



dossier

creation 2010

première: 13 January 2010, Kaaaitheater Brussels (BE)

Out of Context - for Pina

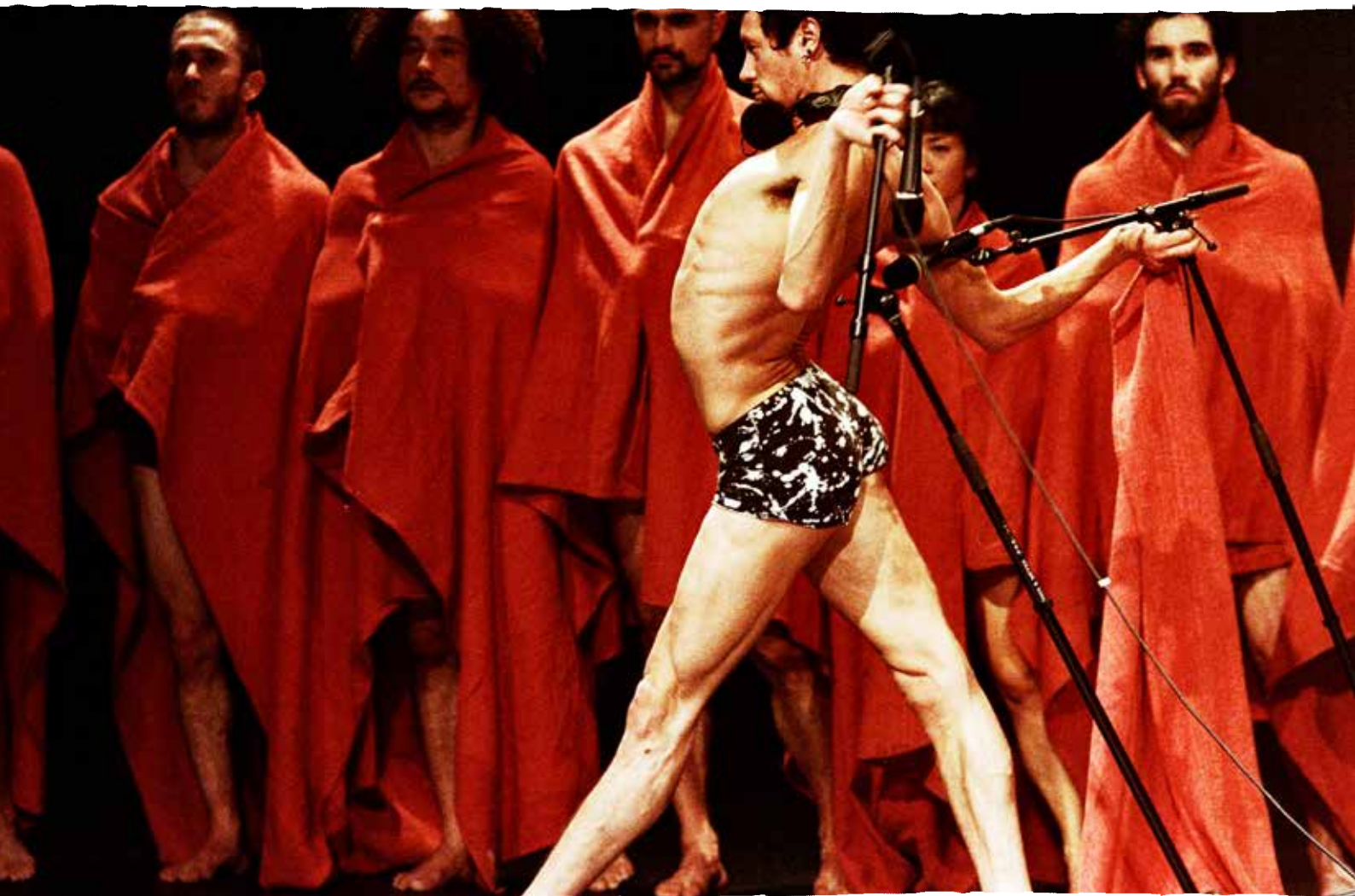
Alain Platel
laGeste

photo © Chris Van der Burght

WRITTEN
BY
THE
BODY

laGeste

photo: *Out of Context - for Pina* (2010) © Chris Van der Burght



Out of Context - for Pina

Alain Platel
laGeste

"Blasted Alain Platel. Seeking in the recesses of time why to be upright, why to be alive. Devastatingly simple."

