

PEEPING TOM  
presents

# KIND

A family trilogy

VADER (Father) (2014)

MOEDER (Mother) (2016)

KIND (Child) (2019)



## KIND

*Kind* (Child) is the third part of a trilogy in which research into hidden emotions in family constellations is conducted. The trilogy started in 2014 with *Vader* (Father), directed by Franck Chartier, followed by *Moeder* (Mother) (2016) by Gabriela Carrizo. For *Kind* (Child) they both take up the role of director.

The perspective of the child forms the basis from which the piece departs. Children have always been present in the universe of Peeping Tom, but never in such a concrete way. Children on stage – Uma Chartier in *Le Salon* or a little girl as an extra in *Moeder* – rather embodied a fear of loss by the parents, thus mainly from the point of view of adults. In *Kind*, that perspective is inverted: the action is driven by how children see the world, by their fears and desires.

In *Kind*, the choreographers express a fascination for the expressive and physical potential of children and adolescents. They investigate how a child's perspective changes as it grows and develops itself on its way to adolescence and adulthood, with all the associated choices, pressures, anxieties, doubts and physical changes, and how this translates into gestures, body language and clothing.

Furthermore, the choreographers zoom in on the internal and external world of children, how they express fears due to a lack of a framework to hold on to. How do they develop under the influence of their father and mother, and what happens if the parents are absent? They also explore traumatic situations, in which the perceptions of the body are seemingly anaesthetized. Scientific research, such as that of Peter Adriaenssens or Boris Cyrulnik, who examined the resistance in extreme situations, constitute an important tool for this.

The choreographers also look at how children handle their quest for truth. What if they perceive something to which adults do not provide (sound) answers? How do they organize their world through fantasy, role playing or imitations, to master certain situations or dynamics? The shifts and transformations in space and time, movement and scenic resources, typical of the work of Peeping Tom, are here grafted into the mental world of children and young people.

In addition, the directors are seeking to continue work with local extras in this production, as was also the case in *Vader* and *Moeder*. The idea is to work with different generations which they juxtapose on stage. The relationship of a grandparent with his grandchild, for example, differs greatly from that of a parent with his child.

In the work of Peeping Tom, the scenography always plays an important role. It consisted of a waiting room in a retirement home in *Vader*; in *Moeder*, the space was less clearly defined, a sort of crossroads between a mortuary, a recording studio and a museum, places in which the public and the personal amalgamate. In *Kind*, the space is a place where the inner and outer world of the child blend into one another and in which the dimensions of the universe of the child are being played.

The choreographers intend to carry out extensive preparatory research with and by children and young people from different backgrounds: privileged, disadvantaged, disturbed, orphaned or refugee. Peeping Tom will cooperate with schools, homes and shelters. As always, these workshops form a preliminary research that allows the creators and performers to delve into the mindset of children and young people. Their mental world and the way they see things differently than adults pave the way for new insights. The choreographers give them all the freedom to self-accentuate certain elements, with which the creators can get to work. The characters will be interpreted by performers who are not necessarily a child, but always starting from a perspective provided by children or adolescents during the creation process.

## DESCRIPTION OF THE CREATION

After *Vader* (Father), which premiered on May 10, 2014 and *Moeder* (Moeder), which premiered on September 29, 2016 both at Theater im Pfalzbau, Ludwigshafen (DE), *Kind* (Child) marks the final part of Peeping Tom's second trilogy.

This third piece will be directed jointly by Gabriela Carrizo and Franck Chartier. They will collaborate once again with veteran Peeping Tom actors-dancers who have made the story of the company, with the trilogy *Le Jardin*, *Le Salon*, *Le Sous-Sol*, or *32 rue Vandenbranden*, *A Louer*, *Vader* and *Moeder*. In addition, *Kind* will include extras that are approached in collaboration with the local theatres.

