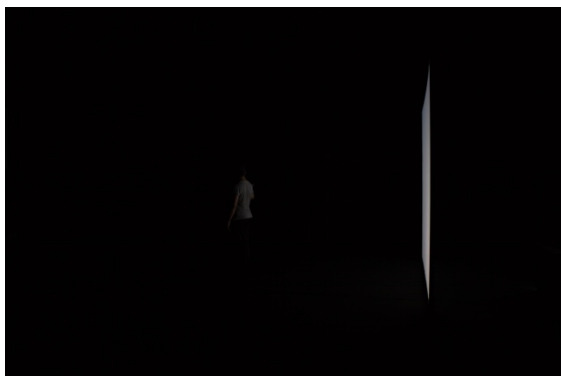
After training in ballet, Louise Vanneste turned to contemporary dance and joined the dance school P.A.R.T.S., from which she graduated. She has developed a choreographic work, favouring collaborations with artists from disciplines other than dance: Cédric Dambrain and Antoine Chessex for music, Stéphane Broc for video, as well as the visual artists and lighting engineers Arnaud Gerniers & Benjamin van Thiel and the painter Stephan Balleux. She already created 'Sie kommen' (2008), 'HOME' (2010), 'Persona' (2011), 'Black Milk' (2013 - which was awarded the Belgian 'Prix de la Critique'), 'Going West' (video installation - 2014), 'Gone in a heartbeat' (2015). In June 2017 she will present her new work 'Therians' - a solo for 2 dancers, in the frame of Rencontres Chorégraphiques Internationales de Seine-Saint-Denis. This project initiates a research about a cross interest between dance and literature that will last till 2019. Louise Vanneste is supported by the Fédération Wallonie-Bruxelles/conseil de la danse in the frame of the project grant and is currently partner of Les Halles de Schaerbeek and assisted by Grand Studio. Charleroi Danses - Choreographic Center of the Wallonia-Brussels Federation commits to produce, present and support the work of Louise Vanneste during three years (from 2017 to 2020).

CONTACT

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PHOTO

Therians - Louise Vanneste (c) Arnaud Gerniers



CAROLINE CORNÉLIS/NYASH

The company Nyash was established in 2006 by choreographer Caroline Cornélis and is currently creating its 6th show. Its goal is to bring contemporary dance to a young audience. Apart from her work as a creator, Caroline Cornélis is involved in projects that bring dance into schools. She is also an artistic adviser to the arts centre for theatre 'Pierre de Lune'.



STOEL (CHAISE) - EN TOURNÉE (3+)

'Prix de la Ministre de l'Enfance Joëlle Milquet'
'Coup de cœur de la Presse' aux rencontres
théâtre jeune public de Huy 2015
'Prix de la critique' meilleur spectacle jeune
public 2015-2016.

On the set: 15 different chairs ... At the rhythm
of the cello and voices, two dancers revisit
this familiar object. 'Stoel' is a poetic and
delicate play that conquered youngsters and
adults.

TERRE Ô - EN REPRISE (2+)

'Prix du Ministre de l'Enfance J.M Nollet',
rencontres de théâtre jeune public de Huy en
2013.

Dancer, earth, water, slip ... 'Terre ô' is a
bewitching creation where dance becomes
matter, where the gesture can be light or fast,
stop or start again, or on the contrary sink on
the heavy and thick surface...

10:10 - NOUVELLE CRÉATION (5+)

Premiere: 17 February 2018 - Chiroux, Centre
Culturel de Liège

April 2018: Charleroi-Danses

August 2018: Rencontres Théâtre jeune public
de Huy

CONTACT

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PHOTO

Stoel - Caroline Cornélis / Nyash (c) Gilles
Destexhe

AYELEN PAROLIN

Ayelen Parolin was born in Buenos Aires, Argentina and lives and works in Brussels, Belgium. She studied at the National School of Dance and the San Martin Theatre in Buenos Aires and in Montpellier. As a performer she worked for Mathilde Monnier, Mossoux-Bonté, Jean-François Peyret, Mauro Paccagnella, Louise Vanneste, Alexandra Bachzetsis, Anne Lopez and Riina Saastamoinen. Since 2004, Ayelen Parolin develops a personal work. Each of her creations centers around a recurring motive, from which the choreography is built up. She created her solo '25.06.76' in which she explores her autobiography. With 'Troupeau/Rebaño' she confronted the animal that lies dormant in each of us, with 'SMS and Love' she questioned femininity and its development within a group. For her work 'DAVID' she contemplates the male figure. This piece is also an exploration of senses and a deconstruction of clichés from a canonical model, a motive as well, and symbol of manhood: the David of Michelangelo. For 'Heretics', Ayelen Parolin collaborates with composer Lea for the first time. Lea performs a piano piece live during the performance. 'Heretics' is an obsessional triad involving endurance, repetition, and variations on the triangle as a leitmotiv. In 2015, she focused on women. First with the duet 'Exotic World' with the director and former stripper Sarah Moon Howe and then with her new solo 'La Esclava', co-written and performed by Lisi Estaràs. In July 2016, she presented 'Nativos' in the Seoul Arts Center, a new work with 4 Korean dancers in which Ayelen sought to reactivate the choreographic materiel from 'Heretics' whilst confronting it with Korean culture and in particular, its strong shamanic tradition. She is one of four winners of the Fellowship awarded by the Pina Bausch foundation for 2016. For May 2017 she is preparing the group project 'Autóctonos' for the Kunstenfestivaldesarts in Brussels.

She has created and shown her work in Belgium, France, Italy, Spain, Greece, Norway, Finland, Germany, Austria, Luxembourg, Estonia, Israel, NY, Mexico, Switzerland, Serbia, Holland, South Korea and Argentina.

CONTACT

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PHOTO

Rehearsal Autoctonos - Ayelen Parolin (c)

Joëlle Bachelletta



SAMUEL LEFEUVRE/FLORENCIA DEMESTRI

After working with choreographers such as Alain Platel or David Zambrano, and being members of several collectives (Peeping Tom, groupe ENTORSE), Florencia Demestri and Samuel Lefeuve create together choreographic works with a focus on bending the audience's perception of reality. Through the use of disruptive narrative and intense, twisted physicality, the performers channel different alternate versions of themselves, different possible timelines, to take the audience to unexpected places and tap directly into each spectator's subconsciousness. Lefeuve and Demestri share a passion for extreme physical states, dark atmospheres and dream dynamics.