Marie-Pierre Genecand in Le Temps

In *Out Of Context*, director Alain Platel continues his search for a language of movement connected to the unconscious, the arbitrary, the uncontrolled. For this search he makes an appeal to virtuoso dancers. What interests them is the space between the unconscious and the superconscious, the tension between the wide range of uncontrolled movements and the traditional building blocks of choreography, such as the synchronised execution of movements.

Small tics swiftly alternate with big swings. Restlessly and nervously. Nine dancers dive into the caverns of human existence. In search of something in between man and animal, a kind of harmony that passes by (or precedes) the duality of beauty and ugliness, good and evil, me and you, individual and community. In search of a condition in which everything becomes liquid. The music has become the driftwood of a few centuries, washed ashore as the remains of human civilisation. The human voice is at the centre in an attempt of (re)construction and communication. The microphone is its extension. Every now and then, they only get as far as a murmur, a hum, a roar.

In Alain Platel's repertoire, *Out of Context - for Pina* is the only performance that continues to play since its premiere in 2010 with the original dancers on stage. And they want to keep doing this for as long as they can. In this way they fulfil the wish to experience what it is like to grow older (physically) in a performance.

photo: *Out of Context - for Pina* (2010) © Chris Van der Burght



CREDITS

concept and direction Alain Platel

danced and created by Elie Tass, Emile Josse/Quan Bui Ngoc, Hyo Seung Ye, Kaori Ito, Mathieu Desseigne
Ravel, Mélanie Lomoff, Romeu Runa, Rosalba Torres Guerrero, Ross McCormack

dramaturgy Hildegard De Vuyst

light design Carlo Bourguignon

costume design Dorine Demuyne

sound design and electronic music Sam Serruys

sound engineer Bart Uyttersprot

direction assistance Sara Vanderieck

photography Chris Van der Burght

production manager Valerie Desmet

production laGeste

coproduction Théâtre de la Ville (Paris), Le Grand Théâtre de Luxembourg, TorinoDanza, Sadler's Wells
(London), Stadsschouwburg Groningen, Tanzkongress 2009/ Kulturstiftung des Bundes, Kaaaitheater
(Brussel), Wiener Festwochen

with thanks to Timur Magomedgadzhiev, Farah Saleh, Quan Bui Ngoc, Juliana Neves, Fabrizio Cassol, Isnel
Da Silveira, Berlinda De Bruyckere, Toneelgroep Ceremonia

supported by laGeste is supported by the Flemish authorities, by the City of Ghent



Vlaanderen
verbeelding werkt

FLANDERS
TAX
SHELTER



PRACTICAL DETAILS

duration 85 min (no interval)

language no text

premiere: 13 January 2010 - Kaaaitheater (BE)

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PRESS QUOTES

“Een eenvoudig basritme doet de dansers uit hun dak gaan. Met hilarische bezetenheid geven ze het beste van zichzelf.”

Sarah Van de Kersschaever in *De Standaard*, 15.01.2010
[https://www.lesballetscdela.be/uploads/files/3_R_De Standaard Sarah Vankersschaever 15jan2010-A.pdf](https://www.lesballetscdela.be/uploads/files/3_R_De%20Standaard%20Sarah%20Vankersschaever%2015jan2010-A.pdf)

“Deux micros et neuf couvertures rouges. Voilà tout ce qu'il faut à Alain Platel et à ses neuf danseurs pour nous faire vibrer.”