The creation period for *Kind* is planned between autumn 2018 and spring 2019, with residencies in Brussels, Barcelona and Luxembourg. The world premiere is planned for April 2019 at Les Théâtres de la Ville de Luxembourg, co-producer of *Kind*.

Theater im Pfalzbau (Ludwigshafen) and Performing Arts Center Taipei are principal partners of the *Vader – Moeder – Kind* trilogy. Other co-producers include Festival Aperto/Fondazione I Teatri (Reggio Emilia, IT), GREC Festival de Barcelona (Barcelona, ES) and KVS – Royal Flemish Theatre (Brussels, BE). Peeping Tom is currently looking for further partnerships for *Kind*.

## MOEDER (2016)



*Moeder* © Aude Arago, Peeping Tom

*Moeder* (Mother), directed by Gabriela Carrizo with directing assistance and dramaturgy by Franck Chartier, is the second volume of the trilogy that opened with *Vader* (Father) in 2014. *Moeder* went into production in April 2016 and premiered at Theater im Pfalzbau (Ludwigshafen, DE) on September 29, 2016. The piece subsequently went on tour throughout Europa and performed over 60 times in cities including Paris, Brussels, Amsterdam, Zurich, Barcelona and Luxembourg.

In *Moeder*, Peeping Tom explores the theme and central figure, memory and the mother, with the same tender and sardonic eye that runs through all of its productions. At once funny and eerie, *Moeder* is disturbing, yet strangely familiar: we recognize in it the same fascination with the sense that the world is too much for us, the same amused gaze at our faltering attempts to make it fit our notions.

“Choreographer Gabriela Carrizo shows in *Moeder* the body as a storehouse, in which a multitude of conscious and unconscious recollections merge, collide and define who we are. The work created unexpected connections that thread the boundary between suffering, mourning and celebrating, between holding on or letting go, structure and madness. Here, life and death can be art, showcased for all to see.”

**Concept and direction:** Gabriela Carrizo **Direction assistance and dramaturgy:** Franck Chartier **Creation and performance:** Eurudike De Beul, Maria Carolina Vieira, Marie Gyselbrecht, Brandon Lagaert, Hun-Mok Jung, Yi-Chun Liu, Simon Versnel, Charlotte Clamens **Artistic assistance:** Diane Fourdrignier **Sound Composition and arrangements:** Raphaëlle Latini, Renaud Crols, Glenn Vervliet, Peeping Tom **Sound Mixing:** Yannick Willockx, Peeping Tom **Light Design:** Giacomo Gorini, Amber Vandenhoeck **Costume Design:** Diane Fourdrignier, Kristof Van Hoorde (Internship), Peeping Tom **Set design:** Amber Vandenhoeck, Peeping Tom.

## Reviews about Moeder

*“Peeping Tom is one of the most enjoyable dance companies of the moment. Technically outstanding. Funny. Shocking. Stunning. Living. And above all excellent.”*

**Sud Ouest** 07.04.2017 (in French)

*“Seldom will you be able to see on a stage a talent similar to that of this company.”*

**En Platea** 10.02.2017 (in Spanish)

*“In Moeder, as in Vader, the dancers and actors are stunning, both choreographically and dramatically.”\*\*\*\*\**

**Bachtrack** 02.02.2017 (in French)

*“In seemingly banal settings – a retirement home for Vader, an apartment-museum in Moeder – which form the vertebral column of the evolution of the characters, the spectacular excesses formidably encircled by Gabriela Carrizo and Franck Chartier attest to the aesthetic and human scale of their vision since their beginnings.”*

**Le Monde** 25.01.2017 (in French)

*“The scenes of Moeder remind us of distorted dreams or memories, all made into a parallel universe David Lynch could learn from.”*

**Trouw** 28.11.2016 (in Dutch)

*“The complexity and strength of this work is not only the result of the union of various artistic languages (music, theatre, dance, set design), typical for the shows of the Belgian company, but especially through the expressive power of the performers: the audience laughs with them, cries with them, despairs with them, takes possession of their pain...”*

