**PROGRAM**

**SUNDAY SEPTEMBER 7**

**5.30 PM**
**WELCOME & DINNER**
AJAXBORDES, STADSSCHOUWBURG AMSTERDAM

**PERFORMANCES DUTCH THEATRE FESTIVAL:**

**8.00 PM**
**SCHWALBE**
Schwalbe zoekt massa (Schwalbe seeks crowd)
STADSSCHOUWBURG AMSTERDAM

**8.30 PM**
**TONEELHUIS & TONEELGROEP AMSTERDAM**
Hamlet vs Hamlet
STADSSCHOUWBURG AMSTERDAM

**10.00 PM**
**ORKATER/DE NIEUWKOMERS/LARS DOBERMAN**
Een Bebop Verhaal (A Bebop Story)
THEATER BELLEVUE

**MONDAY SEPTEMBER 8**

**9.30 AM**
**DOORS OPEN**
FRASCATI 1

**10.00 AM**
**SHOWCASE BY WUNDERBAUM**
The New Forest
PITCHES BY RO THEATER + NOORD NEDERLANDS TONEEL
FRASCATI 1

**10.55 AM**
**SHOWCASE BY VEEKLIJKE SAMENSCHOLING**
Building Conversation
PITCHES BY SHOWMACHINE/JOACHIM ROBBRECHT + TROUBLE MAN & SADISTS
FRASCATI 1

**11.10 AM**
**TEA & COFFEE BREAK**
Foyer, De Brakke Grond

**11.50 AM**
**PITCHES BY STRIJDBOS & VAN RIJSWIJK**
TONEELGROEP OOSTPOOL
SHOWCASES BY NIEUWE HELDEN De Club 3.0 + POINTLESS INTERNATIONAL [DISCORDIA & ‘T BARRE LAND] Pointless International
FRASCATI 1

**12.55 PM**
**SHOWCASE BY STAND UP TALL PRODUCTIONS/SANJA MITROVIĆ**
Speak!
FRASCATI 1

**1.15 PM**
**LUNCH**
Foyer, De Brakke Grond

**PERFORMANCES DUTCH THEATRE FESTIVAL:**

**7.00 PM**
EMKE IDEMA
Stranger
FRASCATI 1

**8.00 PM**
TONEELGROEP AMSTERDAM
Lange dagreis door de nacht (Long day's journey into night)
THEATER BELLEVUE

**8.30 PM**
TONEELSCHUUR PRODUCTIES/PAUL KNIERIEM
Met mijn vader in bed (wegens omstandigheden)
THEATER BELLEVUE

**10.00 PM**
**MEXICAANSE HOND/ALEX V. WARMERDAM**
Welkom in het Bos (Welcome to the woods)
STADSSCHOUWBURG AMSTERDAM

**INFO**

**CONTENT**
2. PROGRAM SCHEDULE
3. INDEX & MAP
4. WELCOME
5. AN INTRODUCTION TO THE THEATRE LANDSCAPE IN THE NETHERLANDS
11. SHOWCASES
22. PITCHES
26. VARIOUS
36. PARTNERS

**LOCATIONS IN AMSTERDAM**

Frascati Café - Nes 63
Frascati 4 - Nes 71
De Brakke Grond - Nes 45
Stadsschouwburg Amsterdam - Leidseplein 26
Theater Bellevue - Leidsekade 90
DEAR GUESTS,

It is with great pleasure that I welcome you to Moving Meetings Theatre, a project of Dutch Performing Arts. You’re about to immerse yourself in the state of the art of the Dutch and Flemish theatre.

We are quite happy that we successfully joined forces with VTi, the Institute for the Performing Arts in Flanders. This second edition of Moving Meetings Theatre will therefore not only take place in Amsterdam but also in Antwerp. Moreover, it will happen at the same time and in the context of the already longer existing cooperation between the Theatre Festivals that both countries organize yearly.

While the Theatre Festivals focus on the most impressive productions of the past year, Moving Meetings Theatre will present an overview of those who play an important role in the flavoring of Dutch and Flemish theatre. The complete programme of both events will offer you a perfect opportunity to get acquainted with already known artists as well as with upcoming groups, with unexpected new repertoire and with pieces we consider to be our cultural heritage. Further on in this booklet Lonneke Kok will inform you more extensively about the latest movements in the Dutch theatrical world and how to interpret these developments.

The performing arts in the Netherlands were recently confronted with huge budget cuts. At the same time inevitable changes take place in our society. Changes that for instance also deeply effect the way we consume and produce performing arts. Joining forces is in such a period not only a ‘winning strategy’ for theatre groups or programmers, also public funds and institutes like VTi need to explore their possibilities.

The expanding of Moving Meetings Theatre is not meant to be a ‘one night stand’. The 20th anniversary of the Cultural Treaty between Flanders and the Netherlands will be celebrated in 2015 and for VTi as well as the Performing Arts Fund NL, this is seen as a ready to hand chance to enlarge the impact of Dutch and Flemish theatre internationally.

I wish you all an exciting and fruitful couple of days and of course I do hope you will be seduced to programme Dutch and Flemish theatre groups in the nearby future.

Henriëtte Post
general director
Performing Arts Fund NL

Moving Meetings Theatre is a project of the international program Dutch Performing Arts and is produced by the Performing Arts Fund NL.
Where it concerns the continued development of new forms of theatre, the Dutch theatre world is flourishing. By means of physical theatre, experiential theatre and the incorporation of other disciplines, theatre makers are seeking to truly connect to their audiences. Their performances are inventive and testify to a strong sense of social concern.

In the Dutch theatre landscape of the past season, a new world utopia was proclaimed not once but twice. The actors’ group Wunderbaum launched its four-year project The New Forest, in which the group aims ‘to work towards a future society’, as ‘a new reality whose presence you can already sense in the midst of the global crisis’. Since the launch, the group has been examining urgent societal themes through performances, seminars, lectures and happenings, and establishing partnerships both within and beyond the theatre world.

Driven by the same urge to explore a future society, and by the wish to live more sustainably, theatre company Dood Paard and the young collective De Warme Winkel teamed up in the project Paradys (Paradise). In the recently vacated premises of the Theaterinstituut Nederland (a victim of the recent funding cuts in the art world!) they began their own indoor urban garden, as an answer to just about all critical issues: the economic and financial crisis, climate change, the increasing oil prices, the lack of social cohesion, vacant office buildings... Surrounded by their homegrown fruits and vegetables they would present their own sustainable world. But the harvest was disappointing and their aim to become fully self-sufficient ended in nothing less than a disaster. In the end, their performance was just as much about human failings as about the sincere desire to make the world a better place.

**CREATIVE URGE**

After the funding cuts to the Dutch theatre sector from the start of the 2013-2014 season, the theatre makers have refound their footing with fresh optimism. The nine city companies still receiving subsidies from the Ministry of Education, Culture and Science are devising all sorts of ways to fulfill their task of bringing theatre before as many people as possible in their own region. At the same time, the smaller companies and makers that are supported by the Performing Arts Fund NL are showing a great deal of originality and appeal, and are thus helping to preserve the varied character of the theatre landscape.

Clearly, there is no lack of creative urge. The sector is flourishing where the continued development of post-dramatic forms of theatre is concerned, generally characterized by a multi-disciplinary approach, a non-hierarchical creation process, a high degree of personal commitment and social concern, and a permanent quest to establish new relationships between actors and the audience, and between theatre and physical space.

Evenings in which the audience can take their seats in the semi-dark and passively undergo a directed performance based on a rigid script are becoming scarce. Virtually all the makers currently defining and coloring the Dutch theatre landscape are responding to a perceived need for a much closer contact with their audience. This trend is undoubtedly inspired to some degree by the maturation of what is known as mime or physical theatre, which has now become a permanent fixture of the Dutch theatre identity. And here, it has always been about the relationship between the actor and the space and the audience.

**EXPERIENTIAL THEATRE**

In so-called experiential theatre the traditional theatre layout, with its strict division between the stage and the seats, no longer applies. Even everyday public settings may suddenly serve as a decor for performances that center on the audience's perceptions. For example, in the ‘exhibitory theatre tour’ Gluren (Peeking), Lieke Benders takes small groups of visitors on a tour of private homes where they can rummage at will through the possessions of a stranger. Of course the participants, who all wear a sign on their head that reads ‘gluurder’ (someone who peeks at others), mainly encounter each other and how the space distorts the sounds that he encounters through music, texts and sound.

Also for makers who do not set off into town, the space where actors and visitors encounter each other and how the space ‘behaves’ is more important than ever before. Theatre makers wish to depart from the standard theatre hall, instead working with designers and visual artists, to create spaces specifically for that one performance. An explicit proponent of this spatial approach to theatre is Boukje Idema then has the actors answer personal questions about each other. This set-up confronts the audience with, and forces it to ponder, its own stigmas and prejudices. In his manifestation De Club 3.0, Lucas De Man challenges his visitors to actually engage each other in fighting, in order to come closer to one another. For Schwalbe zoekt Massa (Schwalbe seeks Mass), the seven-person strong theatre collective Schwalbe takes to the stage along with scores of amateurs and audience members to explore both what attracts us and what repels us in being part of a large group. Finally, in Building Conversations Lotte van den Berg invites people to engage in conversation according to various conversation techniques, as an exercise in conversation, personal encounter and living together.

Artists Jeroen Strijbos and Rob van Rijswijk withdraw entirely and send the ‘spectator’ off into town on his/her own, listening to their audio performance on a headset. By means of the mobile app Walk With Me, the duo intervenes directly in the person’s perception during his stroll by distorting the sounds that he encounters through music, texts and sound.

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Schweigman: in Blaas (which means ‘bladder’ and ‘sac’ as well as the verb ‘blow’), she invites the visitors into a large, moving white bubble. Being inside such a womb without walls, windows or doors does funny things with one’s perceptions and feelings.

VISUAL STATEMENTS

Boukje Schweigman is one example of a maker with a background in physical theatre. Many of these makers operate through an own foundation, but with the increasing maturation of the genre, some are also finding their way to (more) established companies. While it was unthinkable just ten years ago that a maker with a mime background could become the artistic leader of a renowned youth theatre company, Jetse Batelaan has been at the helm of the state-funded Theater Artemis since 2013, and the whole world of theatre cheers them on. Youth theatre is now expanding its scope with visually oriented, fantasy-based repertoire.

Since last year, Suzan Boogaerdt and Bianca van der Schoot have been bringing their performances to the stage with Toneelgroep Oostpool. In Hideous (Wo)men (directed by Susanne Kennedy) they present six empty-headed characters who hide behind rubber masks, who playback 'bladder' and 'sac' as well as the verb 'blow'.

MULTIDISCIPLINARY THEATRE

Experiential and physical theatre are not the only means of touching the audience’s mind as well as heart. Other disciplines are increasingly incorporated into theatre as well, and not only by the underground currents. Under direction of Ola Mafaalani, the Groningen-based city company Noord Nederlands Toneel is producing spectacular performances involving dancers, musicians, and even tap dancers and circus acrobats, besides actors. The location performance CRASH, made with dance company Club Guy & Roni, draws on such diverse disciplines as circus, games, martial arts and films to add breathtaking visual tricks and special effects. Many other theatre makers are experimenting with other disciplines on a more modest scale. Edit Kaldor carefully combines her theatrical storytelling with documentary elements and digital media. The demonstrations by Andrea Božić with visual artist Julia Willims and audio artist Robert Pravda combine sound, video, light and movement. Touki Delphine, a group of young multi-instrumentalists who operate under the flag of music theatre company De Veenfabriek, mix contemporary music with object theatre in an associative manner to create One Hot Minute. Also deserving of mention is the musical actors’ quartet Lars Doberman, whose Een Bebop Verhaal (A Bebop Story; produced by the young talents’ program of Orkater theatre company) improvises on the work and life of jazz legend Chet Baker. For a very different combination of disciplines, see the makeshift clowns’ quartet Pointless International (four actors from the theatre companies Maatschappij Discordia and ‘t Barre Land). As a break away from their literary performances they fuse together on stage ‘the strengths of theatre and the strengths of circus’. And there are many more such examples around.

At present we are also seeing a reverse movement: artists from outside the theatre discipline who discover that you don’t necessarily need actors to create theatre, and who are exploring the genre from the angle of very different disciplines. The collective PIPS:lab does not have its roots in theatre, for example, but in the club scene. Their self-developed ‘Potator’ tool, which they use in Social Fiction II, makes it possible to create three-dimensional paintings in space – unheard of in theatre until they came along!