Jean-Marie Wynants in *Le Soir*, 16 .01.2010
[https://www.lesballetscdela.be/uploads/files/3_R Le Soir Jean-Marie Wynants 16jan2010.pdf](https://www.lesballetscdela.be/uploads/files/3_R_Le%20Soir%20Jean-Marie%20Wynants%2016jan2010.pdf)

“En un potlatch radical et dévastateur, Alain Platel rend le plus impur et le plus beau des hommages à la chorégraphe Pina Bauch.”

Patrick Sourd in *Les Inrockuptibles*, 10.02.2010
[https://www.lesballetscdela.be/uploads/files/3_Alain Platel_Les Inrocks 10 fev 10.pdf](https://www.lesballetscdela.be/uploads/files/3_Alain%20Platel_Les%20Inrocks%2010%20fev%2010.pdf)

“*Out of Context - for Pina* is not just for dance audiences. It's for anyone who appreciates the power of live theatre ... and I should add, outstanding performances, because every member of the cast of this show is a knockout.”

Michael Crabb op de Canadese CBC radio

“Des danseurs en slips multicolores et des couvertures roses: *Out of Context - for Pina*, spectacle de l'année.”

Les Inrockuptibles, 22.12.2010

“C'est de notre humanité dont parle *Out of Context*, de toute notre humanité, y compris dans ce qu'elle a de plus animal. Et le spectateur est saisi de la première à la dernière seconde. Le public avignonnais ne s'y est pas trompé le soir de la première, donnant une standing ovation d'un quart d'heure aux neufs danseurs.”

la Provence, 24.07.2010

“Produktion des Jahres: *Out of Context-for Pina*. (...) Im Gelächter, im Staunen, im wahrlich hinreissenden Geniessen der Tänzer ruft *Out of Context-for Pina* dazu auf, den Tanz nicht nur als eine Kunst anzuerkennen, sondern auch seine Populärtheit eindlich zu mögen, im Namen eben derjenigen, der er diese Show widmet: Pina Bausch. Die Aufführungen bewiesen vor allem, dass der Tanz keine zwanghafte Leidenskunst mehr ist und hervorragende Tänzer trotzdem nicht nur den Virtuosen geben müssen, um tatsächlich die Herzen der ihnen Applaudierenden zu erobern.”

Tanz, Jahrbuch 2010

“Diable d'Alain Platel. Même sans décor, sans costumes et presque sans musique, le chorégraphe flamand parvient encore à embraser le public. (...) Cherchant dans le fond des âges pourquoi être debout, pourquoi être vivant. Tout simplement bouleversant.”

Marie-Pierre Genecand in *Le Temps*, 24.07.2010

“There were shades of the dark ages as the performers contorted to resemble strange creatures, and a disco scene grew to an ecstatic joy ride for lonely narcissists. It wasn't nice to watch, but I couldn't take my eyes off them. It's a long time since I saw anything this coherent and extreme.”

