

A focus on Flanders

Out-of-the-box work from Flanders



FLANDERS
ARTS INSTITUTE

Introduction

Flanders House London and Flanders Arts Institute are delighted to be working together for the second year in a row with Greenwich+Docklands International Festival to present a selection of high-quality outdoor work from Flanders.

Festival director Bradley Hemmings is intrigued by contemporary approaches to outdoor work as practised by Flemish companies and has opted to introduce some of the best of these to his audiences and colleagues. For Flemish artists, GDIF offers a unique platform to meet new audiences and present their work to both British and international festival programmers.

Supported by the Flemish Government (Belgium), Greenwich+Docklands Festival 2015 will feature the work of four Flemish companies at its Greenwich Fair: BRONKS (*Walk Walk*), CREW (*C.a.p.e. Anima*), 15feet6 (*Dynamite and Poetry*) and Collectif Malunés (*Sens dessus dessous*).

In addition, Flanders Arts Institute in collaboration with XTRAX, is organising a 'Focus on Flanders' during which UK and international showcase delegates will have the opportunity to learn more about Flemish outdoor work and new projects by ten Flemish companies: Collectif Malunés, 15feet6, BUNK®, Comp.Marius, de Roovers, BRONKS, Laika, Studio Orka, Rooftoptiger and Berlin.

Flanders Arts Institute is also pleased to accept the invitation of the Without Walls Consortium to bring together festival programmers from both the UK and Flanders.

We welcome the opportunity to share the work of these artists with you, to exchange views and ideas, and look forward to meeting you!

Hilde Teuchies
Marijke De Moor

Flanders Arts Institute
International relations performing arts

Organisation: Flanders Arts Institute, Greenwich+Docklands International Festival and XTRAX with the support of Flanders House London.

Programme

A FOCUS ON FLANDERS

THURSDAY 25 JUNE 2015

- **High Tea** by Without Walls Consortium: networking meeting for directors of Flemish outdoor-festivals and members of the Without Walls Associate Touring Network (by invitation only)
> 16:00 to 18:00 > *The Treehouse at Greenwich Tavern*
- **Meet at the Meridian:** networking reception for professionals from the UK and Flanders hosted by Flanders House London (by invitation only)
> 18:30 to 20:30 > *Royal Observatory Greenwich*

FRIDAY 26 JUNE 2015

- **International Marketplace:** with the participation of Flanders Arts Institute and Flemish artists
> 12:30 to 15:30 > *Borough Hall*
- **Focus on Flemish Artists: info, pitch and network session**, organised by XTRAX and Flanders Arts Institute, and intended for international and UK programmers
Introduction by Flanders Arts Institute: *Out-of-the-box work from Flanders*
Pitch sessions: 10 Flemish companies present their work and future projects:
Collectif Malunés, 15feet6, BUNK®, Comp.Marius, de Roovers, BRONKS, Laika, Studio Orka, Rooftoptiger, Berlin
The pitch session will be followed by a break-out session and networking reception
> 16:00 to 18:30 > *King William Lecture Theatre, University of Greenwich*

SATURDAY 27 JUNE 2015

- BRONKS – *Walk Walk (Waldeling)*
> *Greenwich Park, SE10* > 13:00, 15:45, 18:15
- CREW – *C.a.p.e. Anima*
> *Old Royal Naval College, Greenwich, SE10* > 13:00 – 15:00, 15:30 – 17:30, 18:00 – 20:00
- Collectif Malunés – *Sens dessus dessous*
> *Cutty Sark Gardens, Greenwich, SE10* > 13:00 & 16:30
- 15feet6 – *Dynamite & Poetry*
> *Old Royal Naval College, Greenwich, SE10* > 14:50 & 17:20

SUNDAY 28 JUNE 2015

- BRONKS – *Walk Walk (Waldeling)*
> *Greenwich Park, SE10* > 12:00, 14:45, 17:15
- CREW - *C.a.p.e. Anima*
> *Old Royal Naval College, Greenwich, SE10* > 12:00 – 14:00, 14:30 – 16:30, 17:00 – 19:00
- Collectif Malunés – *Sens dessus dessous*
> *Cutty Sark Gardens, Greenwich, SE10* > 12:00 & 15:30
- 15feet6 – *Dynamite & Poetry*
> *Old Royal Naval College, Greenwich, SE10* > 13:50 & 16:20

Companies

Benjamin Vandewalle
Birdwatching 4x4
© Jan Castermans





15feet16

WWW.15FEET6.COM

15feet6 is a Belgian circus company founded in 2012 by Jasper D'Hondt. In 2013, the company created its first production, *Dynamite & Poetry*, which they presented at a number of festivals in Belgium. An international tour followed in the summer of 2014, with performances in Switzerland, Germany, Italy, Spain, England, the Netherlands, Austria, Slovakia and Belgium. 15feet6 consists of four artists with a lot of experience:

Thomas Dechaufour (FR) graduated in 2009 from ESAC, Ecole Supérieure des Arts du Cirque, specialising in the Chinese pole. He then gained experience at various companies including Archaos in France.

Jasper D'Hondt (BE) completed his studies with Thomas at ESAC in 2009 with teeterboard as speciality. He travelled for a year with the Swiss Circus Monti, and was a part of several Cirque du Soleil productions, including *Zarkana*. In 2013 he founded 15feet6, and he specialised in the Russian barre. **Richard Fox** (GB) is the only member of the company with a limited circus background. Until 2012 he was an athlete: the 400 meter and combined track & field were his main disciplines. He has been focusing on circus since 2013, specialising in the Russian barre with Jasper. **Tain Molendijk** (AUS) was, until her sixteenth birthday, a member of the national Australian artistic gymnastics team. She was then recruited by Cirque du Soleil and toured for two years as an acrobat with the production *Amaluna*. Since 2013, she has been specialising in the Russian barre and aerial hoop.

CONTACT

Jasper D'Hondt / artist / director / jasper@circusplaneet.be / +32 (0)486 02 04 98

Explosive circus for young and old

'Dynamite & Poetry'

For the creation of *Dynamite & Poetry*, the 15feet6 artists went to work with a teeterboard, a Chinese pole, a Russian barre, and a lot of ideas that for one reason or another never saw the light of day ...

The common thread running through the show is the relationship between a tormented and slightly deranged psychopath and three other acrobats. Confrontations take place, and marks are overstepped, but the softer side of the psychopath is also shown. Situations and images are played with. The performance is filled with explosions and cinematic effects, and the rhythm of the action is high. The circus techniques are not only technically impressive, but the 'circus dramaturgy' also creates a unique interaction with the audience and new performance situations that nurture the relationships between the players.