SOCIAL CONCERN

A striking feature shared by all these new forms of theatre is the social concern that they express. The four-year project The New Forest by Wunderbaum and the urban garden by Dood Paard and De Warme Winkel are clear examples. But questions regarding the failings of today’s society and how we can improve our sense of community are examined in numerous ways and from micro to macro levels. Also in its regular performances, for example of Freetown and Shakespeare’s Othello, Dood Paard questions today’s social norms and relationships. In Govrilo Princip, De Warme Winkel not only reconstructs the assassination of Franz Ferdinand, the Austrian heir to the throne, but also forges a link with the young people recruited today for war in Syria. In Speks, Sanja Mitrović and her counterpart Geert Vaes demonstrate that what politicians say is less important than how they say it: charisma and appeal outweigh content and wisdom.

In Vuurvrouwen (Fire Women; directed by Alize Zandwijk) Ro Theater examines the last hours in the life of the imprisoned rebel fighter Ulrike Minhof. And in The Great Warmachine (première 2015), Joachim Robbrecht emphasizes how the moral disapproval of war has not erased the role of fighting in our lives, as the readiness to do battle is part of human nature.

There is also a notable role for theatre makers that critically examine contemporary society from the perspective of their own immigrant history. One of them is the Turkish-Dutch Sadettin Kirmiziyüz, who addresses contemporary themes such as multiculturalism, religion and multiple identities. He worked with the musical trio The Sadists and director Casper Vandeputte to create So many words, so much will, a sincere yet humorous musical theatre performance about his sister, who found herself torn between the two cultures in which she grew up and then decided to get married in Turkey.

LARGE COMPANIES

Theatre that transcends every categorization exists as well, of course. For example, there is the theatre of...
large companies that alternate multidisciplinary productions with high-quality stage drama. The outstanding quality of Toneelgroep Amsterdam, headed by Ivo van Hove, is fully acknowledged inside and outside the Netherlands. Hamlet vs Hamlet by Toneelgroep Amsterdam and Het Toneelhuis from Antwerp (directed by Guy Cassiers) manages to again develop a fresh perspective on Shakespeare’s classic tragedy. Here, Hamlet is an uncertain adolescent who becomes entangled in the drama played out between his parents, while struggling to cope with his own identity crisis at the same time. Orkater theatre company tends more to the light-hearted, often comical theatre, and often with new texts and music. The farcical Welkom in het Bos (Welcome to the forest) by Alex van Warmerdam is a bizarre fairy tale for adults about two women who get lost in the forest, and in which actor Pierre Bokma shows immense comical talent as he plays one absurd male role after the other. He turns the piece into one long celebration of acting ability – and there’s certainly nothing wrong with that!

FINALLY

Quite clearly, Dutch theatre makers are seeking to connect with (and to find) their audience in all conceivable ways. From Paradise to a Turkish wedding, from theatre hall to the street pavement – theatre makers have infiltrated every domain of society. Never have the presentation forms been so varied, and never were the boundaries of theatre stretched quite so far, and never have theatre makers attempted to explicitly engage with a society of which they are just as much a part as their audience.

Even the youngest among them, knocking at the door with ever more self-assurance (and who can rely on the support of various new grant programs from the Performing Arts Fund NL and several production houses), are clearly on a mission. The first performances by director Davy Pieters, the Urland and Tijdelijke Samenscholing collectives, the actress/theatremaker Naomi Velissariou, theatre maker and playwright Anoek Nuyens, performance artist Julian Hetzel and the artists’ duo Florentina Holzinger and Vincent Riebeek have already grabbed their audience by the throat. All the funding cuts and crises notwithstanding, the theatre world is as taut as a drum. And it is this, more than the sums of money that are involved, that defines a vibrant theatre landscape.

Lonneke Kok (MoreTXT)
Translation: Beter Engels Vertaalbureau

The day the parrot had something to say for himself

The day the parrot had something to say for himself is a performance about people who parrot each other. What is left of us when we cease to speak for ourselves? A cast, consisting of TV personalities and almost famous mime players, is practicing interchangeability. Wanting to be seen, yet wanting to remain invisible. In a world in which the most important thing is to be unique, this play is a plea for disappearing into each other.

‘A captivating show about the road to adulthood.’ Volkskrant****
‘The fumbling is as appealing as it is volatile.’ NRC Handelsblad***
‘I left the theatre with a deep-felt sense of happiness. Another sure-fire hit from Batelaan.’ Theaterkrant*****
**Building Conversation**

With her work, Lotte van den Berg puts forward a radical proposition of what theatre could mean in our contemporary society, namely the creation of intermediary spaces, in which people can meet and exchange can take place, in which life as activity is emphasized rather than something you only look at from a distance. This has radical consequences for the idea of the spectator. He or she will not just be expected to take a seat and watch, but will be asked by Van den Berg to join in the activity and also become a participant.

**BOOKING INFORMATION**

**BUILDING CONVERSATION** 300 min (for information please contact Anneke Tonen) / 2 performers / age 18+
Anneke Tonen / +31(0)624723354 / www.lottevandenbergnu

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**EDIT KALDOR**

Edit Kaldor is recognised internationally as a unique voice in the contemporary theatre landscape. She combines conceptually strong forms with a personal approach to existential themes. She works mostly with nonprofessional performers and integrates the use of digital media in a sophisticated but straightforward way in her pieces. Her work is produced by for example Hebbel am Ufer (Berlin), kunstenfestivaldesarts (Brussels) and Teatro Maria Matos (Lisbon), and has been invited to more than 30 countries around the world. For her current theatre project, *Inventory of Powerlessness*, she works closely with local inhabitants in 4 cities: Prague, Amsterdam, Berlin and Poznan.

**BOOKING INFORMATION**

**WOE** 70 min / 3 performers / age 15+
Rachel Feuchtwang / info@editkaldor.com
www.editkaldor.com

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“Intelligent experiential theatre that drills to the deepest layers of memory.” Cobra.be

“Kaldor directs with great precision a performance about what abuse does with a human being.” Volkskrant
NIEUWE HELDEN

Nieuwe Helden (New Heroes) creates art projects and urban actions for public space. The projects and actions are driven by the need to have public space be a place of encounters.

In a world where there is no longer one truth, one shared ideology and everyone must decide for themselves what he stands for and where he goes, there is more than ever before a need to meet and encounter each other. That is why we create moments in which you can encounter yourself, the other and the world. In all her projects and actions Nieuwe Helden strives to let public space be more than just an anonymous consumption market place but rather a place of connection, wonder, amazement, surprise and confusion in the end: encounters.

BOOKING INFORMATION

THE CLUB 3.0 90 min / 2 performers / age 16+
Wouter Goedheer / info@companynewheroes.com / +31(0)643231514 / www.companynewheroes.com

The Club 3.0

Nieuwe Helden wants to know: What are we fighting for? And what is a good fight? The Club 3.0 is not a play, it’s a club in which people can fight, talk, blow up ideas and rebuild them again. This is a club where you search for your role in society. Taking its cues from the 1996 novel and 1999 film, Fight Club, Lucas de Man and Michael Bloos use a mix of performance, fighting and open dialogue to explore new visions on society today and in the future.

‘I came into the piece… expecting to be solely entertained. Instead I left the play believing it was a creative, innovative piece that was brilliantly constructed from start to finish.’ Backyard Opera

BOOKING INFORMATION

PIPS:LAB

PIPS:lab invades theatre with new technology, combined with their home-brewed inventions and tailor-made software. Using unstable media the multi-talented group members have truly become masters of the unexpected. The computer is their mixing tool, blending music, theatre, film and a healthy dose of comedy into absurd media theatre and ingenious installations.

PIPS:lab (Amsterdam, 1999) is one of the pioneers in light writing, has an interactive lumasol installation in the collection of the ZKM, Karlsruhe, and is touring all over the world with its performances [a.o. Diespace and Social Fiction]. In their recent work they investigate the limbo of mixed realities.

BOOKING INFORMATION

SOCIAL FICTION TRILOGY 60 min / 5-6 performers / age 8-80
Debbie Straver / debbie@pipslab.nl / +31(0)624594827/+31(0)648158270 / www.pipslab.org
Photo: Szilvi Toth
POINTLESS INTERNATIONAL
(Discordia & ‘t Barre Land)

Maatschappij Discordia and ‘t Barre Land are two close kindred actors ensembles founded in 1980 and 1991. Their work has been of great importance for the development of Dutch theatre, and influenced and inspired lots of other companies in Holland and Belgium. A big repertoire is created with plays from Wilde, Beckett, Strindberg, Bernhard, Goethe, Shakespeare, Tseichov, Herzberg, Shaw, Canetti, Scribe, Kraus, Dumas, Strauss, Handke, Rijnders, Dostojewski, Büchner, Brecht, Giraudoux and also a lot of plays based on improvisation. This will be the first time a play is made especially to perform abroad, and that’s why the two companies temporally united themselves under the name ‘Pointless International’.

BOOKING INFORMATION

POINTLESS INTERNATIONAL duration unknown / 4 performers / age 16+
Czeslaw de Wijs / cdewijs@gmail.com / +31(0)624116494 / www.pointlessinternational.com

Pointless International

Pointless International is a circus without lions, tigers, or bears. It has no trapeze artists, jugglers or acrobats. There are no horses, goats or piglets; Pointless International is a circus of clowns. Pointless International is an English speaking international clown performance presented by theater companies Maatschappij Discordia and ‘t Barre Land. Theatre members Matthias de Koning, Jorn Heijdenrijk and Vincent van den Berg have joined forces to combine the best of the stage with the best of the circus.

Following the clowns’ early 19th century spread from Paris throughout Europe, Pointless International honors the classic clowns scenes with the same force, originality and intimacy as the original.

BOOKING INFORMATION

STAND UP TALL PRODUCTIONS /
SANJA MITROVIĆ
Sanja Mitrović is a Serbian-born theatre maker and performer, working mainly in the Netherlands, Belgium and France. She is founder and artistic director of Stand Up Tall Productions. In recent years Mitrović has gained wide recognition for works which combine documentary approach with fictionalized scenarios, often based on performers’ personal testimonies. With her work she often opens up a space of encounter between various cultures and languages. She is currently working with La Comédie de Reims and Reims Scènes D’Europe Festival on the production Do You Still Love Me? that will premiere in 2015.

BOOKING INFORMATION

SPEAK! 20 min / 2 performers / age 12+
Olja Savic / info@standuptall.org / +32(0)485209712 / www.sanjamitrovic.com
Photo: Jacob Goeirk

Speak!

Speak! (selected for kunstenfestival-desarts 2013) is a performance about the power and virtuosity of public speaking and its potential to shape society. Working with a wealth of historical material, two performers try to win the audience approval.

In the end, is there a winner? And if so, who will that be? Together with Belgian performer Matthieu Sys, Mitrović explores the capacity of language, and its public performance. Marked by subtle humor, driven by playfulness and shot through with painful moments, Speak! is a performance that takes us on an emotional journey through images from our collective history and our possible futures.
Intergalactic
(An Attempt To Overcome The Binary)

A radical rethink of the world and its categories.

Intergalactic (An Attempt To Overcome The Binary) is an interdisciplinary performance that crosses borders of disciplines and re-organizes perception. Intergalactic plays with a set of simple binaries - left / right, black / white, before / after - to pose questions about the polarization and radicalization of the contemporary society. Starting from a set of black-and-white papers, the performers reorganize the black box theatre space. It is duplicated as a miniature on stage and movement, sound and video projections take the audience to a world within a world.

‘A great example of out-of-the-box thinking.’ Trouw

TILT / ANDREA BOŽIĆ

Tilt is an interdisciplinary platform founded by choreographer/director Andrea Božič, sound artist Robert Pravda and visual artist Julia Willms. The three have worked together based in the Netherlands since 2003 and in 2009 they founded Tilt to support and inspire artistic practice beyond disciplines. Their work was produced by Frascati productions and has toured extensively internationally. From 2009-2012 Andrea was artist in residence at the International Choreographic Arts Centre Amsterdam (ICK). The three make interdisciplinary performances that re-organize perception and are a captivating mix of live performance, installation, visual and sound art and collaborations with the weather.
Gavrilo Princip

On June 28, 1914, Gavrilo Princip and 5 of his friends make an attempt on the life of the Habsburgian heir to the throne Franz Ferdinand during his visit to Sarajevo. **Gavrilo Princip** is a play about a world that is on the verge of disappearing, about a jackass who overthrows the elite, about the subjectivity of historiography, about the mighty hand of fate and about taking justice into one’s own hands. A delirious, orgasmic, theatrical reconstruction, reminiscent of a battlefield.