Eastern Daily Press, 10.05.2010

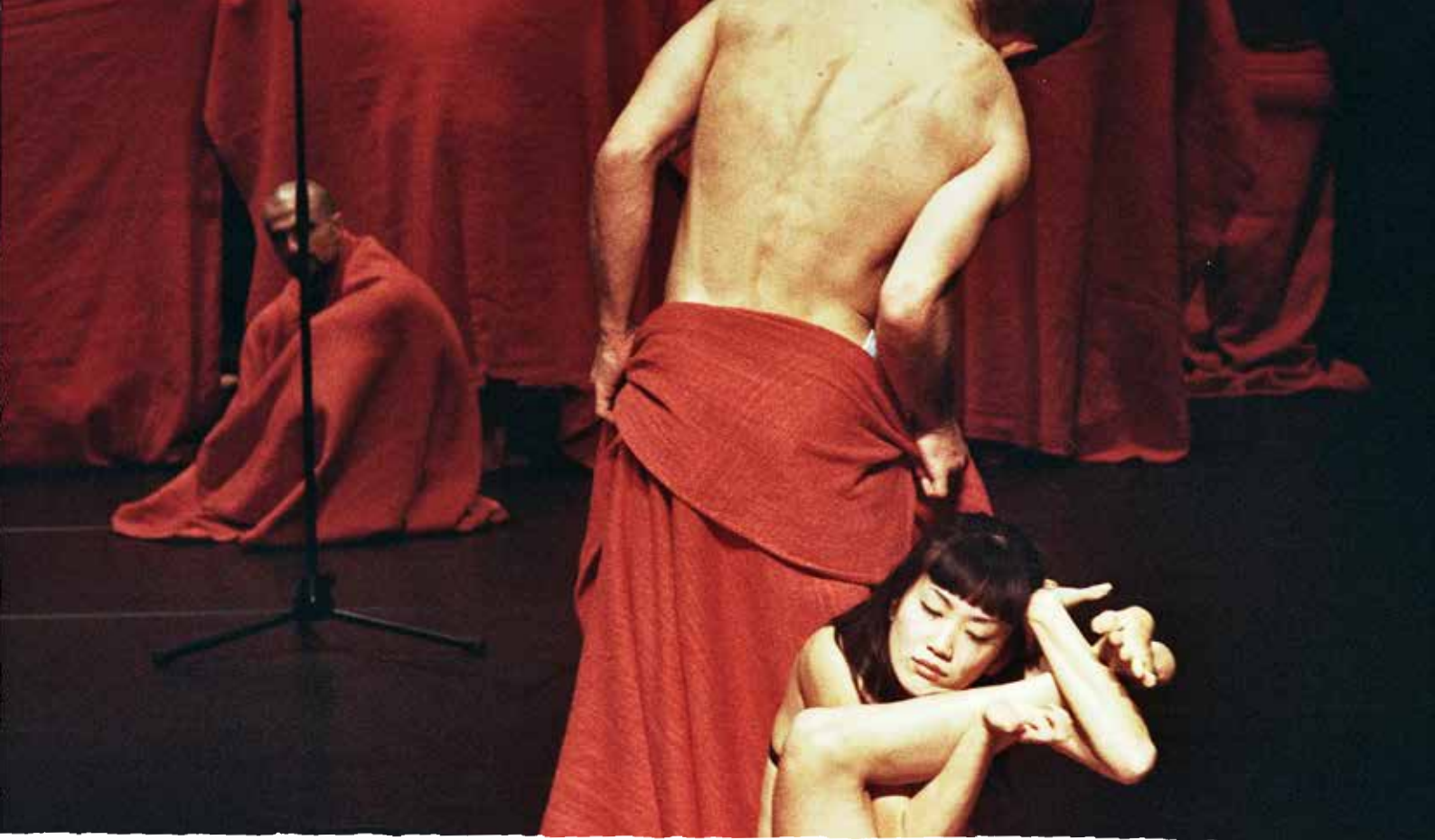


photo: *Out of Context - for Pina* (2010) © Chris Van der Burght

Out of Context - for Pina

Alain Platel

laGeste

In *Out Of Context*, director Alain Platel continues his search for a language of movement connected to the unconscious, the arbitrary, the uncontrolled. The movement material covers the entire range of dyskinesia and dystonia, in other words: spasms, convulsions, tics. These can be very small mouth movements, teeth chattering, sticking out the tongue, eyes blinking, frowning, grimacing, moving the fingers as though they are playing the piano, briefly jerking the limbs, torso, pelvis or head, jolting the abdomen or diaphragm, balance impairment, falling over and a whole repertoire of silly walks.

Small tics swiftly alternate with big swings. Restlessly and nervously. Platel has long resisted the label 'choreographer', but still arrives at this term in another way. 'Chorea' is a medical term referring to an affected nervous system, the symptoms of which are jerky movements and poor coordination. With this Platel goes back to his past as a special needs educator working with children with motor and multiple disabilities at Medisch Pedagogisch Instituut in Landegem. It was there that he discovered the beauty and the emotional power of the abnormality.

