

A person in a wheelchair is positioned in the center of the frame, facing away from the camera. They are in a dark forest at night. A bright, warm orange light source, possibly a fire or a large lamp, is visible in the background, creating a strong backlight effect. The light illuminates the person's silhouette and the surrounding trees. The ground is covered with dark rocks and some small plants. The overall mood is mysterious and contemplative.

PEEPING TOM

Kind
(Child)

A family trilogy

VADER (Father) – 2014

MOEDER (Mother) – 2016

KIND (Child) – 2019

Kind, the third part of Peeping Tom's family trilogy, explores the themes of memory, recollections, and the tragic search for links. The trilogy's first part, *Vader* (2014), was set in a retirement home as well as in the unbalanced mind of a man who in the process of being consumed by dementia. *Moeder* (2016), for its part, was set in what looks like a museum, and it staged the multiple facets of the process of mourning as it unfolded around an absent mother, with the bodies of the performers serving as receptacles for inconsistent memories.

In *Kind*, Gabriela Carrizo and Franck Chartier explore the sources of psychosis from the point of view of the child (kind in Dutch). Six performers and four extras take us into a distant and out of joint universe littered by somber fairy tales and magic. A world that precedes good and evil, in which no limits have been set yet. The child they bring onto the stage is close to this secret space, which is the space of the origin of creation. The child has not been formatted yet.

The child

Onstage, the child, as the main character, is a disturbing presence. The audience sees a girl who is far too large riding a bike that is far too small for her. Her skirt is too short, and her flesh bulges out of the ends of her sleeves and socks. This overgrown child has chosen to remain behind, to go on being a child. The mezzo-soprano Eurudike De Beul does not play the part of that child, she is that child. The simple fact that she is visibly long past her childhood years renders the confrontation with her world all the more disturbing for the audience. The gap results in an effect that we could qualify as the "uncanny valley": a disturbing excess of resemblance that cannot but impose an increased awareness of the potential implications.

With her infantile tics and gestures, this disproportionate child leads us into her universe: a somber forest at the foot of menacing cliffs. Although she lives in an environment that we are familiar with, she also slips, without any visible transition, into a primitive state that we have forgotten, on the fraying borders of the unconscious: a state where the earth speaks, where children grow on trees, and where strange events, rather than alarming anyone, only spark curiosity. The choreography of the other performers is tightly bound to the visual language of this child's world. In *Kind*, the presence of "real" children is limited to two extras who are cast in the place where the production is being performed. Still, during the period prior to the creation and rehearsal of *Kind*, Peeping Tom organized a series of workshops with children of different age groups in a number of cities. This allowed the directors and the performers to gain a better understanding of the plastic and artistic potential of children: the gestures children use, the way they see the world, the way they see the adults around them, and the way that expresses itself in their gestures and body language. And to gain more insight into how children deal with certain fears, fears that are essentially the result of an absence of support and framework, as for example when they cannot count on their parents. How do they manage absence, loss, conflicts?

The set

Children are growing, they are in the process of becoming what they will be, and they are agile, supple, and receptive. Their particularly open attitude spreads into the set, which becomes an active player with a role to perform in the production. In it, we discover the world of the child as in a diorama: a peak between nature and construction, in a window that is the stage itself. And, surrounding the child, we see a variety of forms and appearances that are all treated in the same manner: trees, boulders, rocks, forest animals and spirits, hikers, children made from tree branches. Sometimes what we see are fully-formed objects, and sometimes we realize that we are seeing performers who have become confused with these appearances.

Kind unfolds in a still-unstable spacetime. In gorges and crevasses, in distant grottoes, inside a cavity that evokes a matrix, in spaces and worlds that are even more profound, and even more invisible to the audience. We hear distant sounds, we see creatures appear and disappear. All of that raises questions: who influences who? Does the landscape transform the characters? Or is it the opposite? Who constructs who?

Violence and identity

To a large extent, the environment we grow up in and the people who surround us determine the person we become. The same holds in *Kind*. The child reflects her environment, but she also resists it—precisely in order to be able to establish her own identity. In this duality, *Kind* questions the perverse aspects of identity formation.