**BOOKING INFORMATION**

**GAVRILo PRINCIP** 120 min / 5 performers / age 16+
Marloes Marinussen / info@dewarmewinkel.nl / +31(0)307116882 / www.dewarmewinkel.nl

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The New Forest

During the period 2013-2016, Wunderbaum has worked creating the coordinating project **The New Forest**. Within this framework, Wunderbaum investigates and represents social changes and transitions in our current society. **The New Forest** consists of performances, seminars, and a transmedial film project.

**The New Forest** will be presented in various formats and manifestations. For instance, you will see a fragment of the performance **The House**; a joint production with the Veenfabriek. We have invited musicians, performers and visual artists to stay with us on a temporary basis in a moveable house. The result is an extremely eclectic musical performance, with a filmed report about this journey. Moreover, you will be offered a preview of **The Making of The New Forest**; a transmedial film project on the cutting edge between cinema and theatre, documentary and fiction, live and online perception, with **The New Forest** as its subject.

**BOOKING INFORMATION**

**THE HOUSE** 90 min / 2 performers / age 16+
**THE MAKING OF THE NEW FOREST (FILM + LIVE PERFORMANCE)** 90 min / 5 performers / age 16+
Josine Gilissen / josine@wunderbaum.nl / +31(0)1104045262 / www.wunderbaum.nl / www.thenewforest.nl
Photo: Sofie Knijff
**BOOKING INFORMATION**

90 min / 5 attendants / age 14+
Lieke Benders / Janneke Schmeitz
info@hogefronten.nl / +31(0)641051403 / +31(0)621145104 / www.hogefronten.nl

Photo: Sara & des Engelsman

**NOORD NEDERLANDS TONEEL**

One of the four major theatre companies in The Netherlands that are funded by the national Council for Culture. Under the artistic directorship of Ola Mafaalani, it combines a love for classic theatre with its own unique and ready passion, anchored firmly and squarely in society.

Inspired by the novel Crash by J.G. Ballard, the NNT, in conjunction with Club Guy & Roni, created Crash, a multidisciplinary show encompassing acts interspersed by movement sequences, mechanical slapstick, cartoon horror and visual and sound performances. The production revolves around those shocking experiences that bring people closer to life, to corporeity and to the other.

**BOOKING INFORMATION**

95 min / 8 performers / age 16+
Arie Wink
arie.wink@ntt.nl
+31(0)505885440 / www.ntt.nl

Photo: Reyer Boxem

**RO THEATER**

The Ro Theater is one of the three largest Dutch theatre companies, firmly rooted in its home city of Rotterdam. The company presents only new and contemporary repertoire of Dutch and international writers. The artistic director is Alize Zandwijk.

Vuurvrouwen (Fire Woman) takes us back to the seventies of the 20th century, where a young woman, Ulrike Meinhof, opposed the culture of silence of post-war Germany. Ulrike fought, like the militant Joan of Arc, for her ideals, but she was seen as a dangerous terrorist and sentenced to life imprisonment. We follow Ulrike Meinhof in the last hours of her life. Vuurvrouwen (Fire Woman) is a production about absolute ideals and how far you will go for them.

**BOOKING INFORMATION**

120 min / 5 performers / age 18+
Angelique Finkers
angelique@wallisfinkers.nl / +31(0)756120007
www.rotheater.nl

Photo: 75B & Bob Goedewaagen

**SCHWEIGMAN&**

In Blas (Blow), Schweigman& take a playful approach to the space that surrounds us. Traversing the borderlands of inside and outside, being exposed and being protected, light and dark - in the end, perhaps it is more appropriate to ask ‘where am I’ than ‘who am I’. Schweigman& developed Blas (Blow) with performer Ibelisse Guardia Ferragutti and visual artist Cocky Eek. Boukje Schweigman: “I felt an affinity the moment I saw Cocky’s inflatable objects. Like me, she investigates how the human body relates to the space around it. Her works disorient, appeal to the imagination, evoke a physical response and put questions about how and why I move around in this wonderful world.”

**BOOKING INFORMATION**

90 min / 4 performers / age 18+
Rachel Feuchtwang
directie@schweigman.org / +31(0)30 711 60 73
www.schweigman.org

Photo: Geert Snoeijer

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**HOGE FRONTEN / LIEKE BENDERS**

A young and mobile theatre arts organization directed by Lieke Benders that develops and produces site-specific theatrical productions for adult as well as family audiences, set against urban and rural backdrops.

Gluren (Peeking) is a theatrical museum walk in which you, as part of a select company of people, wander around a neighborhood and stop by five different houses. The residents are not at home. In every house the various rooms reveal the story behind the person associated with those spaces. A theatrical walk where you will visit others - but may end up meeting yourself. Nominated for the BNG Bank Nieuwe Theatremakersprijs, in 2014.

**BOOKING INFORMATION**

90 min / 5 attendants / age 14+
Lieke Benders / Janneke Schmeitz
info@hogefronten.nl / +31(0)641051403 / +31(0)621145104 / www.hogefronten.nl

Photo: Sara & des Engelsman

**RO THEATER**

The Ro Theater is one of the three largest Dutch theatre companies, firmly rooted in its home city of Rotterdam. The company presents only new and contemporary repertoire of Dutch and international writers. The artistic director is Alize Zandwijk.

Vuurvrouwen (Fire Woman) takes us back to the seventies of the 20th century, where a young woman, Ulrike Meinhof, opposed the culture of silence of post-war Germany. Ulrike fought, like the militant Joan of Arc, for her ideals, but she was seen as a dangerous terrorist and sentenced to life imprisonment. We follow Ulrike Meinhof in the last hours of her life. Vuurvrouwen (Fire Woman) is a production about absolute ideals and how far you will go for them.

**BOOKING INFORMATION**

120 min / 5 performers / age 18+
Angelique Finkers
angelique@wallisfinkers.nl / +31(0)756120007
www.rotheater.nl

Photo: 75B & Bob Goedewaagen

**SCHWEIGMAN&**

In Blas (Blow), Schweigman& take a playful approach to the space that surrounds us. Traversing the borderlands of inside and outside, being exposed and being protected, light and dark - in the end, perhaps it is more appropriate to ask ‘where am I’ than ‘who am I’. Schweigman& developed Blas (Blow) with performer Ibelisse Guardia Ferragutti and visual artist Cocky Eek. Boukje Schweigman: “I felt an affinity the moment I saw Cocky’s inflatable objects. Like me, she investigates how the human body relates to the space around it. Her works disorient, appeal to the imagination, evoke a physical response and put questions about how and why I move around in this wonderful world.”

**BOOKING INFORMATION**

90 min / 4 performers / age 18+
Rachel Feuchtwang
directie@schweigman.org / +31(0)30 711 60 73
www.schweigman.org

Photo: Geert Snoeijer

In *The Great Warmachine*, Robbrecht stimulates us to identify with ‘the way of the warrior’. He contests the idea that Europe is built on peace and that combat is a thing of the past, thereby questioning our strong-held ideas about peacefulness and the uselessness of violence.

**BOOKING INFORMATION**

80 min / 3 performers / age 18+
Denise Harleman
denise_harleman@hotmail.com 
+31(0)681911606 / www.joachimrobbrecht.com

Photo: Bruno Listopad

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Composers Rob van Rijswijk and Jeroen Strijbos both graduated with honors from the Utrecht School of Arts in Electronic & Computer Composition. The hallmark of their collective body of work is a combination of electroacoustic composition and spatial elements, design and innovative music technology. Awarded a honorary mention for PRIX Ton Bruynèl 2010, and First Music prize by The Prins Bernhard Cultural Foundation 2012. Strijbos & Van Rijswijk will explore their sound processing musical iPhone app *Walk With Me* which uses GPS data to create unique soundscapes. It’s part of the art of collaborative practice within the landscape of innovative, cooperation-enhancing technologies.

**BOOKING INFORMATION**

105 min / 6 performers / age 16+
Ruud van Meijel
ruud@toneelgroepoostpool.nl +31(0)264437655
www.toneelgroepoostpool.nl

Photo: Sofie Knijff

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Sadettin Kirmiziyüz (1982) graduated with a bachelor’s degree in acting at the Maastricht Theatre Academy in 2007. He starred in productions of several companies, including the Dutch National Theatre and Onafhankelijk Toneel. He has also made plays on location at the Flemish Theatre house De Queeste.

Kirmiziyüz uses his Turkish roots and environment as inspiration for his plays. He was born and bred in Zutphen, but is fascinated by the fact that he is the son of migrants. Since 2010, he is artistic director of Trouble Man. In *Somdaymyprincewill.com* Sadettin and a wedding band tell the story of Sadettins younger sister who got married to her knight in shining armor in Istanbul in Juli 2011.

**BOOKING INFORMATION**

85 min / 4 performers / age 14+
Wilma Kuite / wilma@allesvoordekunsten.nl 
+31(0)204235826/+31(0)624229065
www.troubleman.nl

Photo: Saris & den Engelsman

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**SHOWMACHINE / JOACHIM ROBBRECHT**

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**STRIJBOCS & VAN RIJSWIJK**

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**TROUBLE MAN / SADISTS**

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**TONEEELGROEP OOSTPOOL**

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**BOOKING INFORMATION**

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24
The Netherlands has long been a meeting point for young artists from all over Europe and even from across the world. The Dutch education institutions and production houses have always been open to students from abroad, enabling artistic idioms, cultural backgrounds and life experiences of Dutch and international artists to mix and enrich each other.

Today a new generation of artists is emerging, with a keen awareness of the many different artistic idioms. Often forming networks of exchange and collaboration, they start to work internationally from very early on in their career. Frascati and SPRING are two of the platforms and (co)producers supporting young artists based in the Netherlands, and offering them international exposure. Rainer Hofmann, director of SPRING Festival Utrecht, and Mark Timmer, director of Frascati Amsterdam, introduce their personal choice of young artists. Originating from the Netherlands, Belgium, Germany, Austria, Sweden and Greece, all now live and work in the Netherlands. Their work covers a wide range of genres within the performing arts: from text-based theatre to performative installation, from radical dance to documentary theatre, from concert-performance to political theatre. These artists are the future.

We are happy and honored to introduce to you: Maren Bjørseth, Julian Hetzel, Florentina Holzinger / Vincent Riebeek, Anouk Nuyens, Davy Pieters, Tijdelijke Samenscholing, Urland and Naomi Velissariou.

Mark Timmer & Rainer Hofmann

Maren E. Bjørseth (1984) graduated in 2012 from the Amsterdamse Theaterschool with a production of Ibsen’s Een Poppenhuis (A Doll’s House), for which she received the ITS Ton Lutz Award. Immediately after graduation, she created an intriguing production of Helling (The Slope) (Carl Frode Tiller, 2013) at Frascati Producties, the raw Ten Liefde (At Love) (Ko van den Bosch, 2013), and the cheerfully-macabre Geloof Liefde Hoop, een kleine dodendans (Faith Love Hope, a Small Dance of Death) (Von Horváth, 2014). In the autumn of 2014 she will be taking another step towards an idiosyncratic repertoire that forges a fresh, fragmented view: Hugo Claus’s Een bruid in de morgen (A Bride in the Morning) will be her first TA-2 performance (a co-production of Toneelgroep Amsterdam and Frascati).

www.frascatiproducties.nl/content/maren-e-bjorseth

Julian Hetzel (1981) graduated from Bauhaus University Weimar in visual arts and is (among other things) co-founder of the You Are Watching Us collective, which creates audiovisual performances. One of their most successful pieces has been PreENTER, which was shown at the ARS Electronica Festival 2008 in Linz, Austria. In 2009 Hetzel founded Le Schnigg, an agency for audiovisual strategies and solutions through which he organizes lectures and workshops. Hetzel graduated from the Master’s course DasArts at the AHK in the summer of 2013. He is currently working at the Brakkke Grond / SPRING Festival where he recently produced Still (The Economy of Waiting) in five containers on the Neude Square in Utrecht.

www.julian-hetzel.de
FLORENTINA HOLZINGER AND VINCENT RIEBEEK

Florentina Holzinger studied architecture in Vienna, before moving to Amsterdam to study at the School for New Dance Development. At Impulztanz she was granted a Dansweb Europe scholarship in 2008 and 2010, and for her graduation solo Silk she received the Prix Jardin d’Europe 2012. She subsequently worked at Frascati, Workspace Brussels and Pact Zollverein Essen. Her Kein Applaus fuer Scheisse (No applause for shit; a collaboration with Vincent Riebeek) brought her work to international attention. Recently, Holzinger and Riebeek created Wellness (SPRING, 2014): about the perfect symbiosis of a healthy body and a healthy mind. Holzinger and Riebeek are known for their explicit performances full of radical body imagery, with which they strongly criticize western consumption society.