Alain Platel makes an appeal to virtuoso dancers for this. He isn't so much interested in the unconscious as such, as he is in the tension between the wide range of uncontrolled movements and the traditional building blocks of choreography, such as the synchronised (simultaneous) execution of movements. In that 'entre-deux', the area of tension between the unconscious and the superconscious, a space opens up that is not just interesting to the director, but also and particularly to the dancers he has been working with for quite some time now.

Even though it is possible to draw lines of continuity in the language of movement, the title *Out of Context* also evokes the expectation of something 'different'. What is different? The title *Out of Context* was initially chosen because it isn't based on a previously determined piece of music, as was the case with *vsprs*, which was based on Claudio Monteverdi's *Vespro de la Beata Vergine*, or *pitié!*, which was an adaptation of Bach's *Matthew Passion*. The music for *Out of Context* has become the driftwood of a few centuries, washed ashore as the remains of human civilisation. The human voice is at the centre in an attempt of (re)construction and communication. The microphone is its extension. Every now and then, we only get as far as a murmur, a hum, a roar.

In *vsprs*, an equivalent to religious ecstasy was found in physical ecstasy, culminating in the jerky choreography to the 'Magnificat' from the Vespers of Mary. *pitié!* was about suffering and the (im)possibility to share it with others. The question occupying the *Out of Context* team was whether movement material that is so intrinsically linked to 'pain', 'ailment' and 'lack' can be used for anything else. A documentary on pianist Glenn Gould prompted the team in a more joyous direction.

Out of Context is situated in a mental space. It gradually became a trip down memory lane. A dive into the caverns of human existence in search of the roots of childhood and prehistory. Of something in between man and animal, a kind of harmony that passes by (or precedes) the duality of beauty and ugliness, good and evil, me and you, individual and community. In search of a condition in which everything becomes liquid. In that sense, *Out of Context* becomes a kind of ritual, a gathering of people in search of an essence they can't find, but in the meantime experiencing something they have not sought, but which leaves them transformed.

Text by Hildegard De Vuyst, dramaturge

BIO'S

Alain Platel | ° 1956, Ghent (BE)

Alain Platel is trained as a remedial educationalist, and is an autodidact director. In 1984 he set up a small group with a number of friends and relatives to work collectively. *Emma* (1988) signalled his concentration on directing. He was responsible for *Bonjour Madame* (1993), *La Tristeza Complice* (1995) and *Iets op Bach* (1998), with which les ballets C de la B (as the group was now called) rocketed to the international top. In the meantime his collaboration with Arne Sierens had a similar effect on the Ghent youth theatre company Victoria, with the three plays *Moeder en Kind* (1995), *Bernadetje* (1996) and *Allemaal Indiaan* (1999).

After *Allemaal Indiaan* he announced that he was stopping making productions. But shortly afterwards Gerard Mortier persuaded him to do *Wolf* (2003) based on Mozart for the Ruhrtriennale. The choir project for the opening of the new KVS marked the start of close collaboration with the composer Fabrizio Cassol. *vsprs* (2006) proved to be a turning point in his career. So far his work had been exuberant in both the diversity of performers and the themes, but now it became more profound and intense and revealed a world of passion and desire. And violence, as in *Nine Finger* (2007) with Benjamin Verdonck and Fumiyo Ikeda.

After the baroque *pitié!* (2008), *Out Of Context - for Pina* (January 2010) is an almost ascetic reflection of the movement repertoire of spasms and tics. Platel consistently continues to search this language of movement for incarnations of feelings that are too vast. The yearning for something transcending the individual is becoming more and more palpable.