A troubled paternal figure that an impotent mother is unable to control ensures that violence is omnipresent in this child's world. We observe the way in which this violence affects her, how she resists it, gives it a place, or withdraws into her own universe. In her games, the fascination with the extreme becomes increasingly darker: the path towards (self)destruction is not far off. The question then arises: to what extent was this dark side already intrinsically present in her?

In this context, the theory of the intergenerational transmission of the phantom articulated by the Hungarian psychoanalysts Nicolas Abraham (1919-1975) and Mária Török (1925-1998) was a main source of inspiration in the working and creative process for *Kind*. The ghosts Abraham and Török talk about are the taboos and secrets that lodge themselves at the heart of a family and that, many generations later, appear, suddenly and inexplicably, manifest themselves in the form of violent behavior or other types of unpredictable antisocial conduct. In *Kind*, we see how the seeds are planted in the child, while ancient taboos are perhaps resurfacing in and through her volatile father.

Out of the crazy authority of this father/forest ranger a political parable takes shape in *Kind*. The world of the child is as open and flexible as that of the father is closed and

hostile. Because of his position of power, which he regards as unshakeable, all he sees are intruders that he greets barking orders at them, and by subjecting them to abuse and humiliation. This paternal figure embodies the way in which the Lacanian school of thought understands the emergence of mechanisms of racism and exclusion: the moment when an all-too-rigid identity collapses, the underlying emptiness gives way, and the “other” becomes the easy conductor for an unfathomable fear. As the representative of authority, this father embodies the collapse of patriarchal constructions and reflexes—even if, for the moment, no one around him is brash enough to challenge him.

This political dimension insinuated itself unconsciously into the production over the course of the creative process through numerous improvisations and across the different cultural contexts and varied experiences of the company’s performers. What is striking once again in this Peeping Tom production is the company’s intuitive creative method, which always results in productions that have a strong element of social engagement that render them identifiable to their audience.

Lieve Dierckx

Description of the creation

Kind is the final installment of Peeping Tom's second trilogy. Gabriela Carrizo and Franck Chartier direct the show together. They collaborate once again with veteran Peeping Tom actors- dancers who helped to build the story of the company, with the trilogy *Le Jardin*, *Le Salon*, *Le Sous-Sol* or *32 rue Vandenbranden*, *A Louer*, *Vader* and *Moeder*.

In *Kind*, we find ourselves again in the hyperrealist universe of Peeping Tom. The set design plays an active role in the creation. In addition, the choreographers will continue experimenting with certain aspects in the creation process so as to refine them. An example is the sound design. In *Moeder*, Peeping Tom collaborated with a foley artist from the film industry, and in *Kind*, the sound scape will again have a special place in the creation. Furthermore, *Kind* will feature local extras. They add an important dramaturgical element to the story and strengthen the connection between Peeping Tom and the local audience.

The creation period for *Kind* took place between autumn 2018 and spring 2019, with residencies in Brussels, Antwerp, Barcelona and Luxembourg. The piece premiered on 23 April 2019 at Les Théâtres de la Ville de Luxembourg, co-producer of *Kind*.

Theater im Pfalzbau (Ludwigshafen) is a principal partner of the *Vader – Moeder – Kind* trilogy

5 facts about *Kind*

- *Kind* will be the first time since 2011 that Gabriela Carrizo and Franck Chartier co-direct a new creation.
- Contrary to *Vader* and *Moeder*, *Kind* takes place in an outside setting, in a forest with towering trees and cliffs.
- The cast of *Kind* mainly consists of dancers (5), joined by 1 mezzo-soprano.
- Creation started with a workshop with children, as preparatory research for the piece.
- Both local elderly figurants and child figurants will be part of the cast of *Kind*.