One of the circus acts used in the performance is the Russian barre, a relatively new technique being performed for the first time by a Flemish company. Jumps as high as 7 metres are performed by the flyer, on the barre carried by two porters. Because it is a new technique in the circus, there was plenty of room for research and innovation by the players. In addition to the Russian barre and other techniques such as the teeterboard and banquine, a solo is also performed on the Chinese pole. Here a choice was made for a restrained, poetic passage to contrast with the dynamic, explosive sequences.

Dynamite & Poetry is a refreshing outdoor circus production, combining high-tech circus techniques with theatrical elements and a minimalist stage design. The result is an acrobatic performance with an absurd side. Explosive circus for young and old.

PERFORMANCES DURING GDIF 2015

Saturday 27 June: 14:50 & 17:20

Sunday 28 June: 13:50 & 16:20

LOCATION: Old Royal Naval College, Greenwich, SE10



Berlin

WWW.BERLINBERLIN.BE

The starting point of each performance by Berlin is a city or a region somewhere in the world. Documentary and interdisciplinary work methods characterise its approach.

Focusing on a specific research question, it engages different media depending on the project's content. **Bart Baele** and **Yves Degryse** founded Berlin in 2003 with Caroline Rochlitz. They started the series *Holocene* (the Holocene is the current geological era) with the performances *Jerusalem*, *Iqaluit*, *Bonanza* and *Moscow*. A few years later, Berlin started a new cycle *Horror Vacui* (the fear of emptiness) of which *Tagfish*, *Land's End* and *Perhaps All the Dragons* are the first three episodes. Berlin is currently working on new performances in both cycles. The number of projects has not been defined, but the *Holocene* cycle will end in Berlin with the creation of a fiction-documentary project with various residents of cities that have previously featured in the cycle.

Semidocumentary theatre

'Land's End'

Land's End, Berlin's latest production, revolves around a murder case in a small Belgian community involving people from both inside and outside the country's borders.

The murder troubles the entire region. Suspicions are carefully raised and dispelled, yet no serious allegations are made. It takes the investigators several months to gather enough contradictory statements to catch the culprits. The run-up to the trial is fraught with instances of differing international legal procedures. One border can be crossed in a fit of insanity, another is closed hermetically.

In *Land's End* (*Horror Vacui* #2), all parties involved in this murder case find themselves reunited years later. The audience gains access to both the crime scene *and* the interview room at a location yet to be announced.

CONTACT

Yves Degryse / artistic director / yves@berlinberlin.be / +32 (0)487 34 32 03

Deeply human multimedia theatre

'Perhaps all the dragons'

[...in our lives there are princesses who are only waiting to see us act, just once, with beauty and courage]

One round table

with thirty seated screens at one side of the table and thirty audience seats at the other side.

Thirty one-on-one narratives.

The spectator can choose five he or she would like to see.

A famous pianist realises on stage that she practiced the wrong concerto – a neurosurgeon swaps the head and body of two monkeys, they continue to live – in Japan there are 700,000 people living as hikikomori, withdrawn in their bedrooms for at least a year, removed from social life – six degrees of separation, a theory that everyone is six or fewer steps away from any other person in the world.

A large array of diverse stories is offered to the audience.

Berlin meets the people behind the minor or major stories in international magazines, newspapers, specialised internet sites, YouTube. The themes that surface in these stories are eclectic: ranging from a philosophic proposition, through a scientific detail, to an anecdote ...

Thirty stories, transformed into thirty filmed monologues with a dramaturgy that gives them a certain coherence. The duration of each narrative is exactly the same, and multiple interactions take place at different moments.

Perhaps all the dragons [*Horror Vacui* #3] is a one-on-one performance for 30 spectators, around one round table. The performance was selected for Kunstenfestivaldesarts 2014.



BRONKS

WWW.BRONKS.BE

BRONKS is a Brussels children's art house with an accent on theatre. The artistic guidance is in the hands of **Veerle Kerckhoven** and **Marij De Nys**. BRONKS aims with its artistic and art education activities to stimulate children, youth and their environment to discover and explore the possibilities in ourselves and in the world.

Each season, BRONKS invites several artists to make a production for children or youth. This results in three in-house productions per year, presented not only in the BRONKS theatre, but also on tour. A new theatre text is written for many BRONKS creations. By offering both starting theatre makers and established names and artists from other disciplines the opportunity to create their first performance for children, BRONKS aims to generate enthusiasm for the performing arts for a young audience.

In addition to its own work, BRONKS also presents guest productions from beginning and experienced companies and makers from Flanders, the Netherlands and sometimes from other countries. Moreover, BRONKS focuses not only on theatre, but also on music, dance, the visual arts and film.

BRONKS has developed extensive educational activities for schools as well as for children and youth who wish to pursue the performing arts in their free time. Students and teachers can come to BRONKS for school performances, introductions, post-performance discussions, workshops and long-term theatre projects. Via STUDIO BRONKS, the house organises workshops outside school hours in which children and youth can actively explore the theatre medium.

CONTACT

Veerle Kerckhoven / artistic direction / veerle@bronks.be / +32 (0)2 219 99 21

A mischievous walk in the woods full of surprises

‘Walk Walk’

*This wood is full of joy. This wood is full of danger. It's true.
I know this wood!*

Under no circumstances you may leave the path!

This wood is full of taste, full of smell, full of colour.

I'll show it to you. This wood is full of sounds.

Plenty of things are happening in this wood.

We're not alone here. You must promise that you will follow me.

Me and only me! I'm your guide.

You can always come to me with all your questions.

I'm the boss of this wood!

And then I say: 'HAH.' Go and say it yourself.

'HAH.' And do a little dance step. 'HAH!' Are we going?

Walk Walk is experience theatre about the wood or the park. Each wood has its own history and secrets. Each wood has its own taste and smell. And its own lies of course. You are in the hands of Saskia, your personal Genuine Walk-Guide from the Great Rural Guild of Genuine Walk-Guides. She's the only person who fathoms and understands this wood. Nothing escapes her in this wood! It's incredible how much you can learn from her.

The fact that Saskia doesn't always keep her wits about her is but a slight inconvenience that you are happy to forgive. Because she of course has her own history and secrets.

Walk Walk interweaves the story of the wood with the story of Saskia. The wood is a set, a costume and a fellow performer. A story about a broken heart, a wise wild man, an unfortunate forester and above all, about many pitfalls.

TEXT AND DIRECTION: Marij De Nys

PLAY: Marij De Nys, Isabelle Van Hecke and Randi De Vlieghe

PLACE: preferably in a wood, possibly in a park.