In collaboration with director Frank Van Laecke, he created *Gardenia* (2010), a production in which the closing of a transvestite cabaret affords us a glimpse into the private lives of a memorable group of old artists. In 2015 Platel and Van Laecke renew their collaboration, joined again by composer Steven Prengels, for *En avant, Marche!* a performance about a society inspired by the tradition of fanfare orchestras and brass bands.

In 2012 Gerard Mortier convinces Platel once more to work with the opera's from Verdi and Wagner: *C(H)ŒURS* becomes so far Platel's biggest project. Together with his dancers and the Teatro Real choir he examines how 'dangerously beautiful' a group can be. With Opera Ballet Vlaanderen, Platel recreated this performance in 2022. With a premiere just after the Russian invasion of Ukraine, reality shimmered again in the performance.

The political connotation in performances such as *tauberbach* (2014) and *Coup Fatal* (in collaboration with Cassol, 2014) lies in the joie de vivre and energy that is displayed on stage to show how people sometimes live or even survive in undignified circumstances. "Lust for life" as a way of rebellion. It's this lust for life that pushes the dancers in searching the possibility for transformation in *nicht schlafen* (2016), a performance on music by Mahler, that carries the restlessness and sense of foreboding doom of an accelerating society.

The theme of death had always featured significantly in Platel's work, but never before it has been so central as in *Requiem pour L.* (in collaboration with Cassol, 2018). By writing a book of the same name, Platel digests the heavy process of this *Requiem's* creation.

Meanwhile, Platel was also focusing on the development of connexions in his hometown, Ghent. Together with Lisi Estaras and Quan Bui Ngoc, he united 300 townspeople of all ages and backgrounds in an unprecedented performance of *Le Sacre du Printemps* (2018). In 2023, in co-direction with Frank Van laecke, he is reuniting a hundred-strong choir of Ghentians for *Mein Gent*, a musical and theatrical tribute to Ghent.

But let it be clear, Platel is not just into large scale projects nowadays. In the recent past, he worked on small projects such as *Nachtschade* (for Victoria in 2006) and coaching work for amongst others Pieter and Jakob Ampe and their production *Jake & Pete's* big reconciliation attempt for the disputes from the past (in 2011). Two projects which have had a significant influence on his way of perceiving theatre.

He also almost surreptitiously entered the arena of the dance film together with the British director Sophie Fiennes (*Because I Sing* in 2001, *Ramallah!Ramallah!Ramallah!* in 2005 and *VSPRS Show and Tell* in 2007) and with photographer Mirjam Devriendt (*Why we fight?* in 2021) or solo with *de balletten en ci en là* (2006), an impressive view of what goes on in a twenty-year-old dance company, taking us all the way to Vietnam and Burkina Faso, but also and mainly being an ode to his hometown Ghent.

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photo: *Out of Context - for Pina* (2010) © Chris Van der Burght



Elie Tass | ° 1981, Ghent (BE)

In his youth, Elie Tass practised various sports, ranging from football to martial arts to strength training. Only later did he start dancing, first ballet and later breakdance. He studied two years of physical education at the University of Ghent and then started a three-year dance course at HID (Higher Institute of Dance) in Lier, Belgium. While still at school, he could be seen in some creations with Thierry Smits and Marc Bogaerts and some of his own work; and took part in *Tannhäuser* (an opera by Richard Wagner) for Troubleyn / Jan Fabre. In 2006, he started working on *vsprs* for les ballets C de la B / Alain Platel. This encounter continued in the following years, mainly in the creations, *pitie!*, *Out of context - for Pina*, *taubach* and *nicht schlafen*.

In 2011, Ross McCormack, whom he met at les ballets C de la B while creating *vsprs*, invited him to Australia to collaborate with him on a short creation for Queensland contemporary dance company Dancenorth. As part of a double bill, they made *[SIC]*.

In 2012, Elie Tass collaborated with Sidi Larbi Cherkaoui on the creation of *Puz/zle*.