SHOWS
monoLOG
Olga
L'événement
Le Terrier

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PHOTO
Le Terrier - Samuel Lefeuve / Florencia
Demestri (c) Oleg Degtiarov

LORENZO DE ANGELIS

Lorenzo De Angelis began his education as a dancer in 2004, in CDC de Toulouse, then in

CNDC D'Angers (Dir. E. Huynh), until 2007. After school, he worked with Pascal Rambert (he met in Toulouse for the study creation) and he made three creations with him ('Toute La Vie', 'Libido Sciendi', 'Memento Mori'). He also worked since the beginning with Vincent Thomasset for a series of explorations and shows. He has been an interpreter for Alain Buffard, Yves-Noel Genod, Marlen Monteiro Freitas, Young Soon Cho-Jacquet and Fabrice Lambert.

He also began his personal explorations since 2006; mainly culinary installations in which he invites an audience to eat.

Among his most recent work:

HALTEROPHILE: Between choreographic one-man-show and metaphysical lapdance.

De La Force Exercée: Ritual for a bodybuilder.

PHOTO

Halterophile - Lorenzo de Angelis (c)
Chaproductions



PIERRE LARAUZA AND EMMANUELLE VINCENT / T.R.A.N.S.I.T.S.C.A.P.E

Created in 2003 in Hong Kong by the artist Pierre Larauza and the choreographer dancer Emmanuelle Vincent, t.r.a.n.s.i.t.s.c.a.p.e is a Brussels-based dance company which confronts and crosses dance with visual arts. Their dance performances and dance films show an interest in intercultural and territorial issues. Next to their creations, they have initiated an international cultural cooperation with Vietnam and have an educational approach through workshops or their dancing school.

CONTACT

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PHOTO

Mutante - creation - t.r.a.n.s.i.t.s.c.a.p.e



ERIKA ZUENELI/TANT'AMATI

It was while living and working between Italy, New York, France and Belgium that Erika Zueneli developed her work as a choreographer, with among others, A. Nikolais, M. Cunningham, J. Nadj, S. Sempere and others. Specifically in Belgium, she has worked with the Mossoux-Bonté company, collaborating on numerous projects since 1996. She created her own company L'Yeuse in 2000 in Paris with Olivier Renouf, with whom she established a significant working relationship. Very active in the Belgian scene, she decided to found her own company in 2008 in Brussels, rechristened Tant'amati, in 2013. She has some 10 creations on her name, each bearing the imprint of a melting pot of artistic expression and research based on intimacy, the trivial, and daily life. In her creations, she has pursued her delicate observations on how human beings make and release their bonds to others, how they lose themselves or how they find their way forward. Humor and derision play an integral part of an approach that is at once sensitive and corrosive. Creations : 'Noon' (2000), 'Les cieux ne sont pas...' (2002), 'High noon' (2003), 'Sarà Sara' (2004), 'Partita-s' (2005), 'Daybreak' (2007), 'Time out' (2007), 'In-contro/ Incontri' (2009/10), 'Tournois' (2010), 'Varieazioni' (2011), 'OR2' (2013), 'Tant'amati' (2013/14), 'Vai e passa' (2016).

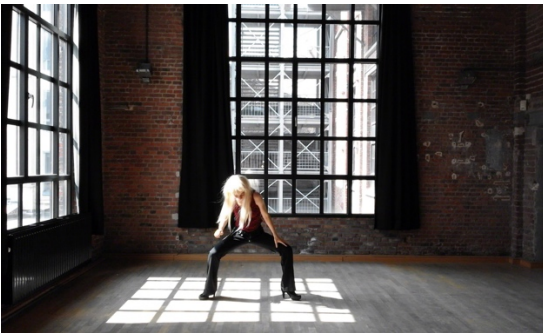
At present she is creating a new project, 'Allein!', with singer Jean Fürst and the musician Rodolphe Coster for 2018.

CONTACT

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PHOTO

Allein! - Erika Zueneli



GWENDOLINE ROBIN

Visual artist and performer Gwendoline Robin lives and works in Brussels. Since 1997 she has been producing installations and performances, and she has been carving out an oeuvre situated between sculpture and performance. With the elements of fire, dynamite, glass, earth and water, she develops unconstrained, volatile actions that play with fragility and danger. She has been presenting her work at international dance and performance festivals in Europe, North America, Chili, Australia and Asia since 2005.



SHOWS

J'ai toujours voulu rencontrer un volcan.
Cratères n°6899

CREATION

AGUA

CONTACT

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93 09 / gwendolinerobin.be

PHOTO

Cratère n°6899 - Gwendoline Robin

Friday 12 May – Kunstenwerkplaats Pianofabriek

MORNING & AFTERNOON

Location: Pianofabriek, rue du Fort 35, 1060 Brussels

- 09:45 Welcome by team & artists of Pianofabriek
- 10:00-
10:20 **VIDEO & TALK**
Mehdi-Georges Lahlou: *The Ring of the Dove*
- 10:20-
10:50 **FRAGMENT**
Dounia Mahammed: fragment English version *Salut Copain* - in collaboration with
wp Zimmer
- 10:50-
11:50 **SHOWING**
Silke Huysmans & Hannes Dereere: *Mining Stories*
- 11:50-
12:05 Short break
- 12:05-
12:25 **TALK**
Vera Tussing: *Mazing*
- 12:25-
12:45 **TALK**
Oneka Von Schrader: *SHE*
- 12:45-
14:15 Lunch
- 14:15-
15:00 **PRESENTATION OF NEW MATERIAL**
Michiel Vandeveld: *Andrade*

15:00-
15:45 **TALK**
Rósa Ómarsdóttir: Secondhand Knowledge

15:45-
16:15 **VIDEO**
Myriam Van Imschoot: *YOUYOYOU*

16:15-
16:30 Short break

16:30-
17:45 **SHOWING**
Louis Vanhaverbeke: *Multiverse* - in collaboration with CAMPO