FREE AUDIENCE: 6 years and older

SCHOOL AUDIENCE: 2nd Grade Primary School

dates on demand

max. audience for family and school performances: 50

PERFORMANCES DURING GDIF 2015

Saturday 27 June: 13:00, 15:45, 18:15

Sunday 28 June: 12:00, 14:45, 17:15

LOCATION: Greenwich Park, SE10

IN PARADISUM

BUNK®

BUNK®

BUNK®

BUNK®

In remembrance ... Thanks for your presence! **BUNK®**

BUNK®

WWW.BUNKR.BE

Circus BUNK® was founded in 2014 by **Geert Vermeulen**. Vermeulen (singer, musician, acrobat, clown and director) played for thirty years to packed auditoriums in Belgium and the Netherlands, and toured throughout Western Europe with musical theatre productions. Because in addition to performing, Vermeulen also handled the visuals, decor and design, the need arose to develop his own projects.

The new circus BUNK® production, *In Paradisum*, is presented by a spontaneously growing group of performing artists who, apart from their friendship, also take performing very seriously. They are professional artists from different disciplines with lots of common ground.

In Paradisum became a production with a musical acrobat, a drummer who attended film school, a clown who directs, a bassist who prefers to entertain, an actress who dances, a synth player who loves history, a stuntman who is afraid of traffic jams, an extra who plays the lead, a warm-up specialist who overheats, a trumpeter with singing airs. All of this hidden in four players!

CONTACT

Emma Ketels / sales manager / emma.ketels@gmail.com / +32 (0)495 89 31 63

A Belgian surrealist party

‘In Paradisum’

In Paradisum aims to be a party, but mainly concerns the fond memories that follow.

Three men and a woman devise a reason to organise a party. Each – from a different perspective – contributes the ingredients needed to create a memorable evening. The woman, who loves fairy tales, sings on her pumpkin while another, the former acrobat-clown, runs into the ceiling playing the bagpipes.

At the request of the drummer/movie buff, a fragment from Bowie's Glass Spider Tour plays in the background. In addition to the silly jokes and Madonna cone-bra, he also brought his analogue synthesizer. The clown aims to impress! The bassist tolerates it all and sips away at his whiskey.

Soon the company is engaged in an eighties-style fairy-tale love story with sudden and unexpected twists, and lots of kitsch and love.

In short: a Belgian surrealist party!

**DRUMS, PERCUSSION, CLOWNING, TRUMPET,
BROKEN TAMBOURINE, BASS GUITAR, VIDEO,
SYNTH, KEYBOARDS, ACROBATICS, DANCE,
VIOLIN, RECORDER, CEMENT MIXER,
NON-MUSICAL SAW, PIPE ORGAN, SURFBOARD,
AND MUCH MORE:** Eric Engels, Hans Mullens,
Gerlinde Hoskens, Geert Vermeulen
DIRECTED BY: Bart Hollanders
PRODUCTION: vzw Ottorongo



Collectif Malunés

WWW.COLLECTIFMALUNES.BE

As society increasingly leans towards individualism, we wish to preserve and fight for our collective vision. While perhaps idealistic, our Collectif continues to experiment, to play, to work and to help one another by creating links between companies, artists and audiences.

We are interested in researching the falling down, the failures, and the indispensable elements of security in both our technical research and our working methodology, all of this without excluding the necessity of solidarity and the working habits of a familial group.

The idea is to create collective art and to share an experience. A risk, since it is honest, physical and real. The circus, and above all the nomadic circus (given the presence of the tent), modifies the urban landscape of a city, provides a new dynamic where people can come and see a show, close to home, where diverse social backgrounds intertwine and exchange.

CONTACT

Charlotte Peyskens / Frans Brood Productions / communication & bookings /
charlotte@fransbrood.com / +32 (0)9 234 12 12 / +32 (0)498 82 75 20
For more information: www.collectifmalunes.be / www.fransbrood.com

Fairy tales inside out

‘Andersom’

Once upon a time, Little Red Riding Hood was fed up and wanted a change of scenery. And so it was that she swung open the doors of the local pub around the corner for a quick pint, and in doing so found a sight laid out before her that made her eyes open wide in astonishment.

There within, she found an ogre toasting with the Big Bad Wolf, Prince Charming flirting with the Witch, Puss in Boots playing cards with Sleeping Beauty, and Blue Beard educating Tom Thumb in the art of arm wrestling.

A circus show, under a big top: nomadic, like the good old times. Fairy tales will accompany us, cradle us, and haunt us. We will grind them up, transform them, caress them, dream into them, adapt them, revisit them and twist them throughout the creation, in order to extract something contemporary, something new.

A show where we lay ourselves bare in order to create a circus without pretension. We don't wish to hide our fragility, our intimacy, our mistakes. A circus that goes beyond technique, one that touches the audience because it identifies with the artists, with their vulnerability, their humanity.

ARTISTS: Simon Bruyninckx, Juliette Correa, Lola Devault-Sierra, Gabriel Larès, Nickolas Vancorven, Arne Sabbe, Luke Horley

OUTSIDE EYE: Dominique Bettenfeld

DRAMATURGY: Bauke Lievens

SCENOGRAPHY: Ruben & Servaas Benoit (Bolwerk)

DISCIPLINES: hand-to-hand, banquine, aerial & Korean Cradle, swinging trapeze, teeterboard

DURATION: 1h12

7 artists

Technically autonomous

AUDIENCE CAPACITY: 495 persons

ARTISTIC STYLE: amusing, creative and daring; circus, theatre, re-contextualised fairy tales

PERFORMANCES DURING GDIF 2015

Saturday 27 June: 13:00 & 16:30

Sunday 28 June: 12:00 & 15:30

LOCATION: Cutty Sark Gardens, Greenwich, SE10



Comp.Marius

WWW.MARIUS.BE

Since 1999, Comp.Marius has specialised in performing outdoors and on location. With new, self-designed wooden seating, they perform works from the classical repertoire on river banks, in public parks, on wasteland and in discarded hangars, under a radiant sun as well as in pouring rain. New translations are made both of plays that are reputed to be more difficult, such as *All That Fall* (Beckett), *The Force of Habit* (Thomas Bernhard) as well as more popular plays such as those of Marcel Pagnol.

Performing outdoors emphasises the company's artistic mission, which is to create transparent theatre that communicates directly with the audience. The reception of the audience is part of the company's identity: the actors are always the hosts. Since the play *Marius*, long-standing performances such as *The Trilogy*, *Manon and Jean de Florette* and more recently *Figaro* combine theatre with a meal served to the audience. Comp.Marius thus succeeds in linking theatre to another social event of crucial importance: sharing a meal. When the performance is shorter, a drink is shared together.

Almost all the productions remain in the company's repertoire. This enables the audience to keep track of the path the makers have followed and it is also a deliberate statement: a reaction against the habit of throwing away that which is no longer new.

Comp.Marius works internationally: more than half of their performances are given abroad; and almost all the plays in its repertoire have an international premiere.

In parallel with this work outside the traditional theatre building, the company has developed a line of activity building mobile constructions, including two wooden grades (capacity 250p), an open-air library and a drive-and-listen cabin with its own recorded sound plays.