Credits

Concept and direction
Creation and performance

Artistic assistance
Sound composition

Sound mixing
Light design
Costumes

Set design
Set construction
Technical direction
Licht engineer
Sound engineer
Production manager
Tour manager
Communication manager
Company manager

Production
Production partners

Coproduction

With the support of
Distribution

Peeping Tom wishes to thank

Gabriela Carrizo and Franck Chartier
Eurudike De Beul, Marie Gyselbrecht, Hun-Mok Jung,
Brandon Lagaert, Yi-Chun Liu, Maria Carolina Vieira
Lulu Tikovsky
Raphaëlle Latini, Hjorvar Rognvaldsson, Renaud Crols,
Annalena Fröhlich, Fhun Gao, Peeping Tom
Yannick Willockx, Peeping Tom
Amber Vandenhoeck, Sinan Poffyn (intern), Peeping Tom
Lulu Tikovsky, Yi-chun Liu, Nina Lopez Le Galliard (intern),
Peeping Tom
Justine Bougerol, Peeping Tom
KVS-atelier, Flora Facto, Peeping Tom
Filip Timmerman
Hadrien Lefaure
Hjorvar Rognvaldsson
An Van der Donckt
Lulu Tikovsky
Sébastien Parizel
Veerle Mans

Peeping Tom
KVS – Royal Flemish Theatre (Brussels), Teatre Nacional de
Catalunya/Grec Festival de Barcelona, Theater im Pfalzbau
(Ludwigshafen)
Les Théâtres de la Ville de Luxembourg, deSingel (Antwerp),
Théâtre de la Ville Paris/Maison des Arts de Créteil (Paris),
Maison de la Culture de Bourges, Festival
Aperto/Fondazione I Teatri (Reggio Emilia), La Rose des
Vents (Villeneuve d'Ascq), Théâtre de Caen, Gessnerallee
Zurich, Julidans Amsterdam, La Bâtie – Festival de Genève,
Le Manège (Maubeuge)

the Flemish authorities
Frans Brood Productions

Kind is being created with the support of the Tax Shelter of
the Belgian Federal Government.

Heloïse da Costa, Theater FroeFroe, Institut del Teatre, Jan
Daems, Leen Mertens, Uma Victoria Chartier, Ina Peeters
and all extras: Farners, Eva, Elmo, Vera, Roger, Raisa, Mercè,
Xefo, Amadeo, Rita, Gloria, Ariadne, Jonah, Sille, Leandro,
Flo, Grace, Luke, Lucie, Cyril, Jill, Jan, An, Octavia, Germaine

The press about *Kind*

"[...] Groundbreaking aesthetic and dance quality that takes your breath away. The globally acclaimed and distinguished troupe offers a highly intelligent work of art that goes far beyond genre boundaries."

Volksfreund 28.04.2019

Peeping Tom has developed a unique formal vocabulary. [...] They push absurd and cruel humor to surrealism, exposing our worst nightmares and unfulfilled desires.

Lëtzebuerger Land 26.04.2019

[Kind is] unexpected, funny and disturbing, sometimes to the point of discomfort. It is a success.

Luxemburger Wort 25.04.2019



Kind, © Oleg Degtiarov, Peeping Tom

Cast biographies

Eurudike De Beul (°1964, Dendermonde, BE)

After her studies as biomedical researcher, Eurudike obtained a first prize opera and a higher degree with honours in Mons and Liège (Belgium). Her teachers were José van Dam, Ute Trekel Burckhardt, Serge Wilfar, Greta Dereyghere and Marianne Pousseur. As a light soprano she sang oratorio and a baroque repertoire for several years. Through more important stage work and body research, her voice grew into a colour which fits Mahler repertoire and heavier mezzo roles. First, she was selected for the choir of the Bayreuther festspiele. Later she sang roles including Verdi, Clytaemnestra, Dido and the Messaghiera.

For many years now, Eurudike has mainly been touring around the world with contemporary music and dance/theatre companies like Les Ballets C de la B, Peeping Tom, Theatre Cryptic, Theatercompagnie Amsterdam, Transparant, Viktoria, Muziek Lod, Theater Zwarte Sneeuw, Blauw. She is an artist in residence at Walpurgis and the city of Sint-Niklaas (BE) where she creates her own multimedia and experimental voice work in cooperation with her company KoudVuur. In addition, Eurudike gives workshops in dynamic body and voice training to singers and performers in Europe. She is a voice teacher at the academy of Sint-Pieters-Woluwe (BE) and the RITCS in Brussels.