Ongoing **ATELIER VISIT**
K.A.K. (Koekelbergse Alliantie van Knutselaars)

EVENING

18:00 Belgian Dinner
Location: La Porteuse d'Eau, Avenue Jean Volders 48, 1060 Brussels
(Not combinable with the show of Nástio Mosquito)

EVENING SHOWS: OPTIONS

19:00 The Guided Tour - Once We Shared Consequent Masturbation - Nástio Mosquito
Location: Wiels, Avenue Van Volxem 354, 1190 Brussels

20:00 Gerhard Richter, une pièce pour le théâtre - Mårten Spångberg
Location: KVS BOL, rue de Laeken 146, 1000 Brussels

20:30 Philip Seymour Hoffman, par exemple - Rafael Spregelburd & Transquinquennial
Location: Théâtre Varia, Rue du Sceptre 78, 1050 Brussels

KUNSTENWERKPLAATS PIANOFABRIEK

We will be welcomed by the team and artists of Kunstenwerkplaats Pianofabriek, a laboratory for new artistic creation supporting artists with an outspoken artistic voice. You will have the chance to see full showings, as well as artists' presentations.

Kunstenwerkplaats Pianofabriek is a multi/inter/post-disciplinary laboratory for new artistic creation supporting artists with an outspoken artistic voice. It offers custom-made artistic, technical, productional and administrative support, tailored to the needs and development of the artists.

CONTACT

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/ karlien.vanhoonacker@pianofabriek.be /
+32 2 541 01 70 / pianofabriek.be

MEHDI-GEORGES LAHLOU

Mehdi-Georges Lahlou is a French-Moroccan visual and performance artist born in 1983 in Les Sables D'Olonn, where he grew up in a mixed religious environment (one Muslim and one Christian parent). Currently he lives and works in Brussels and Paris. He studied at l'École Régionale des Beaux-Arts in Nantes (France) and obtained his MFA at the Academy Sint-Joost in Breda (The Netherlands). Lahlou makes performances and installations that deal with cultural identities and gender. His work is shown in several expositions worldwide. More on mehdigorgeslahlou.com



THE RING OF THE DOVE

With *The Ring of the Dove* Mehdi-Georges Lahlou will, for the first time, translate his work to the stage. Based on the eponymous text by poet Ibn Hazm (994-1064), the show will combine the historical background of the author with the cultural influences that Mehdi-Georges likes to manipulate in his visual work, consisting of photo-sculptures and performances. In his research on representation and perception, he questions the symbolism connected to religious esthetics, cultural and sexual identity; and gender. By shaking up our certainties, he confronts us with the unknown and with our doubts. In a subtle game his work balances on the borders of reality, faith and history by suggesting an alternative, absurd and burlesque reality. The artist likes to twist social codes; the performative body becomes hybrid - half man, half woman -, norms are questioned by a game with fetish-objects, his flirtation with provocation is driven by the principle of resistance.

At the moment *The Ring of the Dove* is in a phase of research and rehearsal. The final presentation will contain images and actions that Mehdi-Georges Lahlou has created over the years which will be incorporated in a newly developed dramaturgical narrative construction. *The Ring of the Dove* will show different tableaux confronting religious references and symbols, supported by a soundscape developed to construct a dramaturgical frame. The tableaux will assemble the physical presence of Mehdi-Georges, a soundscape, an installation, a sculpture or a video projection.

CONCEPT, PERFORMANCE, SCENOGRAPHY

Mehdi-Georges Lahlou

CHANT, PERFORMANCE

Jorg Delfos

DANCE

Teo Fdida, Gabriella Iacono

TECHNIQUE

Erik Houllier

PRODUCTION

Latitudes Prod, Lille, France

ARTISTIC DIRECTOR

Maria-Carmela Mini

HEAD OF PRODUCTION

Boris Hennion

CO-PRODUCTION

HAU Hebbel Am Ufer, Berlin, Allemagne / Le

Phénix Scène Nationale, Valenciennes, France :

imbedded in **CAMPUS** du pôle Européen de création with special support from Valenciennes

Métropole, regional council Hauts-de-France

and the **Ministry of Culture and**

Communication / Centre Dramatique National

de Normandie-Rouen, Rouen, France

PHOTO

Mehdi-Georges Lahlou

DOUNIA MAHAMMED

Dounia Mahammed (Brussels, 1990) graduated from the Drama Department at the KASK in Ghent in 2015. Her work displays an exceptional sensitivity to language, humour and a visual way of thinking. Dounia is particularly interested in social issues, philosophical reflections and the poetry of everyday things. Her work is intended to tell us something about mankind and being human, and swings from wonder to despair.

In August 2016, she won the Young Theatre Writing Prize at Theater aan Zee in Ostend. In the spring of 2017, she will be creating a new solo: *w a t e r w a s w a s s e r*. Dounia entered into a long-term collaboration with wpZimmer in 2015.



SALUT COPAIN

You will see a fragment of the English version of *Salut Copain* (in collaboration with wp Zimmer).

I think I'm asking questions, but the questions are asking me.

A performance full of astonishment about the self and the other.

About looking for connections between things.

About being together or 'not-being' together.

A performance of ideas.

Cheerful, wild, questioning, fearful, short and long ideas.

In *Salut Copain* Dounia Mahammed uses language as a medium in which to philosophise, dream, draw, hesitate and question on stage. Inspired by the work of Daniil Charms and Paul Auster, among others, she creates a virtuos solo on identity and difference. *Salut Copain* was first performed for an audience at Gouvernement (Ghent) in the spring of 2015 (KASK Graduation Festival). In 2016 and 2017, it toured to Bâtard Festival, wpZimmer, Theater aan Zee (where Dounia received the Young Theatre Writing Prize), DE Studio, C-Mine, Recyclart, Vooruit, CC De Factorij and GC De Kriekelaar. In February 2017, *Salut Copain* was selected by Circuit X, which will organize a tour in cultural centres in Belgium and the Netherlands in 2017-2018.