CONTACT

Jeroen Deceuninck / tour planning and production / jeroen@marius.be /
+32 (0)475 75 03 82

The essence of theatre

'Figaro'

The text

Figaro is a brand new translation, and slight adaptation, of *The Barber of Seville* (1775) and *The Marriage of Figaro* (1784), parts one and two of the Figaro trilogy by the French writer Pierre-Augustin Caron de Beaumarchais (1732-1799). Both plays became popular thanks to the Rossini and Mozart opera versions.

BARTHOLO Another comedy! Again some new nonsense!
ROSINE I'm not so sure.
BARTHOLO Alright, it doesn't matter. The newspapers and the government will avenge us. It's a scandalous century!
ROSINE You always have something to find fault with in our poor century. (*The Barber of Seville*, Act I, Scene 3)

The Barber of Seville is delightful in its intense jollity and impudence. The second part, *The Marriage of Figaro*, is more complex, packed with intrigue and distinctly musical in its composition. What's more, there is not much sign of comedy when, at the end of the story, the leading character is faced with the most serious crisis of his life.

FIGARO I was eloquent towards the side from which danger threatens, (alone) a poet when at rest, a musician on occasions, in love during fits of madness ... And now that every illusion has evaporated and I acknowledge all my errors only too profoundly, I am in danger of losing my great love... This is the greatest crisis of my life! (*The Marriage of Figaro*, Act IV, Scene 3)

The fact that music is written, the guitar is played and songs are sung in both productions makes *Figaro* even more attractive to a company that always concentrates on the written word.

FIGARO Yes. If some fine music is performed with it, we shall see, my dear sirs, whether I know what I am talking about!
THE COUNT Well, well. Nowadays they sing what isn't good enough to be spoken. (*The Barber of Seville*, Act I, Scene 1)

And after all's said and done, in *Figaro* we discern Beaumarchais himself: a hero by grace of his independent thought; a master of irony and protest.

The staging

The 3.5-hour performance, not including intermission, takes place in the open air. Comp.Marius also personally welcomes the audience.



CREW

WWW.CREWONLINE.ORG

CREW is the Brussels-based collective founded by artist Eric Joris. CREW develops hybrid forms of art that allow the exploration of self-representation in systems that combine installation art, theatre and performance. The collective's art encourages the audience to downplay the importance of cognitive senses in order to allow sensations to create a representation of themselves. The overlap between identity and otherness is therefore to be found at the very heart of the sensing body. CREW's art is versatile, but always rooted in the same utopic vision: the quest for a medium that analyses and at the same time opens up experience. Playing with the basic laws of perception, CREW creates images and environments in which the audience can become totally absorbed. This striving for immersion is the basic theme running through Joris' work as an illustrator, visual artist and theatre director.

CONTACT

Valery De Smedt / artistic manager / valery.desmedt@crewonline.org /
+32 (0)477 40 63 11

Walking with Beethoven

'C.a.p.e. Anima'

*Are you an ardent lover of Beethoven's masterpieces?
A fervid fan of his Sixth Symphony in particular?
Are you ready to meet the Master and a present-day
Maestro on a world-renowned concert stage?
Then C.a.p.e. Anima is for you.*

C.a.p.e. Anima, created by the Brussels art collective CREW, is an immersive walk into the heart of Beethoven's Pastoral Symphony, performed by Anima Eterna Brugge at Concertgebouw Brugge.

To experience *C.a.p.e. Anima*, each immersive participant is given omni-directional equipment: a tracker, a headset, a backpack with a computer, and video goggles. The images, created with 360° cameras, are both live and recorded, and place participants in the middle of the image, thus allowing them to actually walk around in the filmed space! This combination of sound, vision and movement produces an uncanny illusion.

Using state-of-the-art technology, *C.a.p.e. Anima* offers an incomparable 25' virtual adventure. No longer sitting in a comfy concert seat, 'immersants' are teleported to the stage and into the core of the musical action. *C.a.p.e. Anima* will intrigue music lovers, mesmerise youngsters and attract passers-by that have never before set foot in a concert hall. Or how the newest technologies can add yet another layer to the artistic experience.

PERFORMANCES DURING GDIF

Saturday 27 June:

13:00 – 15:00, 15:30 – 17:30, 18:00 – 20:00

Sunday 28 June:

12:00 – 14:00, 14:30 – 16:30, 17:00 – 19:00

LOCATION: Old Royal Naval College, Greenwich, SE10



de Roovers

WWW.DEROOVERS.BE

De Roovers is an Antwerp based theatre company, founded in 1994 by graduates of the Conservatory of Antwerp. Core members – **Robby Cleiren, Sara De Bosschere, Luc Nuyens** and **Sofie Sente** – always work collectively, without a director. Each production starts with in-depth research and diverse forms of cooperation with various artists.

Text and space are inextricably intertwined in de Roovers' productions. Photographer and designer **Stef Stessel** was a member of the team from the beginning and is clearly behind the typical de Roovers' style.

The players focus mostly on material from the classical and contemporary repertoire such as William Shakespeare, Anton Chekhov, Dennis Potter, Ted Hughes and Paul Auster. Based on this challenging textual material, the actors make and perform theatre that – via dramatic literature, scenic architecture and the urge to act – thoroughly examines issues relevant to society.

De Roovers present their pieces in theatres and art centres, but also at extramural performances on location.

CONTACT

Sofie Vreys / assistant general manager / sofie@deroovers.be /
+32 (0)485 61 81 31 / +32 (0)3 297 41 48

Heartbreaking on-location theatre

'A View from the Bridge'

ARTHUR MILLER

Dockworker Eddie Carbone accepts two illegal countrymen into his home. Everything goes well, until one of them gets involved with his niece.

A public reading of the New York play revealed the unsuspected strengths of derailed desires in an Italian migrant environment: no teary sentiment, but real, tangible conflicts. *A View from the Bridge* is political drama, written with emotion and theatricality. A tragedy about social exploitation and how this undermines moral relations in a 'solidary' Italian-American community. But also a psychological story about family ties, faith and betrayal.

To stress the universality and contemporary character of the play, the actors introduce contemporary New York language by quoting Paul Auster and Don DeLillo. The modest theatre space contrasts with the wide realistic skyline of the harbour, and functions as a ground zero for family drama.

TEXT: Arthur Miller

ADAPTATION: de Roovers

CAST: Robby Cleiren, Sara De Bosschere, Wouter Hendrickx, Luc Nuyens, Sofie Sente and Mathias Sercu / Adriaan Van den Hoof

LIVE MUSIC: Eric Engels, Youri Van Uffelen and Rudy Trouvé

SCENOGRAPHY: Stef Stessel

'Fatal passion (...) This is heartbreaking theatre, at the same time tragically intelligent and humorous; human and theatrical. (...) The actors have an exceptional sense of timing, dosage and tragedy.'