**BlauBart Dance Webzine** 19.10.2016 (in Italian)

*“Because of the mix of trauma and the grotesque, wit and disturbance, this is one of the most impressive performances that has been seen in this category for quite some time.”*

**Die Rheinpfalz** 01.10.2016 (in German)

## Coproducers and partners for Moeder

Theater im Pfalzbau LUDWIGSHAFEN (DE), Taipei Performing Arts Centre TAIPEI (TW), Koninklijke Vlaamse Schouwburg (KVS) BRUSSELS (BE), Festival GREC de Barcelona / Mercat de les Flors BARCELONA (ES), HELLERAU – European Center for the Arts Dresden DRESDEN (D), Les Théâtres de la Ville de Luxembourg LUXEMBOURG (LU), Théâtre de la Ville de Paris PARIS (FR), Maison de la Culture de Bourges / Scène Nationale BOURGES (FR), La Rose des Vents VILLENEUVE D’ASCQ (FR), La Bâtie Festival de Genève GENÈVE (CH)

## VADER (2014)



Vader © Oleg Degtiarov, Peeping Tom

*Vader* (Father), directed by Franck Chartier with directing assistance and dramaturgy by Gabriela Carrizo, is the first part of a family trilogy. *Vader* went into production in August 2013 and premiered at Theater im Pfalzbau (Ludwigshafen, DE) on May 10, 2014.

*Vader* (Father) takes place in the recreation room of an old people's home, where the towering walls are deep underground. Central to this "limbo" we find the figure of the father, a man who gradually protects the community. With sharpness and ingenuity, *Vader* (Father) shows the moment when the memories – or the imaginings, hallucinations – of an old man begins to overgrow his daily reality. *Vader* (Father) is the first part of the *Vader-Moeder-Kind* trilogy.

*Vader* toured extensively in Europe, with more than 100 performances in cities throughout the continent. In 2017, *Vader* went on its first intercontinental tour. From February 27 to March 18, 2017, the production toured around five Japanese cities (Tokyo, Matsumoto, Toyohashi, Hyogo and Biwako). It was awarded the Premio de la Crítica Barcelona for 'Best International Dance Production' in 2014 and was named 'Best Dance Production of 2014' by NRC Handelsblad (NL). In 2015, *Vader* was selected for Het Theaterfestival in Flanders.

**Concept and direction:** Franck Chartier **Direction assistance and dramaturgy:** Gabriela Carrizo **Creation and performance:** Leo De Beul / Jef Stevens, Marie Gyselbrecht / Tamara Gvozdenovic, Hun-Mok Jung, Simon Versnel, Maria Carolina Vieira, Yi-Chun Liu and Brandon Lagaert with the help of Eurudike De Beul **Artistic assistance:** Seoljin Kim, Camille De Bonhome **Sound composition and arrangements:** Raphaëlle Latini, Imaël Colombani, Eurudike De Beul, Renaud Crols **Sound Mixing:** Yannick Willox **Light Design:** Giacomo Gorini, Peeping Tom **Costume Design:** Peeping Tom and Camille De Bonhome **Set Design:** Peeping Tom and Amber Vandenhoeck

## Reviews about Vader

*“Vader sends us from a dream being evoked to a dreamlike film.”*

**Culturebox/France TV** 16.03.2016 (in French)

*“It is difficult to remain indifferent after seeing this radical proposition that finds itself so closely related to the human condition. They really are astounding...”*

**L’Alsace** 06.02.2016 (in French)

*“Ultrasensitive material woven out of dreams that are strange and deeply human at the same time... the irresistible charm of this show.”*

**Libération** 03.07.2015 (in French)

*“This piece manages to throw you off-balance while being extremely funny.”*

**Le Soir** 31.10.2014 (in French)

*“Phenomenal choreography and hilarious in its absurdity.” \*\*\*\*\**

**Cobra** 27.10.2014 (in Dutch)

*“What a difference a day makes. Trust us, ultimately it all boils down to having seen Vader or not.”*