Marie Gyselbrecht (°1983, Ghent, BE)

Marie joined Peeping Tom in 2008. *Moeder* is her fourth production with the company, following *32 rue Vandenbranden*, *A Louer* and *Vader*. Marie started performing as a teenager, in Alain Platel and Arne Sierens' *Allemaal Indiaan*, and in 1997 one of her pieces was nominated for Best Belgian Dance Solo, an award organized by Victoria and Alain Platel. She graduated from the Salzburg Experimental Academy of Dance in 2005; in 2004, she co-founded Collectiv.At, a Belgium-based collective whose productions toured internationally, and whose first performance, *Quien soy es*, won the first prize at the Jóvenes Artistas contest in Spain. Marie has a keen interest in photography and contemporary art, and a current solo piece combines photography, installation and performance. She teaches yoga, dance and contemporary dance at De Ingang (Ghent), and regularly gives workshops in dance and theatre, in Belgium and abroad.

Hun-Mok Jung (°1978, Soon-Cheon, KR)

Hun-Mok joined Peeping Tom in 2008. *Moeder* is his fourth production with the company, following *32 rue Vandenbranden*, *A Louer* and *Vader*. He graduated from the Dance Department of Dankook University, and in 2001 he earned a Performance Producer degree from the Seoul School of Performing Arts. A year later, his solo piece *A Whistle* was awarded first prize in the young choreographers category at MODAFE, and he himself has twice won the Best Dancer award at the Ulsan Dance Festival. He completed a Master's degree at

Dankook University in 2004, and founded the dance and theatre group JU MOK that same year.

In 2007, his duet/performance piece *Ring Wanderung* won the Best Choreography and Writing award from Dance & People Magazine, and the Arts Council Korea mentioned Hun-Mok as a rising choreographer. In 2009, the JU MOK production *An Unconvenient Truth* was included in the MODAFE programme. His other works include *Fragile Swallow, Wanted, Monster* and *Jean Mark*. He worked as assistant choreographer on the film *GOGO 70* and, since 2004, he has taught at Dankook University, Suncheon University and Chungnam Arts High School.

Brandon Lagaert (°1992, Ghent, BE)

Brandon studied acting at SKI in Ghent and enrolled in the Contemporary Dance Education of the Royal Conservatory of Antwerp in 2012. The following year, he joined Peeping Tom for the production of *Vader*. He is currently also part of the cast of *Moeder*.

Apart from working with Peeping Tom, he collaborates with a wide array of artists, for example at L'école de Théâtre Physique de Strasbourg, where he carries out experiments with film. He has also been working on developing himself as an all-round artist in different disciplines, including theatre, dance, film, directing and more. This work is housed under the name 'Kaiho'. After the creation of *Vader*, he created the performance *Subdued* with some of the material left unused. With this performance, he was awarded the 'Outstanding Performer Award' at the Copenhagen International Choreography Competition. In 2016, Brandon received a BILL Award for young up and coming Belgian artists, in the 'Visual Arts'-category.

Yi-chun Liu (°1985, Taichung, TW)

Yi-chun joined Peeping Tom in 2013 for *Vader*. She continued to work on the family trilogy with *Moeder* (2016) and will also perform in *Kind*. (2019). At the age of 5, she began with Kung-fu and basic Chinese opera training, and went on to study ballet, contemporary dance, improvisation, Martial Arts and Tai-Chi-Dao-In. In 2007, she graduated from Taipei National University of the Arts.

Apart from Peeping Tom, she has worked or is currently working with Anouk van Dijk (NL), Shang-chi Sun (DE/TW), Ann Van den Broek (BE), Scapino Ballet Rotterdam (NL), Paul Selwyn Norton (NL/AU), Balletto Teatro di Torino (IT) and Cloud Gate Dance Theater 1 (TW). She worked as artistic assistant with Franck Chartier in the award-winning Peeping Tom co-production *The lost room* (2015) and later in *The hidden floor* (2017). Her solo piece *O* premiered in Rotterdam in 2012 and has since evolved into a duet, performing in Amsterdam and The Hague. She is working on her alphabetical series in discussion to the concept "Act of Performance". Yi-chun is also a certified Countertechnique teacher since 2012, which helped her to develop a versatile career as a performer and researcher. She offers laboratorial workshops alongside Peeping Tom tours.