(DE STANDAARD – 2002/02/22)

DURATION: 90'

CAST: 6 actors and 3 musicians

LANGUAGE – can be presented in Dutch / English / French

SUBTITLES – can be subtitled in Dutch / English / French



Laika

WWW.LAIKA.BE

Laika theatre company creates 'theatre of the senses': imaginative productions aimed at children/youngsters and grown-ups who have retained their child-like capacity for wonderment.

Laika's fascination with children and teenagers has to do with their ability to look at the world with fresh eyes and a sense of amazement. Laika, too, finds that the world is full of surprises and that nothing can be taken for granted. Whether it concerns feelings or ideas, or tastes, smells and colours, the world is one big playground for discovery.

Artists from different disciplines join forces to deliver the company's hallmark: lucid, expressive and accessible theatre. Laika stages productions in large and small theatres, is often invited to perform abroad and also ventures into unknown territory, such as old cinemas, shopping streets or a tent on a square.

Laika is all about smelling, feeling, seeing, hearing, and tasting. About sampling epic stories and anecdotes, new recipes and unfamiliar worlds ...

Previously known as Blauw Vier (Blue Four), Laika started in 1991 with a repertoire of professional productions for children and teenagers. Laika has since acquired an excellent international reputation. Productions such as *A lady in a cupboard*, *Cyrano*, *PEEP&EAT*, *Undeudouce*, *Peer*, *Hotel Tomilho*, *Floris and Blancefloer*, *the kamishibai*, *Patatboem*, *Soup Sisters*, *Sensazione*, *Believe me!*, *Me gusta*, *Cucinema* and *Opera Buffa* have been performed throughout Europe. Furthermore, Laika has developed long-term working relationships with a number of companies abroad and with several cultural capitals.

Jo Roets and **Peter De Bie** are the artistic driving forces behind the company. Their interests, curiosity and obsessions are the building blocks of its artistic policy. They inspire and challenge each other in various forms of collaboration. Their personal fascinations and shared wonder make them the hub and heart of Laika. They define the broad thrust of Laika's strategy, identify themes, research them together and work from their own perspective on individual or joint projects.

CONTACT

Peter De Bie / artistic director / peter@laika.be /
+32 (0)3 230 81 91 / +32 (0)475 22 37 44

Apocalyptic picnic

'Piknik Horrifik'

The Garden of Earthly Delights is Jeroen Bosch's most fascinating painting. Horrifying, enigmatic and at the same time irresistibly beautiful. Bosch expresses his ideas about humankind: created in God's likeness, expelled from paradise, with a glutinous and self-indulgent nature doomed to be swallowed up by the mouth of hell. A spectre intended to encourage mankind to lead a virtuous life. The painting retains its relevance four hundred years later.

Piknik Horrifik is about scarcity and abundance. About the scarcity and hunger due to the decadent excess that characterises present-day Western society. Where previously people gorged themselves during the fat years to compensate for the lean years, today scarcity no longer occurs. The abundance of food is seemingly endless, with careless waste as a result. But when will our conscience begin to gnaw? And what if the tide turns?

Laika transforms a desolate place into an idyllic setting in which the viewer is seduced by heavenly delights. This idyll changes into a garden of abundance that drags the visitor into an 'apocalyptic picnic'. *Piknik Horrifik* overwhelms through exuberant abundance – the hallmark of Bosch's oeuvre: lots of characters, lots of action, lots of images, food and drink ...

BY AND WITH Peter De Bie, Sara Dykmans, Célia Fechas, Bruno Herzele, Silke Melis, Alain Rinckhout, Michiel Soete, Elke Thuy, Mieke Versyp and 10 volunteers per venue to populate heaven and hell

PREMIERE: May 2016



Rooftoptiger

WWW.ROOFTOPTIGER.BE

Rooftoptiger is an Antwerp company that makes both artistic and socio-artistic projects, untameable like a tiger in a city: a jungle with roofs like nests.

Rooftoptiger is a company of artists, life poets, thinkers and artisans who use recycled materials to build ingenious, unique kinetic installations. The machines are 'utopian' inspired structures and are the content. The installations are protagonist, the audience antagonist, and the performers usually act as guides.

Rooftoptiger emerged from the split of TimeCircus collective, with the concepts initiated by artist/theatre maker **Sara Dandois**. The design is usually done in conjunction with installation maker Bram Rombouts. The public space is the play area, with the intense encounter between maker and viewer being central. We prefer to work on a nomadic basis, and we use as many materials and resources as possible found in the vicinity of the place of residence-work.

We built *De Verwenmachine* and *Rooftoptigerrr* in a factory in Spain, *La Kokkerilla* in a garage in Brussels, *Airhotel* in a factory in Antwerp, *Raildomino* in Australia, the *Source Explorer/Talent'O'biel* in Portugal, *the Klankentapper* in the Netherlands.

CONTACT

Sara Dandois / theatre maker / saradandois@gmail.com / +32 (0)486 37 87 24

Poetic and musical machine theatre

'The Birder/Vogelaar'

Come listen to this!

Behold the laboratory that foretells the future.

Several birds whisper the future in your ear.

But who is right?

It is an unprecedented invention!

An instrument consisting of mechanical and digital birds that can predict the future.

The Birder/Vogelaar is interactive, poetic and musical Machine Theatre. The production revolves around a controllable interactive music installation/an instrument that foretells the future via music.

The Music Machine consists of 10 mechanical 'birds'.

Each bird produces a sound and thus is an instrument that can be played.

The types of birds are metaphors for possible future scenarios. The friction between nature and machine is played out in and played on this music machine.

Together, they constitute the music of the future.

THE CREW:

Aarich Jespers — composer, music

Bram Rombouts — coordinating technical-artistic/machinist-performer

Sara Dandois — concept, coach, scenography

Silke Melis and Gideon Hakker — text/acting

Maarten Janssens — artistic-construction/machinist-performer

Stephanie Janssens — artistic-construction

Paul Delissen — artistic-construction

Sam Verdonck — artistic-construction

Manu Siebens — artistic-construction

Inge Kerfs — graphic/artistic-construction

Dunya Roos — production

Ted Oonk — communication

Kosmonaut productions & Accu vzw — business aspects

With the help of Marthe Van Dessel,

Tara Janssen, Tomislav Ruzic, Lorelinde Hoet.

Supported by provincial domain Dommelhof Neerpelt and the City of Antwerp, Villanella, MiramirO & STORMOPKOMST



Studio Orka

WWW.STUDIO-ORKA.BE

Studio Orka is a collective of designers and actors from Ghent. Their wayward design and imagery results in the creation of a startling biotope. They share a preference for absurdity, enlargements, dream worlds ... In short, for anything in the twilight zone between imagination and reality. They create charming and touching theatre with a laugh and a tear, for children as well as adults who still cherish their childlike wonderment. Studio Orka makes site-specific productions. Based on a wayward view of reality and using contemporary design and technical sophistication, a startling biotope is created where, for a short while, everything can and may be possible.