In 2013, he collaborated with Alain Platel on the end-of-year performance of the drama students at KASK in Ghent and temporarily took over the role of Nicolas Vladyslav in *Dans*, a production by les ballets C de la B and Het Kip. Together with some fellow dancers, he worked on a three-week brain and body storm in a studio in Seoul in the same year. This resulted in a preview of *n(own)ow* (working title), which was performed at the LG Arts Centre.

For and with dancer Nicola leahey, he created the short solo *SHINE* (VS SHEILA) commissioned by the Laundry Day festival in Paris. He also created *IVORY* for the New Zealand School of Dance in Wellington, as a final-year graduation project.

In 2019, he made *entrata di emergenza* with final-year students at the Paolo Grassi school in Milan, which was invited to the Festival Morsi and later also to Fondazione Prada in Milan, this time reworked for the much larger Deposito space. In 2022, he danced at Theatre Malpertuis in *Medea* (Piet Arfeuille) and at Opera Ballet Vlaanderen in *A bigger Thing* (lisi Estaras).

In his work, Elie mainly starts from the idea of a fiercely inquisitive body ... dancing but also walking, sitting, breathing, manipulating, sweating and observing. And from desire.

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Emile Josse | ° 1979, Araçatuba (BRA)

He starts dancing in the Studio de la Danse in Dieppe and meanwhile practises music, judo, gymnastics, athletics, horse riding ... He started his training at le Conservatoire Nationale de Région de Rouen, getting a degree at the Centre National de Danse Contemporaine in Angers. Emile Josse went on to work for troupes such as Pour l'instant in Belfort and Questions in Lyon, l'Association A.I.C.O.O. in Paris, l'Association Amanita Muscaria in Toulouse and the la ligne folle troupe in Aurillac ... as well as the festival in the same town. Since 2006, he is working with les ballets C de la B (*vsprs*, *pitie!* and *Out of Context*).

(update 2011)

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Quan Bui Ngoc | ° 1976, Hanoi (VNM)

Quan Bui Ngoc starts his dance training as a child at the National School of Vietnam, joining until 1996 the Ballet of the Hanoi Opera. In 1997 Bernadette Tripiet invites him to France at Istres dance school. He met Alain Platel in 2002 to start working with him for *Wolf*. He continued this collaboration and danced in *vsprs* (2006), *pitie!* (2008), *Out of Context-for Pina* (2010), *C(H)OEURS* (2012). He works with Alain Platel as choreography assistant for *nicht schlafen* (2016) and *Requiem pour L.* (2018). He collaborated with lisi Estaras as a dancer in *Bolero* (2009) and as a co-director in *I know a place* (2009). He created *Jump or fall* (2009) with Juliana Neves and Samuel Lefeuvre. In 2011 he joined the Australian Dance Theatre for the tour of *Be Your Self*. Recently he created with Daniel Hellmann K. and *Untold* with 3art3 from Zürich. Together with lisi Estaras and Alain Platel, he unites 300 townspeople

of all ages and backgrounds in an unprecedented performance of *Le Sacre du Printemps* first in Ghent (2018), then in Valladolid (2019).

Quan created pieces with other dancers, he choreographed a memorial piece with 200 children for the city of Ieper, he created a show *Parallèle Lines* with prisoners in Bruges, he created the performance *The Roof* for the Ho Chi Minh Opera in Vietnam (2015) and in collaboration with musicians Bert & Stijn Cools and the group Chicago Footwork he created *Come on Feet* (2020). Quan regularly gives workshops in different countries and works as a coach for other dancers and companies.

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Hyo Seung Ye | ° 1974, Seoul (KOR)

Hyo Seung Ye danced for the Belgian dance company les ballets C de la B with Alain Platel (*vsprs, pitié!*, *Out of Context - for Pina*). In 2013 he founded BluePoet D.T. in which he uses his rapport with European stages to facilitate exchanges between Korea and Europe. Hyo Seung has reached out to the North American market, promoting the beauty and philosophy of Korean dance. Currently Hyo Seung is under contract at the French company Mister Dante. He continues to present his unique body language, art and philosophy on annual European tours.