www.floholzinger.wordpress.com
www.riebeekvincent.wordpress.com

Photo: Thomas Lende

ANOEK NUYENS

Anoek Nuyens (1984) is a writer, producer and dramatist who works or has worked in Kinshasa, Saint-Louis, Brussels, Berlin and Amsterdam. Her essay Westen, wake up! (West, Wake Up!) was named the best theatre essay of 2013 and was awarded the Marie-Kleine Gartman pen. As a dramatist and theatre producer, she continues to work with, among others, Marjolijn van Heemstra, Lizzy Timmers, Lotte van den Berg, Alioune Diagne and theatre collective Schwalbe. She is currently working on a series of articles on released state secrets, published in De Correspondent since April of 2014. She is also the founder of Het Transitiebureau, where artists and thinkers examine forms of community and the role of art in the 21st century. She is due to present a journalistic performance in 2015, which currently has the working title Oude missie/ Nieuwe missie (Old Mission/New Mission).

www.anoeknuyens.com
www.riojeknuyens.com

DAVY PIETERS

Davy Pieters (1988) graduated from the Toneelacademie Maastricht in 2012, where she trained as a director. She produced a study entitled What Remains and An Elephant at Frascati Producties. In 2013, The Truth About Kate appeared: the reconstruction of a self-fabricated identity crossed with a staged documentary, in which a young woman looks back on her life. As a result she ends up entangled in her own fabrications. Kate was selected for the Theatre Festival 2014 and wrote theatre history by being the first Frascati production to fill the full front cover of the NRC Next newspaper. How did I die? Reconstructie van een moord (How Did I Die? Reconstruction of a Murder) will premiere in November 2014. This theatrical thriller examines the question whether the absolute truth, known as ‘ground truth’ in police investigative jargon, really exists.

www.davypieters.nl

TIJDELIJKE SAMENSCHOLING

Tijdelijke Samenscholing consists of stage actors Michiel Bakker and Carole van Ditzhuyzen and musician Stan Vreeken. The name (‘Temporary Gathering’) refers to the limitations of the alliance that these players enter into for each performance. Their work combines social and literary sources with personal stories, themes and thoughts. Tijdelijke Samenscholing was established in 2009 and, with the support of Frascati Producties, ’t Barre Land and Maatschappij Discordia, has created six performances. The most recent performances are Ouagadougou (2012) and Marcus Bakker (2014): a diptych on origins, father figures and ideals. Tijdelijke Samenscholing has been operating from Productiehuis Rotterdam (Rotterdamse Schouwburg) since 2014.

www.tijdelijkesamenscholing.nl

Photo: Anna van Kooij
**URLAND**

Urland is a performance collective founded in 2010 by Ludwig Bindervoet, Thomas Dudkiewicz, Marijn Alexander de Jong and Jimi Zoet during their second year at the Toneelacademie Maastricht. They produce visual, musical and physical performances that confront the audience with radical forms of theatre and operatic, universal themes and dilemmas. At the same time, Urland productions retain a sense of humor, and they appeal to a new generation of audiences. Urland is affiliated with Productiehuis Rotterdam.

www.urland.nl

**NAOMI VELISSARIOU**

Naomi Velissariou (1984) obtained a Master’s degree in theatre and literary studies and completed her training as an actress at the Toneelacademie Maastricht. Immediately after graduating in 2012, she performed her first solo with Frascati Producties entitled Mr Jones, which is a free adaption of Jean Cocteau’s Le Bel Indifferent (The Indifferent Beautiful). *Kwartet: een powerballad* (*Quartet: A Powerballad*) followed in 2013 with performance collective Urland, as well as *A Tragedy* (simplified): a postmodern family epic for which she wrote the script. *I See You* followed in June 2014, as a form of ‘existentialism 2.0’. A grim deconstruction of *Huis Clos* (*No Exit*), it portrays hell in the midst of daily life, in which 3 people perish in a swirl of thoughts and poses and attempts at intimacy.

www.frascatiproducties.nl/content/naomi-velissariou

**FREETOWN**

Freetown was created in 2010 by Rob de Graaf and has been performed at festivals and theatres in Germany, Switzerland, Belgium, New York and Canada. Freetown tells the story of three white well-to-do women who meet each other in a resort in West Africa, which offers the perfect opportunity for encounters with dark young men. The women are quite aware of what they have come here for. They are confident consumers for whom happiness and pleasure are rights. And why wouldn’t you be allowed to enjoy a few weeks of unrestrained pleasure after a year of hard work in the barren North? Freetown was selected for the Dutch and Flemish Theater Festival.

8 SEPTEMBER
FRASCATI 1
6.00 PM

DOOD PAARD:
PLAY WITH FOOD

During Moving Meetings Theatre company Dood Paard invites you to dinner. Dood Paard will not only serve some delicious food, during the courses they will present fragments of the performances *Othello (bye bye)* and Freetown and Dood Paard will also give some background information about these performances and their company.

Raymond Querido
raymondquerido@doodpaard.nl
+31(0)204229833 / www.doodpaard.nl

Photo: Sanne Peper

**BOOKING INFORMATION**

90 min / 3 performers / age 14+

Raymond Querido
raymondquerido@doodpaard.nl
+31(0)204229833 / www.doodpaard.nl

Photo: Sanne Peper

30

31
DOOD PAARD: PLAY WITH FOOD

BOOKING INFORMATION

7 SEPTEMBER
THEATER BELLEVUE
10.00 PM

7 SEPTEMBER
STADSSCHOUWBURG
AMSTERDAM
8.30 PM

9 SEPTEMBER
STADSSCHOUWBURG
AMSTERDAM
8.00 PM

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Othello (bye bye)

Othello (bye bye) was created in 2011 and has been performed at festivals and theatres in Belgium, Lisbon, New York, Sint Petersburg, Paris and Toulouse. Doord Paard brings this classic dealing with jealousy, love and racism with two actors and one technician. A new translation gives it a contemporary feel while remaining close to the original. This results in an intelligent, bold performance filled with double layers in which themes such as jealousy and xenophobia become uncomfortably apparent.

ORKATER / DE NIEUWKOMERS

Een Bebop Verhaal
(A Bebop Story)

Lars Doberman presents Een Bebop Verhaal (A Bebop Story), an arrogant view on life in its absurdity. The story of a man who simply happened to be at ease. A man whose life ended, true to form, by falling out of a window. A man who may have been Chet Baker. In an endlessly shifting, shaky world we will go looking for this man of extremes. A gem on the one hand: poetic trumpet playing, melancholy and boyish good looks. On the other hand, rotting wood: addicted to the anesthetic. Blessed by the gods with a gift of gold, but bone-idle in the end.

‘This show is infectious.’
Volkskrant

Duration: 70 min  
Photo: Ben van Duin

TONEELHUIS / TONEELGROEP AMSTERDAM

Hamlet vs Hamlet

Hamlet’s father is murdered by his own brother, uncle Claudius. The ghost of Hamlet’s father calls on his son to avenge him. Hamlet is torn between his willingness to kill the murderer and his love for his adulterous mother, who marries Claudius shortly after the murder. With Tom Lanoye, Hamlet is on the brink of adulthood. As an adolescent he is old enough to see through the abuses of power in his vicinity, but he also feels crushed by the adult world. His monologues are cries from the heart and personal exorcisms, a charge against all injustice, certainly - but also a cursing of his own incompetence. His own actions/deeds are mainly words, rather than deeds.

‘Hamlet hits you hard, it bites and stings.’
Volkskrant *****

Duration: 190 min  
Photo: Jan Versweyveld

TONEELGROEP AMSTERDAM

Lange dagreis door de nacht (Long day’s journey into night)

It was Eugene O’Neill’s wish that his masterpiece would not be published until after his death, and it’s no mystery why: the piece is a frank portrayal of his own youth, overshadowed by his mother’s addiction and his father’s and brother’s alcoholism. Yet, it also attests to the deep love and sympathy binding the family members together, presenting a heartrending portrait of four people unable to live with – or without – each other.

‘Masterful actors in a sketch of human incompetence.’ Trouw ****

Duration: 180 min  
Photo: Jan Versweyveld
**9 SEPTEMBER**

**THEATER BELLEVUE**
8.30 PM

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**7 SEPTEMBER**

**STADSSCHOUWBURG AMSTERDAM**
8.00 PM

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**8-9 SEPTEMBER**

**FRASCATI THEATER**
10.00 PM (8 SEP)
7.00 PM (9 SEP)

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**8-9 SEPTEMBER**

**STADSSCHOUWBURG AMSTERDAM**
8.00 PM (8 SEP)
10.00 PM (9 SEP)

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**EMKE IDEMA**

**STRANGER**

A life-sized board game developed by Emke Idema because of her fascination with the mechanisms that come into play when people are watching people. STRANGER is a playful, probing platform for uncovering the tensions between our social values and our intuition. Which strategies do people use to deal with the disparities? A forum where the audience can make active choices, get involved, and speak out. STRANGER stood out for its completely unique form, and was very well received across the Dutch and international theatre scenes.

Duration: 75 min
Photo: Saris & den Engelsman

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**ORKATER / MEXICAANSE HOND**

**Welkom in het Bos**
(Welcome to the woods)

Two women are wandering in the woods; Dora, who has run away from her husband, and Fannie, who is supporting her. They are hungry, they are thirsty, and at night they can hear disturbing noises. Then they stumble upon a number of mysterious characters: a timid faun, a good-for-nothing rich man and a crude priest. All of them want to be relieved of their desires, but none of them are masters in the art of seduction. There’s no choice for Fannie and Dora but to bite back.

‘The absurd mix of styles is clearly great fun to perform and is applied to very funny effect.’ Theaterkrant ****

Duration: 70 min
Photo: Sans & den Engelsman

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**TONEELSCHUUR PRODUCTIES**

**Met mijn vader in bed**
(wegens omstandigheden)

Magne van den Berg wrote the touching and funny script for Met mijn vader in bed (wegens omstandigheden) at the request of actress Marieke de Kleine. The text consists of twenty-eight faltering telephone conversations between a father and his daughter following the death of his wife, her mother. Conversations about the weather, her old things, a new girlfriend and how far you can go in finding solace with another person...

‘Heart-wrenching and wonderful. Everything falls into place, which makes this show an intensely emotional experience for the audience as well.’ Trouw *****

Duration: 60 min
Photo: Geert Snoeijer

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**SCHWALBE**

**Schwalbe zoekt massa – XL**
(Schwalbe seeks crowd - XL)

Schwalbe is performing the grand finale of Schwalbe zoekt massa. For their XL edition they are bringing no fewer than 200 people to the stage. The audience will see a crowd of people pass them by like a horde: driven, brave, infectious, full of life. Like a stampede they are going straight for their aim, but after a while you begin to wonder what their destination may be. The purposeful crowd turns into an aimless, unpredictable mass, pulling in everything that comes in its path.

‘It is fascinating to see how long you can watch these bodies on the move. So simple, so direct; a choreography of a crowd.’ Parool ****

Duration: 60 min
Photo: Pepijn Lutgerink

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Please note: Dutch spoken, no surtitles

Duration: 60 min
Organized by

Dutch Performing Arts

Partners

Thanks to all participating companies and theatre artists, 'n More (production), Stadsschouwburg Amsterdam and Vereniging voor Schouwburg- en Concertgebouwdirecties (VSCD).

QUESTIONS?

Selection committee The Netherlands
On the committee that selected the companies and theatre artist for Moving Meetings Theatre were Mark Timmer (Theater Frascati), Rainer Hofmann (SPRING Festival Utrecht), Simon van den Berg (theatre critic) and Ivette van Ooijen (Stadsschouwburg Utrecht).