CONTACT

Martine Decroos / artistic director / martine@studio-orka.be / +32 (0)486 17 79 14

Enchanting on-location theatre for young and old

‘Duikvlucht’ (Swoop)

In the summer of 2012, Studio Orka was challenged by the Zomer van Antwerpen (Summer of Antwerp, a summer festival whose venue is the entire city of Antwerp) to create a performance that would remain at the same location for two months. This meant that the makers didn't have to consider technical items such as the intense and hard work of building-up the entire set over and over again, as is the case when touring. They could now focus on one chosen location – a splendid site near the River Scheldt in Antwerp – and develop a story inspired by the site. This gave designer Philippe Van De Velde the opportunity to create a vast installation. With the help of his technical team, he transformed the site into a ‘pellet factory’, with matching pump to suck the waste out of the river. He used trench diggers to build secret access routes; he built large racks where the sorted waste is displayed ... The result of his craft is a wonderful world where four people meet; a performance full of adventure, strange encounters, dreadful misunderstandings and countless dreams, in the middle of a fantastic and impressive set.

Swoop is a performance about four people meeting each other at an abandoned spot near the river; an encounter that will change their lives. About coincidence determining the course of life. About being all alone and comforting one another as a remedy against loneliness. And finally about lies: how people lie out of self-interest, self-protection, greediness, shame and – last but not least – out of fear of losing a friend.

DESIGN: Philippe Van de Velde

SET BUILDING AND TECHNICAL ENGINEERING:

Philippe Van de Velde, Kwint Manshoven,
Kristof Oosterlynck, Kris Van Oudenhoven

CONCEPT AND CREATION: Martine Decroos,
Philippe Van de Velde, Dominique Van Malder, Joris Hessels,
Ruth Beeckmans, Titus De Voogdt, Thomas Devos

COACH: Johan Heldenbergh

DRAMATURGICAL ADVICE: Mieke Versyp

COPRODUCTION Zomer van Antwerpen, Theater Antigone.
SUPPORTED BY the Flemish Government, the City of Ghent,
the Province of East-Flanders.

Family Performance on location

AGE: 8+

max. 200 visitors

Festivals

Zomer van Antwerpen

© Sigrid Spinox



Festival Kanal

WWW.FESTIVALKANAL.BE
WWW.KAAITHEATER.BE

Frank Bölter
On a voyage
© ANTI-Festival



CONTACT

Lana Willems / programming & production Kaaithheater /
lana.willems@kaaithheater.be / +32 (0)2 201 58 58

The last thing you could say about Brussels is that it is located on a river. Nevertheless, the future of Brussels lies along the canal. For many decades, the **canal zone in Brussels** was dominated by a post-industrial depression. But now people are gradually realising that it offers more possibilities than difficulties. The completion of the 'underground ring road' has given Brussels a **new city centre**. Radical change is in the air with respect to urban development, demographics, culture and socio-economics. So the time has come to abandon the image of rioting youth, street gangs and no-go areas, in favour of a global and integrated policy vision for the canal zone and its development potential.

The biennial Festival Kanal (an initiative of Platform Kanal) aims to creatively examine the problems, challenges and possibilities of the Brussels canal zone through art and cultural projects. And to formulate proposals for development wherever possible.

The festival examines the canal zone first and foremost as a **public space**. Privatisation and commercialisation have corroded the public atmosphere. Community spirit and a search for coherence have given way to an assortment of social, political and cultural meanings, tensions and conflicts. More and more groups/sections of the public are claiming 'their' public space. The Festival Kanal invites artists to address this public space with the urban theme of 'learning to live together on the basis of differences'. Their projects should offer a new, confrontational or horizon-broadening view of social issues and the spatial organisation of the Brussels canal zone.

Although for centuries the canal zone was a place of arrival for workers and a hectic transit zone, it now increasingly appears to be a social parking space. The transit has largely been replaced by a migrant community that shuts itself off in 'its Molenbeek' or 'its Kuregem'. The canal divides Brussels into two. Residents of the city centre rarely cross 'the water' to the 'far side'. And vice versa. The aim of the festival is to **bridge** this physical and mental gap in as many ways as possible.

Brussels has the youngest population in Belgium. The canal zone in turn is one of the youngest neighbourhoods in Brussels. However, at a time when other populations are becoming increasingly older, this trump card is not bringing the canal zone the credit it deserves. The media invariably describe young residents of Molenbeek and Anderlecht as troublemakers, street gangs and other sorts of 'scum'. Festival Kanal presents us with a different picture of the **'canal youngsters'**. The festival hopes to give young people a prominent place in the festival and allow them to speak and act.

A new city centre. A metropolitan public space. A bridge between cultures and population groups. A junction where many roads meet. A place for young people. The future of Brussels. A **'must go zone'**. This is Festival Kanal's vision.

Het Theaterfestival

WWW.THEATERFESTIVAL.BE



CONTACT

Kathleen Treier / festival coordinator / kathleen@theaterfestival.be /
+32 (0)474 57 17 18

Het Theaterfestival is the most important **theatre and dance festival** in Flanders. It is held annually at the end of the summer, with its location alternating between Brussels and Antwerp. The festival is celebrating its 25th edition in 2015.

The festival's main programme is a 'best of' the last season's **most interesting productions**, carefully selected by a professional jury. The productions are artistically and socially relevant, and generally considered as representative of what is currently happening in the performing arts. This quality assurance makes the festival an outstanding public festival that invests in broadening societal support for theatre and dance. At the same time, each year the festival becomes the meeting place for the sector at the start of a new theatre season.

The festival works closely with TF, the Dutch sister festival that takes place at the same time in Amsterdam. The festival can count on a high level of national and **international interest**, welcomes an average of 15,000 visitors each year, and each edition is given considerable attention in the press.

In 2011, Het Theaterfestival launched a new programme, **Circuit X**, a series of productions by young theatre makers that tour the cultural centres in Flanders after they are presented during the festival. Presentation of Circuit X at the festival gives audiences the opportunity to also discover young and experimental work. The 'best of' selection from the main programme and Circuit X together form an attractive palette that reveals the essence of **the performing arts sector in Flanders**.

In the **parallel programme** that consists of lectures, debates, book presentations ... the productions of Circuit X are comprehensively commented on and explained to the public by means of discussions with actors and directors before and after the performances. Since 2013, the festival also has a children's jury, which adds its own selections to the programme.