TEXT, PERFORMANCE, DIRECTION

Dounia Mahammed

INSPIRED BY

texts by Daniil Charms, Paul Auster, Jozef van de Berg and others

COACHING

Tine Van Aerschot

PRODUCTION

wpZimmer (Antwerp)

THANKS TO

KASK, Gouvernement, Griet Boddez, Simon D'Huyvetter, Seppe Decubber, Anjana Dierckx, Brecht Vermeersch, Mira Bryssinck, Silke Huysmans, Wannes Gyselincx, Simon Allemeersch

PHOTO

Salut copain - Dounia Mahammed (c) Inge Baes

SILKE HUYSMANS & HANNES DEREERE

Silke Huysmans and Hannes Dereere are fascinated by the impact of landscapes and environments on daily life. In their work they hardly ever start from the description of the human being itself, but from systems, buildings and stories that people leave behind.

What connects the two artists is the way they do their research. They dig into a certain theme in an almost scientific way, guided by field research and conversations with people and experts.



MINING STORIES

In the documentary theatre performance *Mining Stories*, Silke Huysmans and Hannes Dereere bring together different perspectives on one catastrophic event. Their starting point is the recent mining disaster in Brazil (November 2015) nearby the house where Silke grew up as a child. A mud stream, caused by a dam failure, washed away several villages. After this disaster, Silke and Hannes started to collect the stories of different voices who are all related in one way or another to the disaster and brought them together in a sound patchwork. All of them (habitants, scientists, historians, activists, neurologists, fisher men and politicians) tell their version of the story with their particular context and interest. In this performance they take a look at the different kinds of understanding which appear in the encounter of the different voices.

CREATION

Silke Huysmans & Hannes Dereere

PERFORMANCE

Silke Huysmans

DRAMATURGICAL ADVICE

Dries Douibi

TECHNIQUE

Christoph Donse

SCENOGRAPHY

Frédéric Aelterman & Luc Cools

PORTUGUESE TRANSCRIPTION

Luanda Casella & Miguel Cipriano

PRODUCTION

Kunstenwerkplaats Pianofabriek, Bâtard

Festival

COPRODUCTION

KAAP

With the support of: **Vlaamse**

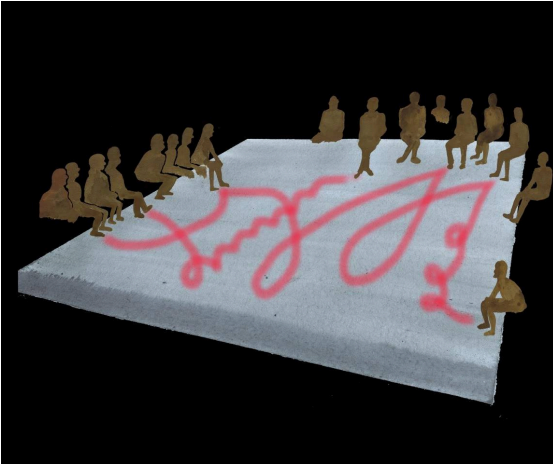
Gemeenschapscommissie, Sabam For Culture

PHOTO

Mining stories - Silke Huysmans and Hannes Dereere © Hugo Cordeiro

VERA TUSSING

Vera Tussing, born 1982 in Germany, graduated from the London Contemporary Dance School and has worked as a choreographer and dancer throughout the UK, Belgium and Europe. In her work she intensively researches topics of perception and intimacy, looking for new ways in which an audience can be moved and transported, both mentally and physically. Vera is artist in residence in Kaaithheater and KAAP.



MAZING

What does it mean to be together in 2016? In *Mazing*, five dancers are set in motion by the audience, creating visible networks of action which emerge from simple social negotiations. This gently destabilizing performance both challenges and strengthens notions of community, re-affirming the power of touch in the digital age. Today, the social is a performance, and performance is a social event: how can we use this to generate new models of positive sociality through performance? Enter *Mazing* to catch a glimpse of one possibility, based on the simple power of the dancing body, the factuality of movement and the fragility of contact.

DIRECTION

Vera Tussing

DANSERS/CHOREOGRAPHIC CO-CREATORS

Shosha van Kranendonk, Vera Tussing, Zoltan Vakulya Esse Vanderbruggen, Thomas Saulgrain

CONTEXTUAL RESEARCH/ DRAMATURGICAL ASSISTANT

Sebastian Kann, JS Rafaeli

TECHNICAL/LIGHTS

Thomas Vermaercke, Sound: Ruben Martinez,

Michael Picknett

SUPPORTED BY

Kaaithheater, Vrijstaat O, De Werf, workspace

brussels, STUK, commissioned by The Place,

Pianofabriek, Work Place at The Place

PRODUCTION

Klein Verzet, Vera Tussing

PHOTO

Mazing - Vera Tussing (c) Gosia Machon

ONEKA VON SCHRADER

Oneka von Schrader (born in Vienna, Austria) has been on stage in dance and theatre projects since 1994, studied Shiatsu from 2006-2010 and Choreography at the SNDO in Amsterdam from 2011-2015. Since then she has been working as a performer and choreographer between Amsterdam, Brussels and Vienna. Her recent work *Panda Express* is a group and object dance, or theatre-honouring tea ceremony. It premiered in *SPRING Festival Utrecht* in 2016 and will be shown as part of the *8:tension* series in *Impulstanz Vienna* in 2017. Her new work *SHE* will premiere during *Batard Festival 2017* in Brussels.