Cover Photo: The House - Wunderbaum, photo: Sofie Knijff
Graphic Design: KochxBos Studio Amsterdam
FRIDAY SEPTEMBER 5

4.00 PM REGISTRATION DESK OPEN
DESINGEL

5.00 PM WELCOME
DESINGEL

6.00 PM DINNER
DESINGEL

6.00 PM → 8.00 PM INSTALLATION (OPTIONAL): RUTH BECUART & KYOKO SCHOLIERS Letter
DESINGEL

6.30 PM → 7.30 PM PERFORMANCE (OPTIONAL): ONTROEREND GOED A Game of You
DESINGEL

PERFORMANCES FLEMISH THEATRE FESTIVAL:

8.00 PM TONEELHUIS, MUZIEKTHEATER TRANSPARANT / FC BERGMAN & SOLISTENENSEMBLE KALEIDOSKOP Van den Vos (A Fox Tale)
DESINGEL

8.00 PM ICKAMSTERDAM & JAN MARTENS The Dog Days are Over
DESINGEL, THEATRE STUDIO

8.00 PM TONEELHUIS & TONEELGROEP AMSTERDAM Hamlet vs Hamlet
DEBOURLA/TONEELHUIS

8.15 PM → 9.45 PM PERFORMANCE (OPTIONAL):
ONTROEREND GOED A Game of You
DESINGEL

10.00 PM MEET & GREET WITH TONEELHUIS – GUY CASSIERS & THE ACTORS + DRINKS
DESINGEL

SUNDAY SEPTEMBER 7

9.15 AM LAMPEKAP & VILLANELLA Fresco
MEETING POINT: HOTEL RAMADA PLAZA, 8.30 AM
DE STUDIO

10.00 AM SPEEDDATING SESSIONS: The following companies participate:

UNN / KOEN DE PRETER
NTGENT
LIES PAUWELS / VOETVOLK
LISABETH GRUWEZ
COMPAGNIE CECILIA
CREW
MALPERTUIS THEATRE / PIET ARFEUILLE
TROUBLEYN / JAN FABRE
SPIN / VERA TUSSING
LAZARUS
TOM STRUYF

12.30 PM LUNCH

2.00 PM BUS TO AMSTERDAM

2.00 PM LAMPEKAP & VILLANELLA Fresco
DE STUDIO

LOCATIONS IN ANTWERP

1. Bourla/Toneelhuis - Komедиенплац 18, Antwerp
3. MATTERHORN
5. Open-air museum Middelheim - Middelheimmalaan 61, Antwerp
2. deSingel - Desguinlei 25, Antwerp
6. Stadsschouwburg Antwerpen - Theaterplein 1, Antwerp
3. HETPALEIS - Theaterplein, Antwerp
7. DE Studio - Maarschalk Gerardstraat 4, Antwerp
4. Monty - Montignystraat 3, Antwerp
8. Theatre Zuidpool - Lange Noorderstraat 11, Antwerp

INFO

2. PROGRAM SCHEDULE
3. INDEX & MAP
4. WELCOME
5. AN OVERVIEW OF THE THEATRE LANDSCAPE IN FLANDERS
12. PERFORMANCES
24. SPEEDDATES
30. VARIOUS
36. PARTNERS

Saturdays September 6

ARTISTIC ROUTES: Participants can choose one route. Transport between the different locations is provided by the organization.

8.45 AM ROUTE A
BRONKS Sorry you are allss (Sorry for Everything)
RANDOM SCREAM / DAVIS FREEMAN 7 Promises
LUNCH
COMP: MARIUS Marius + Short Audio Work
DE ROOVERS A View from the Bridge
MEETING POINT: HOTEL RAMADA PLAZA
MATTERHORN
MATTERHORN
OPEN-AIR MUSEUM MIDDLEHEIM
PORT OF ANTWERP

8.45 AM ROUTE B
THEATER ZUIDPOOL Macbeth
TRISTERO Toestand (Present Condition)
LUNCH
BERLIN Bonanza
HET PALEIS & SIMON DE VOS Romeo and Juliet
MEETING POINT: HOTEL RAMADA PLAZA
THEATER ZUIDPOOL
THEATER ZUIDPOOL
OPEN-AIR MUSEUM MIDDLEHEIM

9.30 AM ROUTE C
FARULEIS Dub
ENSEMBLE LEPORELLO The Final Party
LUNCH
PIETER DE BUYSSER Landscape with Skiproads
ABATTOIR FERMÉ Touriquet
MEETING POINT: DESINGEL
DESINGEL
DESINGEL
MONTY
MONTY

5.30 PM → 8.00 PM INSTALLATION (OPTIONAL):
RUTH BECUART & KYOKO SCHOLIERS Letter
DESINGEL

5.30 PM → 7.30 PM PERFORMANCE (OPTIONAL): ONTROEREND GOED A Game of You
DESINGEL

6.00 PM DINNER
DESINGEL

PERFORMANCES FLEMISH THEATRE FESTIVAL:

8.00 PM LES BALLETS C DE LA B, NTGENT & MÜNCHNER KAMMERSPIELE Tauberbach
STADSSCHOUWBURG ANTWERPEN

8.00 PM TONEELHUIS, MUZIEKTHEATER TRANSPARANT / FC BERGMAN & SOLISTENENSEMBLE KALEIDOSKOP Van den Vos (A Fox Tale)
DESINGEL, RED HALL

10.00 PM PERFORMANCE (OPTIONAL): ONTROEREND GOED A Game of You
DESINGEL
VTi (Institute for the Performing Arts in Flanders), Het Theaterfestival Flanders and all Antwerp venues and companies have the honour of inviting you to sample the best that theatre from the Low Countries has to offer during this Moving Meetings Theatre in Antwerp and Amsterdam.

The event is a premiere at several levels. Such meetings have already taken place in the Netherlands. Now, however, Moving Meetings is presenting work from Flanders and the Netherlands as a co-production of Dutch Performing Arts and VTi and both theatre festivals from Flanders and the Netherlands. For Flanders, this is the first time a showcase has been organised at this scale. This was made possible thanks to a new partnership between VTi, Het Theaterfestival and all Antwerp venues and Flemish companies collaborating via the support of Antwerps Kunstenoverleg, an informal consultation platform for Antwerp art organisations.

The result is a richly filled, three-day event in Antwerp. In the evening, you can sample Het Theaterfestival Flanders programme, for which a jury has selected the most interesting theatre and dance performances of the past season.

There is also a complementary, custom day programme in the context of Moving Meetings, with a speed dating event and three city routes for which top productions will be presented in their entirety at diverse Antwerp venues. In response to an open call by VTi, dozens of proposals were received from organisations that generously made their infrastructure available and companies that offered to share the fruits of their labour with an international audience. The result is an impressive programme that offers a sampling of the diversity and quality of Flemish theatre today: in the black box and on location, from the classical repertoire through new texts to reality drama, from straight text theatre to innovative cross-fertilisation with dance, video and performance, monologues by individual makers, to collective work, more recent pieces and a few classics from past years ... However, all work that has proven its quality in Belgium and is ready to be shared with an international audience.

VTi, Het Theaterfestival and the Antwerp Kunstenoverleg wish you a fruitful Moving Meetings!

Joris Janssens
director VTi
The Flemish theatrical landscape is rich and varied, with an unrivalled dynamism. The driving force behind this dynamism is rooted in developments that took place in the eighties, when theatre makers such as Jan Fabre, Jan Lauwers, Jan Decorte and many others set their sights on the very essence of theatre, namely the concept of theatrical representation. Add to this the absence of a clearly defined canon or tradition, and the structural influence of performance art on theatrical practice, and you are presented with a fundamentally different vision of the role of the actor. He is no longer the conduit of an external artistic intention: his presence, in the here and now, is at the heart of a methodology whose most important goal is to create a shared experience, where spectators are invited to influence his interpretation based on their own anxieties and longings.

Performing artists continue to this day to harvest the fruits of this demolition work. Their predecessors wrenched open — sometimes literally — all sorts of decaying structures, or they invented their own structures to incorporate this new, research-oriented methodology. A distinctive feature of the Flemish performing arts scene today is the fact that, as far as the professional sector goes, solid dividing walls are no longer in place between the 'established' structures and 'the independent' sector. The most important distinction — the result of the legal subsidy framework — is whether a company is subsidised on a structural, multi-annual or a project basis. Despite this, many creative players — theatre directors, choreographers, dancers and actors — move relatively easily from one type of structure to the other, thus creating a dynamic and prolific exchange of artistic practices.

**CITY THEATRES**

The three city theatres in Antwerp, Ghent and Brussels play a crucial role in the art world. They are no longer the inaccessible and inflexible bourgeois bastions of old. The hybrid and widely varying profiles of KVS, NTGent and Toneelhuis have resulted in a new dynamism in each of these institutions that reflects the liveliness of the performing arts landscape as a whole.

NTGent (artistic director Wim Opbrouck, and from 2015, Johan Simons) is the only theatre in Flanders to boast a permanent ensemble of Flemish and Dutch actors. The company is a 'house of actors' with international ambitions. In these times of increasing hybridisation, Opbrouck has explicitly chosen the company as working model and the big stage as field of action. Repertoire plays from the theatre (Molière's Tartuffe) and literature (e.g. Voltaire's Candide) alternate with (adaptations of) modern literature.

Toneelhuis, guided by its artistic leader and director Guy Cassiers, has developed into a platform for theatre makers. Cassiers' own work, in which the visible presence of technology and digital images plays a crucial role, is a central part of Toneelhuis's artistic programme. Cassiers often chooses to rework or edit non-theatrical writings or to enter into enduring working partnerships with authors such as Tom Lanoye. An eclectic group of in-house artists orbit Cassiers like artistic satellites: in 2014-15, they are Abke Haring, Bart Meuleman, FC Bergman, Benjamin Verdonck, Mokhallad Rasem and Olympique Dramatique. Toneelhuis gives them the opportunity to present one or more fully-fledged productions each year.

There is no doubt that KVS in Brussels has taken the most atypical (and most controversial) approach. Guided by artistic leader Jan Goossens, KVS has developed into a production network that is the furthest removed from the traditional company, one that facilitates both local and international artists. This approach results in great artistic variety, which means that KVS audiences are able to view performances by Wim Vandekeybus, a young company such as Steigeisen (Thomas Bellinck and Jeroen Van der Ven) or the fascinating performances of Peeping Tom. At the same time, KVS has succeeded in radically grafting its activity onto the urban fabric of Brussels: KVS throws open its doors to the hybrid reality of Brussels. An interesting aspect of the activities of KVS is the Congo project, for which Goossens has built up a lasting and reciprocal exchange with Congolese artists.
SMALL AND MEDIUM-SIZED COMPANIES

Somewhere between the stability of the three city theatres and the highly unstable field of companies working with project-based subsidies, lies a very heterogeneous midfield that is home to a number of different types of companies and that enjoys relative stability.

One subcategory consists of companies with strong local roots, such as Theater Antigone in Kortrijk, Malpertuis in Tielt, Het Gevolg in Turnhout, De Queeste in Hasselt and ‘t Arsenaal in Mechelen. These companies are often found in medium-sized provincial towns and have their own rehearsal and presentation spaces, and their own local – yet sociologically diverse – audiences. In most cases, they opt for a mixed palette of contemporary textual dramaturgy.

Companies like Theater Antigone have evolved into flexible production centres where the work of a range of directors can be facilitated, and various aspects of theatrical practice (creation, presentation, education, social-artistic operations) can be integrated into one structure. Other companies place more emphasis on an artist’s work, such as Michael De Cock at ‘t Arsenaal and Piet Arfeuille at Malpertuis.

A second subcategory in the midfield consists of the so-called collectives. Collectives work with a limited, fixed core of actors/theatre makers who have chosen to work together without an external director. In other words, every decision is taken collectively, at every level, from the performances that are created to the theatres in which they are performed. They have a horizontal organisational structure that is extremely anti-hierarchical. This group includes tg STAN, de Roovers, SKaGeN, LAZARUS, Comp.Marius, Tristero, de Koe and Theater Zuidpool. Finally, occupying this same centre ground are a number of organisations in which the work of one specific artist takes centre stage, such as Needcompany (Jan Lauwers), Troubleyn (Jan Fabre), Compagnie Cecilia (Arne Sierens), Bloet (Jan Decorte), Abattoir Fermé (Dirk Opstaele) and Action Zoo Humain (the company around Chokri Ben Chikha). These individual artists often consistently work with the same group of actors or performers. And the companies are often internationally active: not only do they regularly present their work abroad, but they also frequently participate in foreign co-productions.

Relatively small companies like Ontroerend Goed, MarthaTentatief and the promising newcomer Het KIP, the successor to Toneelgroep Ceremonia, only partially fit this description, but meanwhile they have firmly carved out a niche for themselves in the landscape. The field also includes a number of companies that produce extremely hybrid forms: Berlin, for example, explores the boundary between theatre and film – or rather between theatricality and image – in each of its ‘performances,’ and the company CREW, led by Eric Joris, examines the very essence of the theatrical medium, namely the live physical experience.

INDIVIDUAL ARTISTS

An increasing number of individual artists are operating independently within the performing arts landscape, with or without the back-up of an organisation. There are a good number of organisations that support such (emerging) artists: first of all the ‘art centres’ (production and presentation centres for contemporary work), but also the ‘production houses’, such as LOD (Ghent) and Muziektheater Transparant (Antwerp), both specialised in music-theatre productions. Equally important are the ‘art laboratories’ that facilitate the flow of talent from training into the professional field: detheatermaker, Workspacebrussels, Pianofabriek and wpZimmer among others.