Maria Carolina Vieira (°1985, Florianopolis, BR)

Maria Carolina joined Peeping Tom in 2012, to replace a departing member in *32 rue Vandenbranden*. She then went on to perform in *Vader* (2014) and *Moeder* (2016), being involved in both productions from the start. She graduated in performing arts in 2009 (Santa Catarina State University) and in 2014, she received an additional Master's degree in theatre and dance.

Maria Carolina first developed her corporal techniques through sports. An accomplished rhythmic gymnast, she was part of the Olympic Brazilian Confederation Team at the Olympic Games in Sydney in 2000. As a dancer, she has worked with two Brazilian dance companies before joining Peeping Tom: Siedler Cia de Dança (2007-2008) and Grupo Cena 11 Cia de Dança (2010-2012). As an actress, Maria Carolina has worked with professional theatre groups and has acted in television shows, films and publicity spots. Furthermore, singing is an important part of her artistic path and she has used her voice as a fundamental tool in the pieces she participated in. More recently, she has been collaborating with companies in Belgium and Florianópolis, working on interdisciplinary projects involving music, dance and theatre. Maria Carolina is currently also working on a solo project that involves the writing of a novel and a stage performance.



Gabriela Carrizo & Franck Chartier, © Jesse Willems, Peeping Tom

Choreographers

Gabriela Carrizo (°1970, Córdoba, AR)

Gabriela was ten years old when she started dancing at a multidisciplinary school that had, at the time, the only group of contemporary dance for children and teenagers. Under Norma Raimondi's direction, the school went on to become Córdoba's University Ballet, where Gabriela danced for a couple of years, and where she created her first choreographies.

She moved to Europe when she was nineteen, and over the years she worked with Caroline Marcadé, Les Ballets C de la B (*La Tristeza Complice*, 1997, and *Iets op Bach*, 1998), Koen Augustijnen (*Portrait intérieur*, 1994) and Needcompany (*Images of Affection*, 2001). She never stopped working on her own choreographies, and these years saw the production of a solo piece, *E tutto sarà d'ombra e di caline*, and *Bartime*, a collaboration with Einat Tuchman and Lisi Estaras. She also created the choreography for the opera *Wolf* (2002), by Les Ballets C de la B. She plays a leading role in Fien Troch's movie *Kid* (2012), and in 2013 she created the short piece *The missing door* (2013) for the Nederlands Dans Theater – NDT 1 in The Hague. In 2015, Carrizo created *The Land*, a collaboration with the Munich Residenztheater.

Gabriela has been the artistic director of Peeping Tom, along with Franck Chartier, since they co-founded the company in 2000.

Franck Chartier (°1967, Roanne, FR)

Franck started dancing when he was eleven, and at the age of fifteen his mother sent him to study classical ballet at Rosella Hightower in Cannes. Between 1986 and 1989, he was a part of Maurice Béjart's Ballet du 20ème Siècle. The following three years, he worked with Angelin Preljocaj, dancing in *Le spectre de la rose* at the Opéra de Paris.

He moved to Brussels in 1994, to perform in Rosas' production *Kinok* (1994), and he stayed on, working on duos with Ine Wichterich and Anne Mouselet, as well as in productions by Needcompany (*Tres*, 1995) and Les Ballets C de la B: *La Tristeza Complice* (1997), *Iets op Bach* (1997) and *Wolf* (2002). In 2013, he created *33 rue Vandenbranden* for the Göteborg Opera, based on Peeping Tom's *32 rue Vandenbranden*, and he developed the choreography for the opera *Marouf, Savetier du Caire* by Jérôme Deschamps at the Opéra Comique de Paris. For Nederlands Dans Theater, he directed *The lost room* in 2015, a second collaboration with the Dutch dance company after Gabriela Carrizo's *The missing door* (2013).