Dramaturge Lisa Skwirblies: *'Part of all of Oneka von Schrader's pieces are cultural phenomena that are loaded with shame and social censorship, especially with regard to the female body. On stage she shares moments of intimacy with co-performers and the audience. Showing her own weakness and vulnerability rather than merely representing the phenomena Oneka finds a new engagement with the old topic of female liberation and body representation. Oneka's work defies the absurd Western idea that female nudity is related to sexuality and challenges conventional depictions and representations of the female body with her own re-interpretations of those depictions. Her presentations of those cultural phenomena are not meant to provoke but rather to remove the shame from them, to show them as what they really are: daily female reality.'*



SHE

SHE is a solo performance on the crossroads of DIY-spiritualism, urban shamanism, and feminist channeling practices. *SHE* invites us to a working studio, where *SHE* is present, armed with a tool-belt and engaged in one clear task: building a shrine, for something or someone bigger than herself. The material of the shrine is made up of every-day objects, found in the storage rooms or back-alleys of the theatre, ranging from left-over planks and cartons, to packing material and an old soy-yoghurt. The building process is haunted by the possibility of failure. At every second things can go wrong, parts can fall off, and *SHE* will have to start all over again. This creates a tension which keeps the audience involved in the process, on the edge of their seats, ready to jump in in case something goes wrong (again). This tension keeps the threshold between stage and audience as low as possible. *SHE* is not a participatory performance in the common sense but understands participation as a specific state of the audience, which keeps them alert and attentive and in the same time relaxed and open. While never leaving the main task of building the shrine, *SHE* engages with the audience during the course of the performance through other tasks such as reading personalized oracles from a tool-catalogue for the audience, channeling female voices from the past, and relating to the audience's energies, their way of seating, and their past week's headaches. Here, elements of healing and shamanism are used to establish a relation between the audience and performer body. *SHE* is never only one on stage but many. It is not the performer-individual who is saying the words on the stage, but her body and voice function as a medium which channels other female voices and ideas from the historic and more recent past. What happens if we mark every sentence, every idea as produced by a female voice? If we only do it consistently and long enough, will the world become more feminist? *SHE* does not know, but *SHE* finds it worth trying.

PHOTO

She - Oneka von Schrader (c) Bas de Brouwer

MICHEL VANDEVELDE

Michiel Vandeveldel began his dance career at an early age with the Leuven-based company FABULEUS. Since graduating from P.A.R.T.S. in 2012 he has been building up his own practice as a choreographer, curator and writer. He is a member of Bâtard festival's artistic team and of the editorial team of Etcetera (a performing arts magazine). From 2017 to 2021 Michiel Vandeveldel will be artist in residence at Kaaithheater.

Through different performances Vandeveldel has been cannibalizing (or re-appropriating) dance materials from popular video clips. He places this vocabulary in juxtaposition with appropriated texts. It started with *Love songs (veldeke)* (2013, FABULEUS), where, together with a group of nine youngsters the foundation for the dance vocabulary (based on re-appropriation) was made. In the solo *Antithesis, the future of the image* (2015) Vandeveldel went deeper into the vocabulary and its transformations and placed it in contrast with projected texts about the relation between the image, technology and ideology. In *Our times* (2016) the superficiality of the same dance vocabulary is explored while the performers reflect on the status of thought in our contemporary societies.



ANDRADE

But we never permitted the birth of logic among us. (Oswald de Andrade, Manifesto Antropófago)

In 1928 the Brazilian artist and theorist Oswald de Andrade wrote his famous *Manifesto Antropófago*. This manifesto advocates to not reject the culture of those that colonised Brazil, but rather to eat this culture, digest it and shit it out in a different version. Europe has always been colonizing. Yet, Vandeveldel, inspired by the work of Andrade, asks: *What could we, as citizens, consider invasive in the western public space? Do I agree with western culture itself?*

In the solo, *Andrade*, danced by Bryana Fritz, only the cannibalized dance remains. The vocabulary is explored in its abstraction. The work will be a synthesis of the dance materials, and the different music being used in the performances mentioned before. A total remix in order to arrive at an illogic, bizarre, unnamable dance belonging to a culture yet to be discovered.

CHOREOGRAPHY

Michiel Vandeveldel

DANCE

Bryana Fritz

FEEDBACK

Dries Douibi, Maria Rossler

PRODUCTION

mennomichieljzofez vw

CO-PRODUCTION

Kaaithheater Residency: Kaaithheater,

Kunstenwerkplaats Pianofabriek, Vooruit, De Grote Post, PACT Zollverein

PHOTO

Andrade - Michiel Vandeveldel

RÓSA ÓMARSDÓTTIR

Rósa Ómarsdóttir is an Icelandic dancer and choreographer based in Brussels. She studied theatre and contemporary dance at the Icelandic Academy of the Arts in Reykjavik. Rósa then moved to Belgium in 2010 and graduated from P.A.R.T.S. in 2014. In the summer 2015 she received a DanceWeb Scholarship to attend Impulstanz Festival in Vienna. Rósa has made many collaborations with Inga Huld Hákonardóttir, among which *Wilhelm Scream* (2014) and *The Valley* (2015).



SECONDHAND KNOWLEDGE

Rósa comes from Iceland, a rather isolated country in the midst of the Atlantic Ocean. She has however been living, studying and working in Belgium for the last 5 years and during that time she has realized to a greater extent Iceland's isolation. With this project she wants to look at how this isolation influences the Icelandic dance scene. But more importantly, she will look at other contemporary dance scenes in countries which, like Iceland, are considered to be either culturally or geographically located on the periphery. She wants to explore the link between dance, community and context, questioning her own dance legacy and history as well as looking at the means through which information and knowledge are passed on the periphery. She wants to emphasize the power of so called second hand knowledge: a knowledge mediated by second hand means without direct contact to the source. She is exploring this notion in peripheral countries by working with contemporary dancers/choreographers there. She has residencies in Greece, Romania, Latvia, Norway, Iceland for this purpose.

PHOTO

Secondhand Knowledge - Rósa Ómarsdóttir

MYRIAM VAN IMSCHOOT

Myriam Van Imschoot (1969) has a background in dance and literature and is working in different media mostly with voice as her main vector. Her radiophonic piece *What Nature Says*, based on the imitation of nature sounds and their extinction, was selected as one of the best performances of 2015 by the Finnish performance journal *Esitys*. Myriam Van Imschoot is an artist in residence at *Kunstenwerkplaats Pianofabriek* and is affiliated with *Campo*, where her first theater piece *IN KOOR!* premiered last month.



YOUYOUYOU

YOUYOUYOU is a vocal performance that is entirely based on the *Zaghareet*, or 'youyou' in French. The *Zaghareet* is a cry of joy, mostly heard in muslim cultures on the occasion of weddings, births, etc. Due to migration this cry also is heard worldwide in different contexts. Myriam van Imschoot and her performers stretch the cry far beyond its original length. For the eternity of 8 long minutes the sound is interchanged as in a 'perpetuum mobile'. Without the support of chant or instruments, the women will evoke a pure force by interconnecting their voices within the group and with the space around them. The *Zaghareet* evokes many intense feelings in the performers and most surely also within the public.