Artists increasingly are working in groups and developing new initiatives to promote this collaboration. Some artists are assisted by an alternative management office that lends support to artists in the form of financial management, distribution and the promotion of their work. Examples include HIROS (supporting Pieter De Buysser and others), Caravan Production (Ruth Becquart, Kyoko Schooliers and others), and Klein Verzet (Vera Tussing, Tom Struyf and others). Some theatre makers establish their own organisations to make their work possible (such as Lies Pauwels with Sontag, Davis Freeman with Random Scream, unmr or Lisbeth Gruwez with Voetvolk). Others go a step further and set up structures that not only support their work, but also have as goal artistic exchange, reflection and discussion. SPIN is one such example. It is an artist-run support and research platform initiated by Brussels-based...
AN OVERVIEW OF THE THEATRE LANDSCAPE IN FLANDERS

artists Hans Bryssinck, Diederik Peeters, Kate McIntosh and art worker Ingrid Vranken.

YOUTH THEATRE

Flanders has a well-developed youth and children’s theatre circuit that has enjoyed steady growth in recent years. There are three ‘city theatres’ within this circuit – HETPALEIS in Antwerp, the KOPERGIETERY in Ghent and BRONKS in Brussels – each of which occupies its own specific niche. In addition, there are a number of small and medium-sized companies that focus fully or partially on producing youth theatre, for example 4Hoog, Laika, fABULEUS, Luxemburg and Studio Orka. Antwerp-based Villanella operates as an ‘art house’ for children and youth, and supports emerging artists and companies such as LAMPEKAP. The time when the regular circuit and youth theatre were two separate professional fields is long gone. A range of artists from one circuit regularly lay their artistic eggs in the other.

FESTIVALS

Flanders is blessed with numerous festivals, many of which focus on the performing arts. Summer festivals Theater op de Markt (Hasselt) and MiroMiro (Ghent) offer a mix of outdoor theatre and contemporary circus. Zomer van Antwerpen is a highly popular two-month long city festival that invades all corners of the city in the summer. Each year, the Theaterfestival marks the start of the new season by offering a selection of the most remarkable productions of the previous season. The Brussels kunstensfestivaldesarts in May is the place to be for groundbreaking international work. The annual festivals Theater aan Zee (Ostend) and Bâtard (Brussels) play a crucial role as presentation forums for the work of beginning theatre makers, and as meeting places for different generations of artists. Festivals for younger audiences include Export/Import (BRONKS), Krokusfestival (Hasselt) and Stormopkomst (Turnhout).

This text is based on a longer document written by Karel Vanhaesebroeck in October 2012. It has been published on www.performingartsflanders.be.
ABATTOIR FERMÉ

Abattoir Fermé’s theatre work is rooted in a dark fascination for themes such as the metropolis, private backrooms, cinema, horror, the human body, the grotesque and burlesque, rituals, enigma, the underground, outsiders and ‘all things deviant’. Over the past fifteen years, the company has tackled an impressive variety of genres and ‘styles’: visual theatre, repertory plays, theatre for children, a television series, two operas, etc. On the international scene, Abattoir Fermé is known for its visually overwhelming ‘silent pieces’ such as Tourniquet (2007), Mythobarbital (2008), Monkey (2011) and Ghost (2013).

BOOKING INFORMATION

TOURNIQUET 70 min / 3 performers / no spoken language
Nick Kaldunski / nick@abattoirferme.be / +32(0)476494813 / www.abattoirferme.be

Photo: Stef Lernous

Tourniquet

Hailed by the international theatre press as ‘one of the year’s best performances’ and ‘theatre that far transcends the power of film’, Tourniquet is a visually enchanting work by acclaimed Belgian company Abattoir Fermé. Without the aid of spoken text, three ghostlike characters perform ancient rituals and evoke the dark history of a mysterious house. Hypnotic, eerily beautiful and visually stunning, Tourniquet is the theatrical, trance-inducing counterpart of The Exorcist or the cinematic work of David Lynch.

‘The actors don’t utter a word, but it is the viewer who is left speechless at the end.’ De Standaard

BERLIN

The starting point of each performance by Berlin is a city or a region somewhere on the planet. Characteristic of its approach are its documentary and interdisciplinary methods. Focusing on a specific research question, Berlin makes use of various media depending on the content of the project. Bart Baeye and Yves Degryse founded Berlin in 2003 together with Caroline Rochlitz. They began with the Holocene series (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 (fear of emptiness), for which Tagfish and Land’s End are the first two episodes. Berlin is currently working on new performances for both cycles.

BOOKING INFORMATION

BONANZA 60 min / no live performers / language: English
Kathleen Treier / kathleen@berlinberlin.be / +32(0)474571718 / www.berlinberlin.be

Once upon a time there was a little town, the smallest in Colorado (USA), with five friendly houses and the Rocky Mountains at their feet. Snow covers the streets in wintertime, the Kerber Creek runs through the village, and if you look long enough, you can even see the elves.

Bonanza

Bonanza is a unique cinematic portrait of a desolate mining town. Once there were 6,000 inhabitants catered to by 36 saloons, 7 dance halls and an immense number of prostitutes. Now there are only 7 permanent residents, immersed in their own spirituality, living on a hotbed of accusations, gossip, murder and fear.
PERFORMANCES

6 SEPTEMBER

MATTERHORN
ROUTE A

BRONKS

BRONKS was founded at the end of 1991 in Brussels at the initiative of Oda Van Neygen. It produces and presents innovative and contemporary theatre for a young audience. BRONKS has its own theatre in the heart of Brussels and has built up a strong reputation with its own productions. Although BRONKS frequently collaborates with children and youth, it primarily works with professional actors. BRONKS aims to continually add impetus to youth theatre by working with young and newly graduated actors and directors, but also by encouraging established artists working in different disciplines to create productions suitable for audiences of all ages.

BOOKING INFORMATION

SORRY VOOR ALLES (SORRY FOR EVERYTHING) 70 min / 2 performers / language: Dutch with French and English surtitles / Veerle Kerckhoven / veerle@bronks.be / +32(0)26095897 / www.bronks.be

PERFORMANCES

6 SEPTEMBER

MONTY
ROUTE C

PIETER DE BUYSSER

Pieter De Buysser lives and works in Brussels. He writes fiction and non-fiction, theatrical poems in a provisional act and an already gone act, a critique of the touched reason, a workbench for constructing an anti-tragedy, a dramatico-poetico-politicological nursery rhyme, a guideline on how to shave an eye in nine chapters, essays, slapstick emergency maps, drama, post-drama, sunny disasters and other genres.

His writings for performance, theatre and film led him to initiate and direct projects for film and theatre. His first novel, De Keisnijders, was published in November 2012.

BOOKING INFORMATION

LANDSCAPE WITH SKIPROADS 75 min / 1 performer / language: Dutch, English or French / Helga Baert (Hiros) / helga@hiros.be / +32(0)24106333 / www.hiros.be

Landscape with skiproads

On stage, a collection of authentic objects that have played a unique role in history. Together with these, Pieter De Buysser, the galloper Zoltan and Abbas, his horse, are on a search for a lost future.

A joyful and desperate epic journey begins, with love and a glove, with Pavlov’s bell and Aquinos’ belly, with Yeltsin’s last bottles and Walt Disney’s meat knife. Can they turn time into a landscape with skiproads?

Sorry voor alles
(Sorry for everything)

Parents want to issue state fines, because raising kids is deadly dull. Seniors have skin corrections to get Justin Bieber tattoos. In a school play, a mother insisted on playing Snow White, claiming: ’No, I am the fairest in the land’. Grown-ups are children for too long and children grow up too quickly.

Joost Vandecasteele and Joris Van den Brande set off on a quest laden with sin, looking for a God who has fallen from his pedestal. A comedy in five acts, twelve monologues, an old-school conflict, a beginning, middle and end, but not necessarily in that order.

BOOKING INFORMATION

SORRY VOOR ALLES (SORRY FOR EVERYTHING) 70 min / 2 performers / language: Dutch with French and English surtitles / Veerle Kerckhoven / veerle@bronks.be / +32(0)26095897 / www.bronks.be
PERFORMANCES

6 SEPTEMBER
OPEN-AIR MUSEUM MIDDELHEIM ROUTE A

COMP. MARIUS

Comp. Marius is led by the actors Waas Gramser and Kris Van Trier, who have been inseparable since 1991. Marius creates new, self-made interpretations and adaptations of (often less well known) classic plays such as Pagnol’s Marius, Fanny and César or Thomas Bernhard’s The Force of Habit. Another striking and unique feature of Marius’s work is the staging of productions on location and in the open air. The open-air performance reinforces their artistic creed which stands for a direct and transparent way of acting. Comp. Marius often links its performances to other social events: the sharing of a meal or having a drink together. Based in open-air museum Middelheim in Antwerp.

BOOKING INFORMATION

MARIUS 300 min / 6 performers / language: Dutch, French or English
A MAN LEFT HIS HOUSE ONE DAY 15 min / no performers / language: Dutch or English
Jeroen Deceuninck / jeroen@marius.be / +32(0)38279181/+32(0)475750382 / www.marius.be

Photo: Raymond Mallentjer

PERFORMANCES

6 SEPTEMBER
DESINGEL ROUTE C

ENSEMBLE LEPORELLO

Ensemble Leporello brings together Flemish, Walloon and foreign performing artists in a traveling company, with Brussels as its base. Leporello creates at least seven titles each year, in different languages, in genres ranging from classical to contemporary. The theatre productions with no set lie somewhere between music, text and dance theatre. Ensemble Leporello stands for total theatre of flesh and blood, in which rejoinders, scenes and acts are musically-rhythmically stylised, very much like a score. It hearkens back to the ancient forms of theatre and commedia dell’arte.

BOOKING INFORMATION

THE FINAL PARTY 100 min / 11 actors and choir / language: Russian, surtitles: all languages
Karen Feys (bemove) / k.feys@bemove.org / +32(0)499602311/ +32(0)32968706 / www.leporello.be

Photo: Jeroen Deceuninck

MARIUS & A man left his house one day

Comp. Marius will present the first act of Marius (30’), part of the trilogy Marius, Fanny and César by French author Marcel Pagnol. The trilogy represents almost five hours of theatre performed in the open air, along the water. After the first play, the public is invited to share a meal in Southern European style, prepared with fresh products and served by the actors. Each part of the trilogy is proof of the artistic convictions of Marius: to achieve maximum of imaginative power with a minimum of resources. Comp. Marius will also present A man left his house one day (15’), second in the series of short audio works based on writings of Russian author Daniil Charms.

THE FINAL PARTY

For The final party, Ensemble Leporello based itself on the works of Anton Chekhov, on a cappella music for choir by Kurt Bikkembergs, and on a selection of Leporello’s veterans. The result takes the audience on a musical and visual journey through the universe of the great Russian playwright. In the course of a meandering stream of ‘tableaux chantants’, we see the key scenes of Ivanov, The Seagull, Uncle Vanya, Three Sisters and The Cherry Orchard, passing by as if in a dream. This production will be performed with a large cast thanks to the participation of local choral groups: twenty-odd characters occupy the stage and sing their way through time.

BOOKING INFORMATION

THE FINAL PARTY 100 min / 11 actors and choir / language: Russian, surtitles: all languages
Karen Feys (bemove) / k.feys@bemove.org / +32(0)499602311/ +32(0)32968706 / www.leporello.be
PERFORMANCES

ROMEO AND JULIET
120 min / 12 performers / language: Dutch and English, surtitles: English or French
Tom Rummens / tom.rummens@hetpaleis.be / +32(0)492918805 / www.hetpaleis.be

PERFORMANCES

HETPALEIS / SIMON DE VOS
HETPALEIS is a theatre house for children, youth and performing artists in the heart of Antwerp. It is the largest theatre for young audiences in the Benelux. HETPALEIS produces, creates and presents high-quality theatre, dance and music theatre for all ages. HETPALEIS aims to make contemporary performing arts accessible to a broad and diverse audience. Young director Simon De Vos presents this classic to people of the 21st century. The young team promises to rock the main stage.

Romeo and Juliet
In a world of violence and hatred, a boy and a girl fall in love. Can their desire for love overcome the inexorable tug of death? Each generation is entitled to its ‘own’ Romeo and Juliet. Director Simon De Vos presents this classic to people of the 21st century. The young team promises to rock the main stage.