He was awarded the prestigious Dutch price 'Swan Most Impressive Dance Production 2016' for the piece. 2017 marked the world premiere of *The hidden floor*, his second collaboration with NDT and the final short piece of the trilogy *Adrift*, which also consists of *The missing door* and *The lost room*.

About Peeping Tom

Short biography

Peeping Tom is a **Belgian dance theatre company**, founded by Gabriela Carrizo (I/AR) and Franck Chartier (F).

Everything at Peeping Tom starts from a **hyperrealist setting**. The space feels familiar, such as a retirement home in *Vader*, two trailer homes in *32 rue Vandenbranden* or a living room in *Le Salon*. The creators then break open this realism and begin to **defy the logic of time, space and mood**. You become the witness - or rather, the voyeur? - of what usually remains hidden and unsaid, you are taken into subconscious worlds and discover nightmares, fears and desires. Presented using a **rich imagery**, a fascinating battle arises, against one's environment and against oneself.

Since its foundation in 2000 in Brussels, Peeping Tom has presented its creations around the world. The company has received several important awards, including and **Olivier Award** in the United Kingdom for *32 rue Vandenbranden*, a **Patrons Circle Award** at the International Arts Festival in Melbourne as well as several selections for the Belgian and Dutch Theatre Festivals.

Discover more about Peeping Tom on www.peepingtom.be

Peeping Tom is supported by the Flemish Authorities.

Did you know?

- The team at Peeping Tom – artists, choreographers, technicians, designers, collaborators – is made up of 13 nationalities.
- The oldest artist at Peeping Tom is 80 years old, the youngest is 26.
- Over 280.000 people worldwide have seen a Peeping Tom show.
- More than 1500 local extras worldwide have performed in a Peeping Tom show.
- In 2015, Peeping Tom won a prestigious Olivier Award in London for *32 rue Vandenbranden*.

Our Story

Peeping Tom is a Belgian dance theatre company founded in 2000 by choreographers Gabriela Carrizo (I/AR) and Franck Chartier (F). Together with would-be long-time collaborator Eurudike De Beul, they created a location project that took place in a trailer home, *Caravana* (1999), followed by the film *Une vie inutile* (2000).

Before starting their own company, they had earned praise as dancers at internationally renowned companies such as Les Ballets C de la B (Alain Platel), Rosas, Maurice Béjart, Angelin Preljocaj and Needcompany.

A hyperrealist aesthetic

Peeping Tom's hallmark is a hyperrealist aesthetic anchored to a concrete set: a garden, a living room and a basement in the first trilogy (*Le Jardin*, 2002; *Le Salon*, 2004; and *Le Sous Sol*, 2007), two trailer homes in a snow-covered landscape in *32 rue Vandenbranden* (2009), a burned theatre in *A Louer* (2011) or a retirement home in *Vader* (2014).

In these settings, the directors create an unstable universe that defies the logic of time and space. Isolation leads to an unconscious world of nightmares, fears and desires, which the creators deftly use to shed light on the dark side of a character or a community. They explore an extreme language of movement and performance: nothing is ever gratuitous, and the human condition is throughout a main source of inspiration.

Using film editing techniques, they manage to extend the limits of the plot, which always comes across more as a contour than as something you can pin down with any certainty. The 'huis clos' of family situations remains for Peeping Tom a major source of creativity. The company is currently producing a second trilogy – *Vader*, *Moeder*, *Kind* – around this theme.



Le Jardin (2002)



Le Salon (2004)



Le Sous Sol (2007)



32, rue Vandenbranden
(2009)

Organic and intuitive collaborations

In Peeping Tom, everything connects to everything else. The organic and the intuitive are the breeding ground for collaborations and for creation processes. Their work is a collective and continuous research, coupled with long-term relations with creative and unique performers that ensure the continuity of form and content.

Each finished production is for the dancers/actors a – temporary – surrender of the flow of short scenes generated during the creation period. Each creation process represents for the choreographers a new step in their search for a graceful intertwining of movement with the theatrical, the emotional, with text, sound and set design.