PHOTO
YOUYOUYOU - Myriam Van Imschoot

LOUIS VANHAVERBEKE

Louis Vanhaverbeke (Ghent, 1988) has a keen interest in the clash of lifestyles and subcultures. He thinks of music not only as a way to express himself, but also as a means in his search for identity. As a teenager he switched back and forth between rapper attitude and wannabe rock star. By remixing different ambitions, he developed a very particular vocabulary: freestyle, hard to classify, but very intelligible.

Louis Vanhaverbeke graduated in 2010 from the atelier Mixed Media of Sint-Lucas Ghent (now LUCA), and in 2014 from SNDO, Amsterdam. He mainly creates performances and installations. Objects are crucial in his research. Plastic things, drum computers, little chariots and all sorts of other colourful gear are used to assemble his very agile performances (from *The Car Piece* over *Kokito* to *The Bike Piece* and *Kokokito*). Furthermore, he examines which kinds of spoken word may help him unfold complex ways of thinking. Through slamming, scating and rhyming, he attempts to question his spot in the world.

In 2010, Vanhaverbeke participated as a student in CAMPO's Mayday Mayday Festival. This encounter with CAMPO resulted in the creation of *Kokokito*, for which he received the Circuit X prize for young talent, at TAZ#2015. Meanwhile, CAMPO and Louis Vanhaverbeke are at the start of a joint trajectory, with *MULTIVERSE* (première TAZ#2016) as a first production. From 2017 onwards, Vanhaverbeke will also be associated artist at Beursschouwburg (Brussels).



MULTIVERSE

In the beginning there was nothing and then that too exploded.

In *MULTIVERSE* (in collaboration with CAMPO), Louis Vanhaverbeke (BE) is a multipurpose disk jockey. The beat is set through round speakers, but Vanhaverbeke is not a real rapper. He bounces arguments around, rips lyrics apart, collapses ideas into building sets. He pumps up the best hits, brushes off references until those ideas start to stutter, and we are swept into a brand-new dimension. As he walks and sings, a living colour wheel emerges, arranged in gradations between statement and play. For the rest, the tool kit includes plastic buckets, frisbees, kitchen utensils and lots of other stuff. Can he escape from this tsunami of objects and words?

CONCEPT & PERFORMANCE

Louis Vanhaverbeke

DRAMATURGY

Dries Douibi

ADVICE

Matias Daporta

TECHNIQUE

Bart Huybrechts, Anne Meeussen & Bart Van

Bellegem

TECHNICAL SUPPORT

Simon Van den Abeele Production: CAMPO arts

centre, Ghent

THANKS TO

OVS, Kunstenwerkplaats Pianofabriek & Vooruit

PHOTO

Multiverse - Louis Vanhaverbeke © Radovan Dranga

K.A.K.

K.A.K. (Koekelbergse Alliantie van Knutselaars) is an alliance of makers, thinkers and other fiddlers. K.A.K. organizes its own marginal working conditions and creates a shared platform to initiate a dialogue with each other and others. A few times a year K.A.K. enters an empty building in a city in which they establish a frame for the creation of theatrical extraordinary events.

At the moment K.A.K. is doing research for a new project in the Liverpoolstraat in Molenbeek, where they are planning to build up a true-false television studio.

During *From Brussels With Love* - or even before or after (!) - K.A.K. is working in their atelier. Everyone is very welcome for a visit and a talk in the Liverpoolstraat 24, Molenbeek (Brussels). K.A.K. shares the atelier with Jozef Wouters and Meg Stuart. Please let them know when you would like to pass by via +32 494 18 00 27

More information: k-a-k.be



Saturday 13 May – Ultima Vez Studios

Location: Ultima Vez Studios, Zwarte Vijversstraat 97, 1080 Brussels

10:00 Coffee and general welcome by Kristien De Coster

10:30 **INTRODUCTIONS, SHOWS & PARTICIPATION**

Short introduction Peeping Tom / Kobalt Works / ECCE (Claire Croizé and Etienne Guilloteau)

Short introduction + showing Daniel Linehan: *Doing while doing* (17')

Short introduction Ultima Vez – Wim Vandekeybus

Showing *From Molenbeek with Love* - Yassin Mrabtifi (15')

Participation in atelier Seppe Baeyens

12:35 –
14:00 Lunch by Les Odettes

If you are staying longer, we highly encourage you to experience the following performances:
slugs' garden/cultivo de babosas - Fabián Barba & Esteban Donoso
Time has fallen asleep in the afternoon sunshine – Mette Edvardsen

They can both be seen on the 13 May (afternoon). In both cases, please book your time-slot directly at the box office of the Kunstenfestivaldesarts.

15:00 &
19:00 £¥€\$ (Lies)- Ontroerend Goed

Location: Vooruit, Sint-Pietersnieuwstraat 23, 9000 Ghent

If you wish to see this show, please contact Marijke De Moor via marijke@kunsten.be

WIM VANDEKEYBUS

Wim Vandekeybus was born in Herenthout (Belgium) on 30 June 1963. In 1985, he auditioned for Jan Fabre, who gave him a part in *The Power of Theatrical Madness*. One year later, he founded Ultima Vez. His first show, *What the Body Does Not Remember*, was an international success, earning him a Bessie Award for its innovation. And now after 30 years and a whole series of performances, films and videos, Wim Vandekeybus is still searching for novelty.

In these very different productions, Wim Vandekeybus nevertheless remains true to its own movement idiom. Tension, conflict, body versus mind, risks and impulses. Physicality, passion, intuition, instinct. These are essential elements that will always be part of Vandekeybus' work. But on each occasion, they are given a completely different appearance. This variety is made possible partly through collaboration with dancers, circus performers, actors, musicians and other artists from a whole range of disciplines.