Kortrijk Congé

WWW.KORTRIJKCONGE.BE

Kortrijk Congé



CONTACT

Kristof Jonckheere / artistic coordinator art centre BUDA & project leader
Kortrijk Congé / kristof.jonckheere@budakortrijk.be / +32 (0)473 36 46 81
facebook.com/KortrijkConge

An absolute rarity among Belgian festivals is Kortrijk Congé, presented by arts centre BUDA, concert club De Kreun and socio-artistic atelier Wit.h. Each year around the middle of July (always at a different location), they surprise friend and foe with a completely different kind of festival.

Developed as a 'gift of the Kortrijk culture and art houses to the people', Kortrijk Congé evolved from a wild mix of performances, concerts, films and installations between sunset and sunrise, to a festival that takes on a **new 'format' each year**.

In 2013, they took along 1,100 adventurous participants in a giant car caravan on a 'journey to a secret location'. But on the way to their destination, they were stranded with car trouble amid pastures and cows. The result: a traffic jam more than 1.4 km long consisting of 200 cars, vans and mini-buses, in a rural no man's land without festival infrastructure. But with an audience committed to realising the entire programme anyway, on the spot: a low-tech theatre performance in an abandoned barn, mobile cinema screenings, concerts on hay wagons, a karaoke hot tub in a trailer, 30 play-backers in a pasture full of cow dung, live radio from a mobile home, a real sauna in a van, two helicopters that dropped food packages, etc. Eight hours after leaving, the traffic jam disappeared as quickly as it had appeared. Did this (festival) really happen?

Kortrijk Congé 2014 was again 'a city in a state of exception', floating on an economy of action. Some 700 residents declared themselves ready to 'share with many' for 25 hours in a temporary city, a community experiment in which the 'audience' also suddenly was given control, and for example, could vote in laws that were implemented for 2 hours. Where money was worthless, but the commitment of the festival goers counted for that much more.

Kortrijk Congé 2015, under the leadership of the Russian collective Chto Delat (which means 'What needs to happen?'), focuses on the future and wonders what in fact 'community' is or can be. In times of growing protest by increasingly difficult to mobilise citizens, Kortrijk Congé goes 'on tour for the future'.

Kunstenfestival-desarts

WWW.KUNSTENFESTIVALDESARTS.BE

Léa Drouet
Derailment
© Els De Nil



CONTACT

Anne Watthee / programming assistant and audience development /
anne@kfda.be / + 32 (0)2 226 45 73

Kunstenfestival-desarts takes place in May of each year. For a three-week period, it takes over some twenty theatres and arts centres in Brussels, as well as various other venues in the city, which kindly open their doors to the festival.

Kunstenfestival-desarts comprises a selection of artistic work created by **Belgian and international artists**: remarkable new works that translate a personal vision of today's world that the artists would like to share with audiences who are prepared to challenge and broaden their perspectives.

Kunstenfestival-desarts is a **cosmopolitan city festival**, part of a complex network of communities that makes territorial, linguistic and cultural divides increasingly porous. The city is the environment par excellence in which to examine this cosmopolitan society. The festival takes place in Brussels, the only city in Belgium where the country's two largest language communities live together. Several Flemish-speaking and French-speaking institutions are involved in the project. Fundamentally conceived as a bilingual undertaking, it contributes to encouraging **dialogue between the communities** living in the city.

Kunstenfestival-desarts also runs a series of encounters and workshops alongside its programme that is aimed at putting its artistic project at the heart of the city and the people who live there.

MiraMirO

WWW.MIRAMIRO.BE



MiraMirO
© Eva Bosschaert

CONTACT

Celine Verkest / artistic direction / celine@miramiro.be / +32 (0)9 324 36 63

Since 1990, MiramirO has been actively contributing at national and international level to the spread, recognition and development of the **circus arts and (temporary) art in the public space**.

MiramirO offers a platform for a range of art forms in the form of high quality and innovative festival programmes. It aims to bring together a diverse audience in a shared experience, as well as to offer intrinsic value in Belgium and abroad.

By including the circus arts, theatre, dance, street entertainment, performance ... and all hybrid forms in between, MiramirO appeals to a wide audience. By presenting a mix of art forms, it aims to lower barriers so that visitors are also introduced to art forms that may have been previously unknown to them.

During the festival, MiramirO infiltrates into the fabric of the city: parking areas, streets, parks, heritage sites, circus tents, unique locations and buildings, indoors and out ... The city is its playground. MiramirO wishes to break down the social norms regarding the use of the (urban) space.

MiramirO sees as essential elements of its mission the pushing of boundaries by supporting new ideas and the creation and fostering of partnerships in the sector, also in an **international context**.

It seeks and encourages **innovation** in the sector with quality productions that witness to a development that goes beyond mere entertainment. Original perspectives and new approaches are increasingly becoming a must. The constant quest for innovation creates dynamism in the organisation and the festival programming. This dynamic means that each edition of the festival is different, and that the festival must continuously reinvent itself.

MiramirO aims to be a leader and a reference both artistically and organisationally, at home and abroad. MiramirO as brand is a guarantee of quality, always surprising, and a bit offbeat.

Theater aan Zee

WWW.THEATERAANZEE.BE



Rosas danst Rosas
© Sam Oyseman

CONTACT

Luc Muylaert / festival coordinator / luc.m@tartart.be /
theateraanzee@tartart.be / +32 (0)477 69 25 35

TAZ (Theater aan Zee or Theatre by the Sea) is a multidisciplinary art festival held in the Belgian seaside resort of Ostend. Each summer, for ten days at the end of July and the beginning of August, the city becomes the place to be for new performing talent, established artists and golden oldies, from Belgium and beyond. TAZ is summer, sea and surprises, on and off the stage.

Young (professional) performing artists making their first appearance at TAZ perform next to illustrious names in theatre, music and literature. TAZ occasionally also opens its doors to the visual arts, photography, social-artistic work and film.

The performances are presented at more than 40 venues located throughout the city and its harbour, ranging from regular performance locales to sheds and public spaces. 700 artists perform in Ostend each summer.

On 13 September 2014, TAZ received the 2013–2014 **Performing Arts Award** from the Flemish Community.

In the words of the jury:

'The jury praises the sustained balance of TAZ, which serves as an inspiration for the performing arts sector. (...) TAZ reminds us that being popular and artistically interesting is not a paradox.'

TAZ strongly believes that:

Art is not elitist or exclusive: it is of and for all.

Art is never isolated: it feeds and it is fed, by other art and daily life.

Art flourishes at sea: a balance of distance, perspective and tranquillity.

Art is a matter for young and old: generations inspire each other.

With these principles as starting point, the TAZ team continuously re-thinks each edition of the festival. TAZ chooses one curator as a central guest each year. He, she or they are asked to present their own work, to invite artistic soul mates and to contribute to reflection on the general programme.