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

Opening up to external collaborators

Since 2013, Peeping Tom has opened up to external collaborations with other artists, companies and organizations. In 2013, Gabriela Carrizo created the short piece *The missing door* with and for the Nederlands Dans Theater – NDT I, while Franck Chartiers adapted *32 rue Vandenbranden* for the Opera of Göteborg (as *33 rue Vandenbranden*, 2013).

In 2015, Gabriela Carrizo directed *The Land*, a joint production created with members of Peeping Tom and the actors of the Residenztheater that premiered on May, 8th in the Cuvilliétheater (Munich, DE) in the frame of festival DANCE 2015. October 1st, 2015, marked the premiere of Franck Chartier and NDT I's *The lost room* in



A Louer (2011)



Vader (2014)



Moeder (2016)

The Hague (NL). The short piece is a sequel to Gabriela Carrizo's *The missing door*.

In 2017, Peeping Tom and NDT I collaborated once again for the creation of *The hidden floor*, directed by Franck Chartier with the dancers of the Dutch dance company. This closed the trilogy of *Adrift*, comprising of *The missing door*, *The lost room* and *The hidden floor*.



Kind (2019)

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

Awards

2018

- MOEDER: 'Best Theatre Performance' at the Festival Internacional de Teatro y Artes de Calle in Valladolid (ES).

2017

- THE MISSING DOOR: Herald Angel at the Edinburgh International Festival (UK) (together with *Stop-Motion* and *Shoot the Moon* by Paul Lightfoot and Sol León)

2016

- THE LOST ROOM: Swan for 'Most Impressive Dance Production' (Maastricht, NL)

2015

- 32 RUE VANDENBRANDEN: 'Best New Dance Production' at the Olivier Awards (London, UK)
- VADER: Selection for Het Theaterfestival (BE)
- A LOUER: Nomination for a Critics Award as Best International Dance Production (Barcelona, ES)

2014

- VADER: 'Best International Dance Production' at the Barcelona Critics Awards (ES)
- VADER: 'Best Dance Performance of the Year' by Dutch newspaper NRC Handelsblad

2013

- 32 RUE VANDENBRANDEN: 'Best Dance Show of the Year 2013' in São Paulo by magazine Guia Folha.
- A LOUER: Nomination for the Ubu Awards in Italy in the category 'Best Performance in a Foreign Language'.

2012

- A LOUER: Selection for Het Theaterfestival (BE)

2007

- LE SALON: Montblanc Young Directors Award at the Salzburg Festival (AT)
- LE SALON: Patrons Circle Award at the International Arts Festival Melbourne (AU)
- LE SOUS SOL: Selection for Het Theaterfestival (BE)

2005

- LE SALON: Prix du Meilleur Spectacle de Danse (FR)

Tour Calendar Season 2018 – 2019

(Some dates might change, please contact sebastien@peepingtom.be in case of doubt)

KIND (Child) (2019)

23-24 APR 2019	Les Théâtres de la Ville de Luxembourg – LUXEMBOURG (LU)
02-03 MAY 2019	Maison de la Culture – BOURGES (FR)
11 MAY 2019	Teatre Principal – PALMA DE MALLORCA (ES)
17-18 MAY 2019	Teatro Central – SEVILLA (ES)
22-24 MAY 2019	La Rose des Vents – VILLENEUVE D’ASCQ (FR)
12-14 JUN 2019	Théâtre de la Cité – TOULOUSE (FR)
03 JUL 2019	Julidans – AMSTERDAM (NL)
05-07 JUL 2019	Schauspiel Köln – COLOGNE (DE)
11-12 JUL 2019	Teatre Nacional de Catalunya – BARCELONA (ES)

MOEDER (Mother) (2016)

18-19 OCT 2019	Trafó – House of Contemporary Arts – BUDAPEST (HU)
22 OCT 2018	Bratislava in Movement – BRATISLAVA (SK)
26 OCT 2018	Romanian national Theatre Festival – BUCHAREST (RO)

VADER (Father) (2014)

05-07 OCT 2018	National Performing Arts Center – TAIPEI (TW)
26 JAN 2019	CC Sint-Niklaas – SINT-NIKLAAS (BE)
31 JAN – 3 FEB 2019	London International Mime Festival – LONDON (UK)

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