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**De Morgen** 27.10.2014 (in Dutch)

*“It’s terrifically deft theatre and at the same time rock-hard reality.” \*\*\*\*\**

**Het Parool** 02.10.2014 (in Dutch)

*“Breathtaking, cruel, beautiful...unforgettable.”*

**El País** 18.07.2014 (in Spanish)

*“As surreal, cruel, tender and profound as what Peeping Tom brings on stage, is hard to come by in the field of contemporary dance.”*

**Tanzenetz.de** 13.05.2014 (in German)

## Coproducers and partners for Vader

Theater Im Pfalzbau LUDWIGSHAFEN (DE), Koninklijke Vlaamse Schouwburg (KVS) BRUSSELS (BE), Festival GREC de Barcelona BARCELONA (ES), HELLERAU – European Center for the Arts Dresden DRESDEN (DE), Les Théâtres de la Ville de Luxembourg LUXEMBOURG (LU), Festival Le Printemps des Comédiens MONTPELLIER (FR), Théâtre de la Ville de Paris PARIS (FR), Maison de la culture de Bourges / Scène Nationale BOURGES (FR), La Rose des Vents VILLENEUVE D’ASCQ (FR), Sommerszene, Szene Salzburg SALZBURG (AT)



## ABOUT 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 *À Louer* (2011). In these, 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. They explore an extreme language of movement and performance: nothing is ever gratuitous, and the human condition is throughout a main source of inspiration. Using film editing techniques, they manage to extend the limits of the plot, which always comes across more as a contour than as something you can pin down with any certainty. The huis clos of family situations remains for Peeping Tom a major source of creativity. The company is currently producing a second trilogy – *Father, Mother, Child* – around this theme.

In Peeping Tom, everything connects to everything else. The organic and the intuitive are the breeding ground for collaborations and for creation processes. Their work is a collective and continuous research, coupled with long-term relations with creative and unique performers that ensure the continuity of form and content. Each finished production is for the dancers/actors a – temporary – surrender of the flow of short scenes generated during the creation period. Each creation process represents for the choreographers a new step in their search for a graceful intertwining of movement with the theatrical, the emotional, with text, sound and set design.



Over the years, the company has developed a strong relation with theatres and audiences. The performances attract a wide, faithful, mostly young public, both at home and abroad. The list of tour dates is exceptionally long, as is the – growing – number of countries they visit each year. With Peeping Tom, creation periods tend to be long, and the productions grow and ripen during the tours. This means that on average there is a new production every two years.

In 2005, *Le Salon* was awarded the Prix du Meilleur Spectacle de Danse (Best Dance Show Prize) in France. In 2007, the company received the Mont

Blanc Young Directors Award during the Salzburg Festival and the Patrons Circle Award at the Melbourne International Arts Festival. The pieces *Le Sous sol*, *À Louer (For Rent)* and *Vader (Father)* were all three selected for the Theaterfestival, which gathers the best shows of the season in Belgium and The Netherlands. In 2013, *À Louer* was nominated for the prestigious Ubu Awards in Italy, in the category Best Performance in Foreign Language, during the theatrical season 2012-2013. *32 rue Vandenbranden* was elected Best Dance Show of the Year 2013 in São Paulo (BR) by magazine Guia Folha. In 2014, *Vader* was named Best Dance Performance of the Year by Dutch newspaper NRC Handelsblad and won a Barcelona Critics Award as Best International Dance Production of 2014. In 2015 Peeping Tom got again nominated with *A Louer* for a Critics Award as Best International Dance Production of 2015. In 2015, *32 rue Vandenbranden* won a prestigious Olivier Award (UK) for Best New Dance Production and *Vader* was selected for the Theaterfestival 2015.



Since 2013, Peeping Tom has been opening up to some external collaborations with other artists, companies and organizations. In 2013, Gabriela Carrizo created the short piece *The missing door*



with and for the Nederlands Dans Theater - NDT I, while Franck Chartier adapted *32 rue Vandenbranden* for the Opera of Göteborg (as *33 rue Vandenbranden*, 2013).