‘Simon De Vos directs one of the freshest, most infectious, most skilfully designed and most faithful versions I’ve seen in years. De Vos uses Shakespeare’s original text as a starting point. He polishes Shakespeare’s words into a comprehensible language that sparkles with poetry, vibrates with love and with the fear of losing that love.’
Knack Focus

BOOKING INFORMATION

ROMEO AND JULIET 120 min / 12 performers / language: Dutch and English, surtitles: English or French
Tom Rummens / tom.rummens@hetpaleis.be / +32(0)492918805 / www.hetpaleis.be
Photo: Kurt Van der Elst

BOOKING INFORMATION

fABULEUS
fABULEUS is a versatile production structure which offers young people a professional framework in which to create theatre and dance productions, in close collaboration with and alongside more experienced artists. Both youngsters and young professionals receive artistic, logistic and commercial support. All performances aim at a broad audience, with special attention paid to youth and children.

dUb
What happens when you dub everyday sound? In dUb, choreographer Karolien Verlinden and sound artist Wannes Deneer play on the expectations of the spectator by matching, dissociating and deforming sound and movement. The result is an energetic dance piece inspired by the universe of filmmaker Jacques Tati. No less than fourteen young dancers synchronise their movements to dubbed sound: a delicate, extremely physical and astounding performance.

BOOKING INFORMATION

dUb 60 min / 14 performers / no spoken language
Vincent Van den Bossche / vincent@fabuleus.be / 32(0)46383955 / www.fabuleus.be
A View from the Bridge

Dockworker Eddie Carbone takes two illegal Italian compatriots into his house. Everything goes well, until one of them gets involved with his niece.

In 2001, De Roovers organised a public reading of A view from the bridge by New York playwright Arthur Miller. This rough, public reading revealed unsuspected strengths concerning derailed desires in an Italian immigrant environment: no teary sentiment, but real, tangible conflicts. To stress the universality and contemporary character of the play, the actors introduce New York’s present language by quoting Paul Auster and Don DeLillo.

7 Promises

7 Promises features two ecological reachers (Davis Freeman & Jerry Killick) who call for the audience to turn their words into action. We know we are up against an impending ecological disaster but the question is, why are we not doing more about it? 7 Promises looks at these issues with a sense of urgency and humour. It is an evening where we will actually change the world together, and what greater inspiration could there be than free alcohol?

7 Promises is an easily adaptable performance that can be presented to a variety of audiences in different spaces.

De Roovers

De Roovers (established in 1994) is a theatre company with a permanent group at its core: Robby Cleiren, Sara De Bosschere, Luc Nuyens and Sofie Sente, who always work collectively, without a director. Each production starts with profound research and diverse types of collaboration with different artists. Photographer and designer Stef Stessel has been with the team from the start and clearly is responsible for their typical style. Starting with challenging textual material the actors make and perform theatre that, through dramatic literature, scenic architecture and the urge to play, penetrates socially relevant issues.

Random Scream / Davis Freeman

Davis Freeman (1969) is a performance artist who has worked with Forced Entertainment (Bloody Mess, The World in Pictures), Meg Stuart (Built to Last, Highway 101, Alibi), Stephan Pucher (Kirschgarten, Snapshots) and Superamas (Big 2, Big 3, Empire). In addition to this work, he established his own company Random Scream in 1999 to draw attention to what is already present by focusing on our personal interactions and how our choices directly affect each other and the community in which we live. His work is extremely eclectic and is often considered to be devious political theatre or docu-performance.

7 Promises

7 Promises 75-40 min (depending on the size of the audience and how much they drink) / 2 performers / language: English, surtitles: translation of key words and sentences into any language

Davis Freeman / randomscream@hotmail.com / +32(0)473952467 / www.randomscream.be

Photo: Silvano Magnone

A View from the Bridge

A View from the Bridge 90 min / 6 performers / language and surtitles: Dutch, English or French

Sofie Vreys / sofie@deroovers.be / +32(0)485618131 / www.deroovers.be

Photo: Stef Stessel

Random Scream / Davis Freeman

Random Scream / Davis Freeman

Random Scream / Davis Freeman
PERFORMANCES

Macbeth

A concertante version originally created for a standing audience, reflecting the performances in The Globe. Attracted by the musicality, power and beauty of the original text, Zuidpool chose to perform in English, with live music.

‘Provocative and modulating with an arsenal of musical genres, and poetry used as a weapon. (…) an excellent selection of scenes…’ De Morgen

‘The musicality of the original texts is omnipresent. (…) A stunning performance that combines hard rock, pop and classical music to a grand gesamtkunstwerk.’ Theaterkrant

BOOKING INFORMATION

MACBETH 105 min / 6 performers / language: English, surtitles German, Italian, Dutch or in the language of your choice / originally conceived for a standing audience (exceptions possible)
David Cornille / david@zuidpool.be / +32(0)477557115/+32(0)32338104 / www.zuidpool.be
Photo: Raymond Mallentjer

THEATER ZUIDPOOL

Since 2005, Jorgen Cassier, Sofie Decleir and Koen van Kaam have been the artistic directors of Theater Zuidpool, based in the old city centre of Antwerp. Each of them is actor, director, musician, writer and adaptor. The company is known for its surprising and uncompromising work. They have made some twenty productions, most of them critically acclaimed, ranging from the classical Greek repertoire to Hölderlin, Goethe, Beckett, Hrabal, Norén and Fosse. In addition to text-based theatre, they have made a dance performance of Salomé, and music (theatre) performances based on the works of Vladimir Vissotsky, Metallica and Shakespeare.

BOOKING INFORMATION

6 SEPTEMBER
THEATRE ZUIDPOOL
ROUTE B

BOOKING INFORMATION

TOESTAND (PRESENT CONDITION) 70 min / 2 performers / language: Dutch, surtitles: French or English (depending on future tour dates, performances can be staged in English or French)
Manu Devriendt / manu@tristero.be / +32(0)475730861 / www.tristero.be
Photo: Mirjam Devriendt

TRISTERO

A Brussels-based theatre company whose artistic core consists of Kristien De Proost, Youri Dirkx and Peter Vandenbempt. Each member of the artistic core is equally involved in the creative process: looking for or creating new texts, dramaturgy, development and presentation. Their productions are quite diverse, and often new or unknown pieces: good comedies or intriguing ‘well-made plays’, their own adaptations of prose, but also movement theatre or a mix. Humour is important: intelligent, but not intellectual, accessible but not vulgar, sometimes crude, sometimes subtle, gloomy, but never cynical, sometimes absurd.

BOOKING INFORMATION

TOESTAND (PRESENT CONDITION) 70 min / 2 performers / language: Dutch, surtitles: French or English (depending on future tour dates, performances can be staged in English or French)
Manu Devriendt / manu@tristero.be / +32(0)475730861 / www.tristero.be
Photo: Mirjam Devriendt

Toestand (Present Condition)

An old-fashioned exhibition room with fitted carpet, various things on panels and in display cases. At the back sits an attendant, while in the middle, a living being called Kristien De Proost is attracting all the attention. She runs and continues running, as if her life depended on it. In the meantime, she describes her insides and her outside. From her smallest toe to her biggest fantasies. From freshly washed armpits to heavy sweat. In Toestand (Present Condition), De Proost summarises her present state. It is forbidden to touch or feed her, but laughter is permitted.

BOOKING INFORMATION

TOESTAND (PRESENT CONDITION) 70 min / 2 performers / language: Dutch, surtitles: French or English (depending on future tour dates, performances can be staged in English or French)
COMPAGNIE CECILIA

A Ghent-based theatre company with Arne Sierens and Johan Heldenbergh as artistic directors. Arne and Johan are ‘athletes of the heart’, constantly striving for profound knowledge of the language they speak, in order to obtain maximum recognisability. Constant attention is paid to the métier, the purely formal and the study of the technical.

BOOKING INFORMATION

Lacrima Remake 85 min / 1 actor, 1 live musician language: Dutch or French
Ensor 150 min / 3 performers / language: Dutch or French
The Soldier-postman and Rachel duration unknown
2 actors, 3 musicians, 6 choir members / language: Dutch, French or English
Valerie Rousseau, Valerie@compagnie-cecilia.be
+32(0)474659534
www.compagnie-cecilia.be
Photo: Kurt Van der Elst

CREW

CREW operates at the crossroads of art and science, and is a pioneer in the creation of groundbreaking, participative performances using the latest immersive technologies. The work of artistic director Eric Joris is multifaceted but always originates from a single utopia: the search for a medium that dissects and expands our experience.

C.a.p.e. a breath-taking, mind-expanding immersive walk. Video-goggles, trackers and a headset carry the visitor to the virtual inside of a story. This participatory format offers a radically new way to engage a narrative, to live a documentary, to discover a far-away city ...

BOOKING INFORMATION

25 min per person / no performers
Leen Laconte
leen.laconte@crewonline.org
+32(0)498194492
www.crewonline.org

LAZARUS

A theatre collective in the fullest sense of the word. Its artistic output (the actual play) is the result of an interaction and cross-fertilisation between the various members of the non-hierarchically structured collective. LAZARUS presents text theatre. These texts can be specially written, borrowed from the classical theatre repertoire, or rewritten from the literature. East European literature is a striking constant in their choices, but even more typical is the LAZARUS style. Their sense of humour and love of literature result in plays with a satirical and philosophical tone. Sometimes subtle, always significant, the performances are laced with social criticism.

BOOKING INFORMATION

Micha Pycke
micha@lazarusvzw.be
+32(0)494147141
www.lazarusvzw.be
Photo: Guy Kriekens

MALPERTUIS THEATRE / PIET ARFEUILLE

Piet Arfeuille, artistic director of Malpertuis Theatre, is an artist with a stunning visual language. Like an anthropologist, he analyses and deconstructs human nature and behaviour. In his theatrical and poetic work, he confronts the audience with how our human condition is influenced and impacted by present-day neoliberal society.

Yesterday (or how we felt about the rumour): an amazing ‘tranche de vie’ in the long, narrow, cheerless hall of an apartment block.


BOOKING INFORMATION

Lieve Moeremans
lieve@malpertuis.be
+32(0)51406290 / +32(0)474639401
www.malpertuis.be/productions
Photo: Paul De Cloedt
**SPIN**

SPIN is an organisation supported and run by artists Hans Bryssinck, Kate McIntosh, Diederik Peeters and art worker Ingrid Vranken. SPIN aims to find sustainable ways to develop the artistic practice of the individual artist, creating a context for content-deepening and offering support in production.

**Hulk and Red Herring** madness and insanity are comically investigated while light and sound take over the stage.

**Worktable** - an installation the audience can decide how things fall apart.

**All Ears**, a performance about who we are alone and how we are together.

**Wilson y Los Mas Elegantes** première of this short film.

**BOOKING INFORMATION**

Ingrid Vranken
ingrid@spinspin.be
+32(0)485121987 / www.spinspin.be

**Photo:** Fred Debrock

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**NTGENT**

NTGent is Ghent’s civic theatre. Until July 2015, NTGent’s artistic course will be determined by actor and artistic jack-of-all-trades Wim Opbrouck. After this, NTGent will be celebrating the return of its former artistic director Johan Simons, the Dutch director who in 2010 swapped NTGent for the Münchner Kammerspiele.

**Africa:** In addition to his life as an actor in Belgium, Oscar Van Rompay leads a second life in Kenya, where he runs a tree plantation.

**Front:** One hundred years after the outbreak of the First World War in 1914, Luk Perceval directs a play that takes the audience to both sides of the front.

**BOOKING INFORMATION**

Africa: 100 min / 1 performer
Front: 120 min / 11 performers
Leen van Welden
leen.van.welden@ntgent.be
+32(0)92693527 / www.ntgent.be

**Photo:** Kurt Van der Elst

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**TOM STRUYF**

Tom Struyf (1983) is a promising young artist who creates and performs his own shows. His productions *The Tatiana Aarons Experience* and *Play to Forget* could be categorized as ‘reality theatre video performance’, poised on the borders between theatre, lecture performance and documentary. Both performances fascinatingly balance on the thin line between fact and fiction.

In *Play to Forget*, Tom Struyf finds a photograph of himself that he can’t comprehend and a battle with his failing memory follows. Through conversations with a neurosurgeon, a psychologist and his grandmother, he tries to discover what is happening in his head.

**BOOKING INFORMATION**

Tom Struyf (MARS vzw)
tom@tomstruyf.be
+32(0)498546965 / www.tomstruyf.be

**Photo:** Jonah Samyn

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**LIES PAUWELS**

Lies Pauwels is director and actor. Since 2001, she has concentrated mainly on directing, combining theatre and dance, and presents characters who confront us with the big emotions of life in a very straightforward way. In 2013, she founded Sontag, a structure in which she aims to express her artistic vision and that combines both her disciplines.

**White Lies** shows an actor in a kind of job interview for Lars von Trier. With her heart on her sleeve, she perceives what the world is doing to her.

**Laisse Tomber** is a layered physical text-performance in which the actors give the best of themselves as two ‘so-called victims’. A frontal assault on vicious forms of manipulation.