CONTACT:

Kristien De Coster / general manager /
kristien@ultimavez.com / +32 2 290 22 03 /
Hilde Vanhoutte / assistant
/ hilde@ultimavez.com/ +32 2 290 22 02
ultimavez.com

PHOTO

Wim Vandekeybus (c) Danny Willems

ULTIMA VEZ

Ultima Vez was founded in 1986 as the company of Wim Vandekeybus. Since its foundation, Ultima Vez has intensively developed its activities as an international contemporary dance company with a strong base in Brussels.

Currently the activities of Ultima Vez are focused around:

- the creation, production, distribution and promotion of the artistic work of Wim Vandekeybus;
- the organisation of educational activities for various target groups;
- *Ulti'mates*, a programme in which Ultima Vez offers services to young choreographers and theatre makers on the level of (financial) management, administration, production, promotion or distribution;
- the development of community work in cooperation with several socio-artistic partners in Sint-Jans-Molenbeek.

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PHOTO

Mockumentary of a Contemporary Saviour -
Ultima Vez © Danny Willems



PEEPING TOM

Gabriela Carrizo (I/AR) and Franck Chartier (F) founded Peeping Tom in 2000. Peeping Tom's hallmark is a hyperrealistic aesthetic anchored to a concrete set: a garden, a living room and a basement in the first trilogy (*Le Jardin*, 2002; *Le Salon*, 2004; and *Le Sous Sol*, 2007), two trailer homes in a snow-covered landscape in *32 rue Vandenbranden* (2009), or a burned theatre in *A Louer* (2011). The directors create an unstable universe that defies the logic of time and space. Isolation leads to an unconscious world of nightmares, fears and desires, which the creators deftly use to shed light on the dark side of a character or a community. The huis clos of family situations remains for Peeping Tom a major source of creativity. The company has started working on a second trilogy - *Vader* (Father) (2014), *Moeder* (Mother) (2016), *Kinderen* (Children) (2019) - around this theme.

Peeping Tom's latest production, *Moeder*, was directed by Gabriela Carrizo. Many of the company's core collaborators over the past several years are involved in *Moeder* in different ways, including some familiar faces from *Vader*. The world premiere took place at Theater im Pfalzbau (Ludwigshafen, DE) on September 29, 2016. The Belgian premiere was at KVS Brussels, November 10th 2016. Peeping Tom is currently touring 4 productions: *Vader*, *Moeder*, *32 Rue Vandenbranden* and *A Louer*.

CONTACT

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PHOTO

Moeder - Peeping Tom (c) Oleg Degtiarov



KOBALT WORKS/ARCO RENZ

Kobalt Works is the production organisation founded by choreographer and dancer Arco Renz. Since the establishment of Kobalt Works in 2000, Arco Renz has developed an artistic trajectory, creating contemporary dance performances as well as developing transcultural and multidisciplinary research and exchange programs. Kobalt Works' productions reveal an intense physicality and explore the emotional force of abstraction, integrating dance with light, sound and new media interfaces. Kobalt Works' creations go beyond pure, formal dance, and display 'a graceful expressionism that can be located somewhere between the German expressionist films of the 1920s and traditional Eastern dance and theatre forms'. From its base in Brussels, Kobalt Works creates performances and projects in collaboration with partners in Europe and Asia. Since 2001 Arco Renz | Kobalt works have created over 25 evening length choreographies, as well as numerous commissioned works for opera houses and institutional companies around the world.

An important aspect of Kobalt Works' activities is the engagement in transcultural and interdisciplinary research and collaborations projects. Monsoon, an ongoing series of meeting platforms initiated by Kobalt Works, brings together Asian and European artists to encounter, enquire, research, exchange and collaborate. Kobalt Works is frequently engaged in educational activities in Europe, Asia and worldwide in the form of workshops, classes, mentorship and lectures.

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PHOTO

EAST - Arco Renz



ECCE (CLAIRE CROIZÉ AND ETIENNE GUILLOTEAU)

In 2016 Claire Croizé and Etienne Guilloteau continue their close professional relationship under the name ECCE. In this new constellation, they work as two individual choreographers with their own artistic language, but from a shared philosophy and a shared expertise. Often, their work can be situated on the intersection between dance and music, especially live music, which plays a prominent role in their choreography. They have collaborated with several national and international music ensembles and venues (B'Rock, Oxalys, MP4, Zwerm, The Stiftung Mozarteum Salzburg, oenm etc.). They function as a cohesive unit with opposite but complementary ways of working: while Etienne first has an intellectual approach and only then a physical approach, starting from texts or philosophy and focusing initially on the structure and dramaturgy of the piece, Claire starts from her intuitive understanding of the body. 'Ecce' literally means 'Behold', 'Watch'. Watching as the basic act of a performance, which exists by grace of the spectator. The choreographer who is holding the moving body up for the spectator to behold, but at the same time presenting a concrete physical individual who is able to be watched and return this gaze, interacting with the audience. The word ECCE also refers to 'Ecce Homo', an important figure from the Christian liturgy, but more importantly it refers to the title of Nietzsche's posthumously published autobiography. As the famous philosopher looks back at himself in this book and critically analyzes his life's work, so is the work of Claire and Etienne based on reflection: every creation builds on previous work. For this purpose, Claire and Etienne work on the development of educational activities surrounding the productions of ECCE: aftertalks, lectures, workshops and open rehearsals create a space for reflection and exchange, drawing the audience more deeply into the performance. With ECCE, Claire and Etienne continue to explore the relationship between (live) music and dance as house artists of Concertgebouw Brugge for the period 2017-2021.