In 2015, Gabriela Carrizo directed *The Land*, a joint production created with members of Peeping Tom and the actors of the Residenztheater that premiered on May, 8th in the Cuvilliéstheater (Münich, DE) in the frame of festival DANCE 2015. October 1st, 2015 marked the premiere of Franck Chartier and Nederlands Dans Theater-NDT I's *The lost room* in The Hague (NL). The short piece is a sequel to Gabriela Carrizo's 2013 *The missing door*, also created with the dancers of NDT I. In October 2016 Franck Chartier won a Zwaan in the category 'Most Impressive Dance Production 2016' for *The lost room*. The Zwanen are awarded each year in October, during the festival Nederlandse Dansdagen, in Maastricht. Peeping Tom and NDT I will collaborate once again in 2017, with a third short piece directed by Franck Chartier with the dancers of NDT I. The world premiere is scheduled for October 5, 2017.

Peeping Tom's offices are situated in Molenbeek (Brussels). The company benefits from a structural support from the Flemish authorities and the KVS - Royal Flemish Theatre (Brussels) is its major partner in Belgium.

## ARTISTIC DIRECTORS

### Gabriela Carrizo

(1970, Córdoba, AR) started dancing at the age of 10. She attended a multidisciplinary school (the only one with a group of contemporary dance for children and teenagers in that period), led by Norma Raimondi, who transformed the school into the University for Ballet of Córdoba. Gabriela danced a few years at the school, which is also where she created her first choreographies. At age 19 she moved to Europe, where she worked with Caroline Marcadé, Alain Platel, les



ballets C de la B (*La Tristeza Complice* (1997), *Something on Bach* (1998)), Koen Augustinians (*Portrait Intérieur* (1994)) and Needcompany (*Images of Affection* (2001)). In the meantime, she continued to create her own work. She went solo with *Et tutto sara et d'ombra di caline* and created *Bartime*, a collaboration with Einat Tuchman and Lisi Estaras. For les ballets C de la B, they also signed for the choreography of the opera *Wolf* (2002). Gabriela starred in Fien Trochs film *Kid* (2012), and in 2013 she made the short piece *The missing door* for and with the Dutch Dance Theatre (NDT I). In 2015, Carrizo created *The Land*, a collaboration with the Munich Residenztheater.

### Franck Chartier

(1967, Roanne, FR) started dancing at age 11. At 15, his mother sent him to Rosella Hightower in Cannes to study classical ballet. When he graduated, he joined 20<sup>th</sup> Century by Maurice Béjart Ballet, for which he worked from 1986 to 1989. Then he started to work with Angelin Preljocaj for three years. He also has been featured in *Le Specter de la Rose* in the Opera of Paris. In 1994, Chartier moved to Brussels and danced in Rosas' dance production *Kinok* (1994). He remained in Brussels, working duets with Ine Wichterich and Anne Mouselet, playing in productions of Needcompany (*Tres* (1995)) and Les ballets C de la B (*La Tristeza Complice* (1997), *Something on Bach* (1997) and *Wolf* (2002)). Recently, Franck Chartier adapted Peeping Tom's *32 rue Vandenbranden* for the Gothenburg Opera as *33 rue Vandenbranden* (2013), and he created the choreography for the opera *Marouf, savetier du Caire* by Jérôme Deschamps at the Opéra Comique in Paris (2013). In 2015, Chartier directed *The lost room* in collaboration with Nederlands Dans Theater, a sequel to *The missing door*, the piece that Gabriela Carrizo had created in 2013 with the same group. He was awarded the prestigious Dutch price 'Swan Most Impressive Dance Production 2016' for *The lost room*. In 2017, Franck Chartier will direct a third production in collaboration with NDT I, with its world premiere scheduled on October, 5<sup>th</sup>, 2017.

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