TAZ also offers a major platform for young, emerging talent in the performing arts. In addition to providing a place and space for young talent to be heard and seen, the festival offers various kinds of support, ranging from master classes and debates through technical support, to artistic mentorship and residence possibilities for research ...

Theater op de Markt

WWW.THEATEROPDEMARKT.BE
WWW.DOMMELHOF.BE

Circo Ripopolo
Fazioletto
© Jan Caesteleins



CONTACT

Martine Linaer-Gijsen / programme organiser / martine.linaer@limburg.be / theateropdemarkt@limburg.be / +32 (0)11 80 50 00

Theater op de Markt (Theatre on the Market) is an international festival for **contemporary circus and outdoor theatre**. The festival is a cultural high point in the Belgian province of Limburg in terms of audience reach and what is on offer. Since 1999, the festival has been taking place alternately in Dommelhof (Neerpelt) in the autumn of odd years, and in Hasselt in the summer of even years. The coming editions of the festival will take place from 30 October to 3 November 2015 in Dommelhof, and from 11 to 15 August 2016 in the province's capital city Hasselt.

In a five-day festival, Theater op de Markt presents a very concise playbill of international circus, and the biennial event in Hasselt also includes outdoor and site-specific theatre. Theater op de Markt includes these forms of theatre not only because it allows it to reach a large audience, but also because the festival aims to offer a platform to those disciplines that can touch, stir, confront, and especially move a wide audience.

Theater op de Markt therefore places a strong emphasis on **audience development**. To reach and maintain a wide audience, in addition to a quality programme, significant investments are made among others in democratic ticket prices, free performances, audience comfort, etc. ...

In addition to the festival, Theater op de Markt, in home base Dommelhof, is a **production house for new creations** in international outdoor and circus theatre. Each year, Dommelhof hosts fifteen companies in residence to create a new production. As is the case with the presentation during the festival, the production house focuses on contemporary and innovative circus and outdoor theatre. Both young talent and established names are followed up and supported by Theater op de Markt. Specific attention is paid to cross-fertilisation between diverse disciplines and creating artistic work on location.

Thanks to the financial, logistical and organisational investments by the Limburg and Flemish authorities, in the last ten years Theater op de Markt has developed into a major player in the development of Flemish circus theatre. And Theater op de Markt has also garnered **international recognition** in the area of circus theatre. Theater op de Markt is also an active participant in a number of prominent European networks such as CircusNext, Circostrada and Meta-In Situ.

Zomer van Antwerpen

WWW.ZVA.BE



CONTACT

Patrick De Groote / artistic director / patrick@zva.be / +32 (0)3 224 85 24

Zomer van Antwerpen (Summer of Antwerp) is a **city festival** spanning more than two months. An unexpected, exciting and unique experience, with a **multidisciplinary programme** containing something for everyone. Zomer takes place at various locations across **Antwerp**: exceptional, unexpected or forgotten places are sought, allowing the festival to continuously discover or rediscover the city.

Zomer van Antwerpen aims to reach the **widest possible audience**. Therefore, all possible barriers are kept as low as possible. The programme includes many free projects, and tickets are affordable. The festival has grown over the years into an important fixture for culture-loving Antwerp/Flanders as well as a relaxed audience of bon vivants, revellers and residents who stay at home during the summer months. Zomer van Antwerpen includes big names and upcoming talent, with local and international companies.

This year's festival will take place from 17 June through 30 August.

Sustainability

Zomer aims to operate as sustainably as possible, and wishes to present itself as a festival or summer programme with attention for the environment. All communication takes place with sustainability in mind: printed material is limited when possible, printing is FSC and PEFC certified, for textiles a choice is made for eco and Fairtrade cotton... Furthermore, the decors work as much as possible with recycled or upcycled materials, use is made of reusable eating utensils and dishes in the bars, and a deliberate choice is made to include Fairtrade drinks or snacks. The public is urged to come on bike.

About Flanders Arts Institute

WWW.FLANDERSARTSINSTITUTE.BE
WWW.PERFORMINGARTSFLANDERS.BE

Flanders Arts Institute is a new organisation that saw the light of day on 1 January 2015. Flanders Arts Institute serves the arts sector in Flanders and is a merger of VTi (Institute for the Performing Arts in Flanders), BAM (Flemish Institute for Visual, Audiovisual and Media Art) and Flanders Music Centre. The institute is the ideal contact point for foreign art professionals in search of information on the arts in Flanders. Its core functions include a focus on research, international activities, supporting the practice of art and policy support. The institute collects and distributes knowledge and expertise daily about and for the arts in Flanders, in an international context. It provides tailored information on relevant research, directions and trends in the Flemish arts sector, up-and-coming names and must-sees, visitors' programmes ...

CONTACT

Hilde Teuchies

/ international relations performing arts / hilde@kunsten.be

/ +32 (0)477 35 40 88

Marijke De Moor

/ international relations performing arts / marijke@kunsten.be

/ +32 (0)497 73 11 96

www.facebook.com/FlandersArtsInstitute

twitter.com/FlandersArts

About Flanders House

WWW.FLANDERSHOUSE.CO.UK

Since 2002, the Flemish Government has had a General Representation in the UK, based in Flanders House. Flanders House, located on Cavendish Square in the centre of the British capital, is also home to our colleagues at Flanders Investment and Trade (FIT) and Visit Flanders.

Tasks

The General Representation of the Flemish Government is part of the Belgian Embassy and is responsible for all official contacts and issues concerning the Flemish Government and its competences. As a constituent part of the Belgian federation, Flanders has many responsibilities: education, culture, research, economy and employment, trade, tourism, sports, media, agriculture and fisheries, housing, infrastructure and mobility, spatial planning, environmental and social policies, and a number of related devolved powers.

The General Representation promotes Flanders via various initiatives and actions that highlight Flanders' main assets. In addition to supporting and facilitating official contacts between the Flemish Government and the British authorities, it also pays particular attention to academic, cultural and public diplomacy as well as commemoration of the First World War.

Flanders Investment and Trade helps Flemish companies export to the UK and supports foreign companies wanting to invest in Flanders. FIT also has an office in Edinburgh, Scotland. The task of Visit Flanders is to promote tourism to Flanders and Brussels.

CONTACT

Lukas Van Damme

/ Deputy General Representative

/ +44 20 72 99 35 93 / +44 75 35 59 61 37

Colophon

Editing

Marijke De Moor

Translation

Dan Frett

Layout

Kiet – www.kiet.eu

Print

Graphius

Flanders Arts Institute
Saintelettesquare 19
1000 Brussels
Belgium
+32 (0)2 274 17 60
www.flandersartsinstitute.be
www.performingartsflanders.be

Brussels, June 2015

**FLANDERS
ARTS
INSTITUTE**



Flanders
State of the Art



XTRAX

de Roovers
A View from the Bridge
© Sigrid Spinnax