**BOOKING INFORMATION**

Kelly De Cock
info@sontag.be
+32(0)92870656 / www.sontag.be

**Photo:** Fred Debrock

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**BOOKING INFORMATION**

Ingrid Vranken
ingrid@spinspin.be
+32(0)485121987 / www.spinspin.be

**Photo:** Fred Debrock

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**Photo:** Fred Debrock

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ingrid@spinspin.be
+32(0)485121987 / www.spinspin.be

**Photo:** Fred Debrock

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**BOOKING INFORMATION**

Leen van Welden
leen.van.welden@ntgent.be
+32(0)92693527 / www.ntgent.be

**Photo:** Kurt Van der Elst

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**BOOKING INFORMATION**

Ingrid Vranken
ingrid@spinspin.be
+32(0)485121987 / www.spinspin.be

**Photo:** Fred Debrock

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leen.van.welden@ntgent.be
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**Photo:** Kurt Van der Elst

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**BOOKING INFORMATION**

Ingrid Vranken
ingrid@spinspin.be
+32(0)485121987 / www.spinspin.be

**Photo:** Fred Debrock
TROUBLEYN / JAN FABRE

Troubleyn is the theatre company of artist Jan Fabre. Over the past thirty years, he has produced works as a performance artist, theatre maker, choreographer, opera maker, playwright and visual artist. Jan Fabre is renowned for expanding the horizons of every genre to which he applies his artistic vision. His texts form an exceptional collection of miniatures, with an open writing style, that reflect his concept of theatre as an all-encompassing art form.

Now working on a monumental project, Mount Olympus, a 24-hour theatre creation that will première in 2015. Attends, attents, attends... (pour mon père) a solo for Cédric Charron, premiered in deSingel.

VERA TUSSING

Vera Tussing has worked as a performer, dancer, choreographer, and director in the UK, Belgium and Europe. Much of her work thus far has explored the emotive possibilities of the senses, and how they structure our experience. She is currently touring with her creations T-Dance and Sound Bed.

T-Dance explores touch and connection. How does tactility attain meaning? How are we connected even when physically distant? How do we touch without touching? Without ever leaving their seats, the audience is called to inhabit the same imaginative space as the performers, in an invitation to empathetic, imagined touch.

BOOKING INFORMATION
70 min / 1 performer
Sophie Vanden Broeck
sophie.vandenbroeck@troubleyn.be
+32(0)486872352 / www.troubleyn.be
Photo: Rozenn Quere

UNM

A collaborative project of Antwerp-based theatre collective unm (Kyoko Scholiers, Maarten Westra Hoekzema and Louis van der Waal) with choreographer Koen De Preter. They joined forces based on their mutual love for the tabula rasa, which prompts them to continuously look for new (loving and humoristic) ways of contemplating humankind. The House That Built Us a site-specific performance in and around a house that - via images and movement (no spoken word), together with a soundtrack of pop music from the thirties until today - brings together twelve performers of different ages in a rollercoaster of eighty years of unsettling history.

BOOKING INFORMATION
66 min / 12 performers (3 professional actors + 4 adult extras + 5 children)
Kyoko Scholiers
kyokuscholiers@hotmail.com
+32(0)486872352 / www.unm.be
www.kiendepreter.com
Photo: Dries Segers

VOETVOLK / LISBETH GRUWEZ

Dance/performance group founded around dancer/choreographer Lisbeth Gruwez and composer/musician Maarten Van Cauwenberge. Since 2007, it has developed its activities as an international contemporary dance and performance company. Both founders are artists in residence at the Troubleyn/Laboratorium of Jan Fabre.

AH/HA five bodies meet at a place without a name, perhaps even in the middle of the night. They slowly grow towards one another when they coalesce into one of the most expressive manifestations of humankind: laughter. Resulting in an encounter that becomes a dangerous feast of shared ecstasy.

BOOKING INFORMATION
60 min / 5 performers
Maarten Van Cauwenberge
info@voetvolk.be
+32(0)495521288 / www.voetvolk.be
Photo: Victoriano Moreno
RUTH BECQUART & KYOKO SCHOLIERS

Ruth Becquart has performed with Toneelhuis, Laika, HETPALEIS, Comp. Marius, Antigone, Abbatoir Fermé, BRONKS and currently with Josse de Pauw/LOD. She has also featured in Flemish television series such as Clan and Deadline 25/05, and in films such as Linkebroek and Brasserie Romantiek. She recently wrote twelve monologues for an exhibition on the First World War, and created Zomeravond half elf with Bart Meuleman. Kyoko Scholiers has performed with de Roovers, Toneelhuis, Comp.Marius, Theater Antigone, HETPALEIS, BRONKS and other companies. In 2007, she founded the company ‘unm’ together with Louis van der Waal and Maarten Westra Hoezkema. Together they created and performed Bye Bye Buchenwald, Tussen Hond en Wolf and the location project The house that built us.

Letter

For LETTER, Ruth Becquart and Kyoko Scholiers initiated hand-written correspondence with people from all over the globe. They posted letters to artists, psychiatrists, their own fathers, as well as taxi drivers, politicians and prostitutes. Their installation LETTER presents an aural archive containing the most exceptional, intimate moments in the letters. The audience can discover the most beautiful excerpts in one of the six tables on a slowly spinning merry-go-round. A highly personal and intimate experience, shared by six people at a time.

BOOKING INFORMATION

The installation can be set up for full days, with the audience stepping on and off as they wish. 6 audience members can listen to one of the 6 different letter montages of 25 minutes. Installation available in Dutch, English and German.

LAMPEKAP & VILLANELLA

lAmpekAp has collaborated with Villanella on several occasions in recent years. Frederik van Remoortere calls the tunes, creating a mix of experience theatre and multimedia. This means that you never simply get to sit down for a performance. You are required to roam the city to collect and puzzle together various scenes of a movie. Or you must find your way between moving walls with mysterious video images.
lAmpekAp explores the boundaries between genres. Their performances, installations and expositions such as De Perser, Gewoon Evolutie, Paradise Lost, I’ve got bubbles on my mind, Klotski and Rek were performed at among others M HKA, Kavka, S.A.L.T Warehouse and the Villanova festival.

Fresco

In Fresco, you lay down on a huge round sofa with some thirty other spectators. Above you, the airspace comes to life. Fresco takes you along on a psychedelic op-art trip with music by Mauro Pawlowski. Lying down, you are treated to a unique film experience. You become a peeping Tom, looking from different perspectives at man battling nature, man versus woman, in the nude. Slowly you sink into the colour spectrum, like an astronaut overseeing the earth from space. With this installation, lAmpekAp forces you to explore new horizons.

BOOKING INFORMATION

45 min / no live performers / no spoken language
Frederik van Remoortere / Lena Baems (lAmpekAp)
info@lampekap.be
www.lampekap.be / Hadewych De Prins (Villanella) / hadewych@villanella.be
+32(0)32609610 / www.villanella.be
Photo: Sigrid Spinnox
ONTROEREND GOED

Ontroerend Goed is a Belgian, Ghent-based theatre performance group with international renown. The group explores the space between theatre and performance, writing their texts from a strong basic concept and adapting familiar formats from various media. From sensorial experiences – with blindfolded, individual audience members – to anarchistic teenage performances, through shows that profoundly explore and challenge what it means to be a theatregoer. The name Ontroerend Goed is a play on words, best translated as ‘Feel Estate’.

A Game of You

A Game of You could never be described as a ‘normal’ theatre performance. This is largely because there is no piece performed, and there is no audience. For the ‘participants’, it is a game, a walk through a maze with six rooms where you ‘meet yourself figuratively and literally’. A Game of You surreptitiously draws you into a game where, through several small confrontations, you are confronted with the fact that what you see in the mirror, or think you know about yourself, is not necessarily what others see. Coproduced with BAC and Richard Jordan Productions.

BOOKING INFORMATION

2 x 180 min – continuously (for the spectator ± 30 min; one spectator per 5 min) / 6 performers / language: Dutch, French or English
David Bauwens (Dutch and English version) / david@ontroerendgoed.be / +32(0)476662614
www.ontroerendgoed.be
Sarah De Ganck (ART HAPPENS French version / version français) / +32(0)496260832 / www.arthappens.be
Photo: Elies Van Renterghem

ICKAMSTERDAM & JAN MARTENS

The Dog Days are Over

What is the true face of dance in these uncertain times? What would we like to show, what would we like to see? The Dog Days are Over shows eight dancers that give in to one physical act: the jump. A repetitive exhaustion, that will prove the dancers to be nothing more than performers, at the service of... yes, what exactly? After a few engaging and intrusive solo acts about the beauty of the imperfect body, Jan Martens now creates something completely different. It is a critical performance about the thin line between art and entertainment.
Jan Martens (Belgium 1984) studied at the Fontys Dance Academy in Tilburg and graduated at the Artesis Conservatory for Dance in Antwerp in 2006. He performed with Koen De Preter, United-C, Mor Shani and Ann Van den Broek. In 2009 he started to develop his own choreographic work.
Duration: 65 min
Photo: Piet Goethals

TONEELHUIS & TONEEL-GROEP AMSTERDAM, GUY CASSIERS EN TOM LANOYE

Hamlet vs Hamlet

Hamlet’s father is murdered by his own brother, Hamlet’s uncle Claudius. The ghost of Hamlet’s father calls on his son to avenge him. Hamlet is torn between his willingness to kill the murderer and his love for his adulterous mother, who marries Claudius shortly after the murder. With Tom Lanoye, Hamlet is on the brink of adulthood. As an adolescent he is old enough to see through the abuses of power in his vicinity, but he also feels crushed by the adult world. The doubts and confusion that renders leave him feeling paralysed. Hamlet’s tormented monologues are cries from the heart and personal exorcisms, a charge against all injustice, certainly – but also a cursing of his own incompetence. His own actions/deeds are mainly words, rather than deeds.
Duration: 180 min
Photo: Jan Vorreyer
Van den vos (A fox tale)

The mist hangs in thick banks over the vegetation. In the dim light we see time slip by. Something shoots past the plants and disappears again. The mist thickens and fills the forest with a dense blanket of cloud until all that is left is a solid, white mass.

Lost, he steps through this smog, groping his way through the wood. The wood creaks and whispers. He wades through the ferns and cautiously calls a name. It sounds like: “Vos!” and “Vos?” (“Fox!” and “Fox?”). And the ferns whisper with him. And he can barely see a hand’s-breadth in front of his eyes in the fog which envelops him like a thick blanket. After radical adaptations of (among other things) La Divina Commedia (The Divine Comedy) and Het Oude Testament (The Old Testament), FC Bergman now violates another literary classic, the epic animal poem Van de vos Reynaerde (About Reynard the Fox).

This medieval folk tale was the inspiration for a show which - true to form - depicts man as a fundamentally anxious, indecisive creature, who in his search for fulfilment and satisfaction constantly hovers on the edge of the ravine that leads to eternity.

Liesa Van der Aa and the Berlin genre-crossing Solistenensemble Kaleidoskop set this search to music. Josse De Pauw provides the words. Dirk Roofthooft, Viviane De Muynck and Gregory Frateur take part.

Duration: 100 min

In Tauberbach, director Alain Platel intends to continue previous research into the development of movement material that he describes as “bastard dance”. He is actually looking for movements that come about when dancers “explore those areas of their mind yet untouched by civilisation”.


The new creation was initiated by NTGent-actress Elsie de Brauw who asked Platel to make a performance with dancers and actor(s). Platel and de Brauw know each other’s work well. The starting point is Marco Prado’s documentary Estamira, telling the story of a woman who suffers from schizophrenia and who lives and works at a waste disposal site in Rio de Janeiro. She has developed her own very particular way of communicating with the small community she lives in. Hence the theme: “how to live or even survive with dignity under nearly impossible circumstances”.

Other sources of inspiration for this performance are Tauber Bach of Artur Zmijewski (Bach music sung by deaf people), chorales by Bach and one Mozart aria which will be performed live by the artists. The musical direction lies in the hands of Steven Prengels who already worked with Alain Platel on Gardenia (2010) and C(H)ŒURS (2012).

Duration: 85 min

Photo: Chris Van Der Burght
Organized by

Dutch Performing Arts

Partners

Thanks to all participating companies and theatre artists.

QUESTIONS?

Hilde Teuchies  Lisa Wiegel  Marijke De Moor

Selection committee Flanders
On the committee that selected the companies and theatre artist for Moving Meetings Theatre were Hilde Teuchies (international relations - VTi), Kristof Jonckheere (artistic coordinator - Buda) and Bert Heylen (programmer theatre and dance - De Warande).

Cover Photo: Africa – NTGent. Photo: Kurt Van Der Elst.
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