



JULI DANS

 A favourite Julidans
 company is back. 'Hardly
anyone else in

contemporary dance dares to tell it on stage as surrealistically mad, cruel, tender and deep as Peeping Tom,' wrote Tanznet about this special group from Brussels. *Child* is the third part of a trilogy about the safe, yet sometimes also claustrophobic, family nest. After *Father* and *Mother* - both on show at Amsterdam International Theatre - it is now the children's turn. *Child* is completely determined by their perspective. Every action is driven by children's view of the world, by their fears and desires.

Peeping Tom

The Italian-Argentinian Gabriela Carrizo and the Frenchman Franck Chartier met when they both worked on a performance by Alain Platel at les ballets C de la B. In 2000, they set up their own company, Peeping Tom. Together with a fixed group of performers, they developed a completely unique artistic signature. On stage they create surreal worlds.

The characters move in a tilting universe in which the accepted logic of time and space is disrupted. Peeping Tom takes the

was proclaimed the best dance performance of the year by NRC.

'Incredibly intelligent theatre and an equally harsh reality.' - Het Parool about *Father* *****

'A parallel universe from which David Lynch could learn something.' - Trouw about *Mother*)

Julidans and the ITA have been fans of Peeping Tom since the beginning and follow them closely.

Gabriela Carrizo & Franck Chartier / Peeping Tom (BE)

Child

Dutch premiere

Julidans Co-production

performer to the subconscious, where nightmares, fears and desires become reality. Welcome to the dark side.

Their performances are always a mixture of text, film, live music, ingenious dance and (often) acrobatics and illusionism, executed by hypermobile performers. By using cinematic editing procedures, Peeping Tom explores the boundaries of a plot that you can never exactly pinpoint. Often what the viewer sees is literally delusional. Set items that lead a life of their own and gobble up characters, perspectives that are all wrong, people who appear and disappear. Live music plays an atmospheric role.

The claustrophobic confines of the family is therefore a rich source of creativity for Peeping Tom. They build their *father - mother - child* trilogy around that same primordial reality.

With entirely their own theatre, Peeping Tom's performers took the world by storm. Their first performance series *Le Jardin - Le Salon - Le Sous Sol* earned them international success. In addition to praise from the critics, there were also international awards, multiple selections for the Flemish Theatre Festival (the ten best of the season) and invitations from leading companies. Among others, Carrizo choreographed *The Missing Door* in 2013 for NDT and Chartier reworked the *32 rue Vandenbranden* piece for Göteborgs Operans Danskompani (the Göteborg Opera). The Munich Residentztheater asked Carrizo for *The Land*.

In 2016 Chartier received the Swan for most impressive dance production for *The Lost Room*, another choreography for NDT. *Father* After the performances *Le Salon* (during Julidans), *Le Sous Sol*, *32, rue Vandenbranden*, *A Louer*, *Father* and *Mother*, *Child* can now also be seen at the Leidseplein.

Child

In *Child*, Peeping Tom drills into the source of the human psyche from the child's perspective. Six performers and three extras take us to a deeply hidden universe of dark fairy tales and magic. A world that precedes good and evil, where

boundaries have yet to be reconciled. The child they are presenting is close to that secret area of origin, it is as yet unformatted.

The makers and performers bury themselves as deeply as possible into the world of thought, in this case of children and young people. *Child* is about how children see the truth and how they organise their world in fantasy, role plays or imitations, to master certain situations. The choreographers explore how the perspective of a child changes as it grows and shapes itself towards adolescence and adulthood, with all the associated choices, pressures, fears and doubts.

Duration: Approx. 90 minutes (no interval)

With preview | Pleinfoyer

With follow-up interview | Pleinfoyer

After the performance, dance scientist, teacher and journalist Jacq Algra will talk to Gabriela Carrizo, Franck Chartier and a number of dancers.

Credits

Concept and direction:

Gabriela Carrizo, Franck Chartier

Creation and performance: Eurudike De Beul, Marie Gyselbrecht, Hun-Mok Jung, Brandon Lagaert, Yi-chun Liu, Maria Carolina Vieira

Artistic assistance: Lulu Tikovsky

Composition: Raphaëlle Latini, Hjorvar Rognvaldsson, Renaud Crols, Annalena Fröhlich, Fhun Gao, Peeping Tom

Sound design: Yannick Willockx, Peeping Tom

Lighting design: Amber Vandenhoeck, Sinan Poffyn (stage), Peeping Tom

Costume design: Lulu Tikovsky, Yi-chun Liu, Nina Lopez Le Galliard (stage), Peeping Tom

Set design: Justine Bougerol, Peeping Tom

With thanks to: Heloïse da Costa, Theater FroeFroe, Institut del Teatre, Jan Daems, Leen Mertens, Uma Victoria Chartier, Ina Peeters **and the 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

Set construction: KVS-studio, Flora Facto, Peeping Tom

Props: Nina Lopez Le Galliard (stage), Silvio Palomo (stage)

Technical management: Filip Timmerman

Lighting technology: Hadrien Lefaure

Sound technology: Hjorvar Rognvaldsson **Tour manager:** Lulu Tikovsky

Production manager: An Van Der Donckt

Production partners: KVS, Teatre Nacional de Catalunya / Grec Festival de Barcelona, Theater im Pfalzbau

Co-production: Les Théâtres de la Ville de Luxembourg, deSingel, Théâtre de la Ville Paris/Maison des Arts de Créteil, Maison de la Culture de Bourges, Festival Aperto / Fondazione I Teatri, La Rose des Vents, Théâtre de Caen, Gessnerallee Zurich, Julidans Amsterdam, La Bâtie – Festival de Genève, Le Manège

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