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PHOTO

ECCE (Etienne Guilloteau and Claire Croizé)



DANIEL LINEHAN / HIATUS

Daniel Linehan worked as a dancer and choreographer in New York before moving to Brussels in 2008. In Brussels he completed the Research Cycle at P.A.R.T.S. As a performer, Linehan has worked with Miguel Gutierrez and Big Art Group, among other artists. He was also a 2007-2008 Movement Research Artist-in-Residence (NY). Linehan's own choreographic work is intent on softly obscuring the line that separates dance from everything else. He approaches performance-making from the point of view of a curious amateur, testing various interactions between dance and non-dance forms, searching for unlikely conjunctions, juxtapositions, and parallels between texts, movements, images, songs, videos, and rhythms. In New York, he created text- and dance-based performances with a team of four other dancers, and also collaborated with Michael Helland on multiple duet projects. In 2007 he premiered the solo *Not About Everything*, which has since been performed in over 75 venues internationally. His most recent projects include *Montage for Three* (duet, 2009), *Being Together Without any Voice* (quartet, 2010), *Zombie Aporia* (trio, 2011), *Gaze is a Gap is a Ghost* (trio, 2012), *The Karaoke Dialogues* (septet, 2014), *Un Sacre du Printemps* (13 dancers accompanied by live piano by Alain France and Jean-Luc Plouvier, Ictus, 2015) and *dbdbb* (quintet, 2015). His last creation *Flood*, a piece for 4 dancers, premiered at deSingel in February 2017. A performance in which appearance and disappearance are of paramount concern. Next to his stage productions Daniel Linehan has developed projects such as the book *A no can make space* (2013) in collaboration with graphic designer Gerard Leysen / Afreux, *Vita Activa* (2013), a workshop about time and work, or 'untitled duet' (2013), created for the Performance Room Series of Tate Modern. From 2012 to 2014 Daniel Linehan was Artiste Associé at deSingel International Arts Campus (Antwerp, BE), and New Wave Associate at Sadler's Wells (London, UK). From 2013 - 2016 he was Artist-in-Residence at Opéra de Lille (FR). Since 2015 Daniel Linehan is developing his projects within his own organisation Hiatus that is structurally supported by the Flemish Authorities. Daniel Linehan is Creative Associate at deSingel International Arts Campus 2017-2021.



BODY OF WORK

Work in progress

Daniel Linehan is presenting this hybrid performance format with the aim of bringing the audience closer to him and vice versa. He talks about his working process and the thinking that accompanies it. Daniel does this while performing 13 passages from his choreographic works made in the past 13 years and recombines them. He dances, narrates and observes. In this multi-layered session the spectator almost becomes one with the artist. The audience can almost feel the floor beneath his feet, think his thoughts, see the hazy image that looms up before his eyes. And in the midst of all this Linehan tries to see himself through the eyes of the audience. Body of Work is a unique lecture-performance for anyone who is interested in the thought and experiential processes hidden inside the mind and body of the performing artist.

CONCEPT, PERFORMANCE

Daniel Linehan

PRODUCTION

Hiatus (Brussel, BE)

INTERNATIONAL DISTRIBUTION

Damien Valette (Paris, FR)

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PHOTO

Daniel Linehan (c) Olivia Droeshout

YASSIN MRABTIFI

Yassin Mrabtifi has been dancing since the age of thirteen. He is an autodidact who is always in search of his own style. He draws inspiration from pop culture, contemporary dance, film, martial arts, hip-hop and oriental dance. Much like many other hip-hop dancers Yassin got to know styles such as popping, locking and breakdance in the train and metro stations of Brussels. At twenty, he founded his first group Bahod Family with which they participated in various breakdance battles. Three years later, together with Milan Emmanuel he founded *No Way Back*, who has since successfully performed under the same name in Belgium, The Netherlands and France. In 2011, together with Julien Carlier he creates the performance piece *Insane Solidarity*. The following years, he is active on the street theatre circuit with the production *Les Polissons*. In 2013 he takes his chance at an audition of *Ultima Vez*, the company headed by Wim Vandekeybus. Since then he has been seen in Vandekeybus' performances *Talk to the Demon* and *Spiritual Unity*. Since 2016 he's also dancing in the revival of *In Spite of Wishing and Wanting*. For his first production, *From Portici with Love*, dancer and choreographer Yassin Mrabtifi sets out with three dancers and one musician. Inspired by *La Muette de Portici*, an opera by the French composer Daniel-François Esprit Aubert. This artistic spark was political gunpowder, of which the explosion led to the Belgian Revolution in 1830. For Mrabtifi this is a historical illustration of the impact compelling art can have on a society. He wonders whether art today can still create such a revolutionary bond between citizens? Does art maintain a central place in our society or is it generally subdued by the establishment?



FROM MOLENBEEK WITH LOVE

Yassin incorporates pop culture, contemporary dance, movie, martial arts and hip hop in his work. He has only just started working on his new creation, *From Molenbeek with Love*. Mrabtifi develops a unique and accessible artistic language, a blend of hip hop and contemporary dance. In a dialogue with the audience he will raise questions about revolution, the influence of art on society and identity in relation to the Brussels neighbourhood Molenbeek.

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PHOTO

From Molenbeek with Love (c) Lucila Guichón

SEPPE BAEYENS

The dancer and choreographer Seppe Baeyens has been closely involved with the work of Ultima Vez since 2011. In 2015, under the wing of Wim Vandekeybus' company, he created his first large-scale dance production, Tornar, with an intergenerational cast of professional and amateur dancers. Tornar was very well received in Belgium and abroad and was selected for Het Theaterfestival.

Seppe Baeyens' new production for 2018 will draw material from intensive research into (stage) space and co-authorship in contemporary dance. In *INVITED*, Baeyens formulates his artistic response to the question of how the audience can help write the choreography of a performance. Taking dance as a common language, in the space of one hour he wants to look for an alternative way of living together and thereby establish a community embracing the cast and the audience.

For the visitor's program of the KFDA at the Ultima Vez studio, Seppe Baeyens is bringing together a varied group of children, adolescents, adults and the elderly. The participants will together examine how the audience can in a simple, informal and genuine way be invited to play an active part in a dance encounter.

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PHOTO

Ten Dans (c) Danny Willem



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Gaston Core

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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 artists and organisations and the internationalisation of the arts.

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Wallonie-Bruxelles Théâtre/Danse is the official agency for the international promotion of the performing arts of the Wallonia-Brussels Federation - centre of expertise for export.

Co-managed by Wallonia-Brussels International and the Ministry of the Wallonia-Brussels Federation, the agency receives support from the Walloon Export and Foreign Investment Agency, as well as from Brussels Invest & Export.

It contributes to stimulate the performing arts productions of the French-speaking Belgian artists and develops its activity through three majors lines: expertise/advice, networking/markets & promotional support.

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Many thanks to all the participating artists & organisations.

NOTES

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