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Kaori Ito | ° 1979, Aichi (JP)

Born in Japan, Kaori Ito has performed for Philippe Decouflé, Angelin Preljocaj, Alain Platel, Sidi Larbi Cherkaoui and James Thierrée before embarking on her own choreographic adventure through collaborations with Aurélien Bory, Olivier Martin Salvan, or for her own company. A polymorphic artist, she also makes videos and paintings and regularly collaborates in theatre and cinema (Édouard Baer, Denis Podalydès or Alejandro Jodorowsky).

Between 2015 and 2018, she is developing a creative cycle that has given rise to an autobiographical trilogy *Je danse parce que je me méfie des mots* (with her father - 2015), *Embrase-Moi* (with her companion - 2017) and *Robot, l'amour éternel* (solo - January 2018). She received the SACD's New Choreographic Talent Award and was named a Chevalier de l'Ordre des Arts et des Lettres. Kaori also appears in Alejandro Jodorowsky's *Poesia sin fin*, released for the Directors' Fortnight at Cannes 2016, in Édouard Baer's *Ouvert la nuit* and in Flora Lau's *Luz* alongside Isabelle Huppert (to be released in 2019). In 2016, she created *Puedo Flotar* as part of a commission from the BANCH - National Ballet of Chile. For Japonismes 2018, she creates *Is it worth to save us?* with Japanese actor Mirai Moriyama. In 2020, she created a piece for 6 performers, *Dears*, and collaborated with Yoshi Oida for *modern Nô* adapted by Jean-Claude Carrière.

In 2021, convinced of the need to make children's words heard and their innate creativity, Kaori Ito created *Le Monde à l'envers*, her first show for young audiences.

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Mathieu Desseigne Ravel | ° 1979, Avignon (FR)

Mathieu Desseigne-Ravel was born in 1979 in Avignon. As a teenager, he discovered acrobatics and danced hip-hop at a local youth centre (MJC). He then trained at the Centre National des Arts du Cirque (CNAC) in Châlons-en-Champagne and went on to dance with Alain Platel's les ballets C de la B. In 2006, he joined Nabil Hemaizia and Sylvain Bouillet, two childhood friends, and participated in Collectif 2 Temps 3 Mouvements. When the collective quitted in 2014, Mathieu and Sylvain continued the adventure with Lucien Reynes in Naïf Production, an exceptional structure, without hierarchy, that conceived creation as an entirely collective process. From this, joint projects emerged including

Je suis fait du bruit des autres (2014), *La Mécanique des ombres* (2016), *La Chair a ses raisons* (2017) and *Des gestes blancs* (2018).

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Mélanie Lomoff | ° 1978, Laon (FR)

Graduated in classical dance at the CNSM in Paris, Mélanie Lomoff made the choice to work with choreographers who demand strong physical creativity from their dancers. Between 1998 and 2009, she danced in six creations by José Montalvo and Dominique Hervieu (Centre Chorégraphique National de Créteil et du Val de Marne) and assisted the dancers of the Opéra de Paris in *Le rire de la lyre* by José Montalvo and Dominique Hervieu. In 2002, she received the Grand Prix at Le concours international de la danse de Paris. From 2006, she danced with les ballets C de la B in *vsprs* (Alain Platel) and *Patchagonia* (Lisi Estaras). She returned to José Montalvo and Dominique Hervieu for the creation of *Good Morning Mr Gershwin*, before rejoining les ballets C de la B to dance in *Out of Context* (Alain Platel). In 2011 and 2012, she danced with the actor Jacques Gamblin in his performance *Tout est normal mon cœur scintille*.

Mélanie Lomoff's choreographic career began in London in 2013 at the East 15 Acting School, where she assisted director Alexander Zeldin and created two pieces with the students. At the same time, she taught dance at the University of Performing Arts in London (Baal Institute). In 2014, she created the solo *Three studies of Flesh for a female*. She received the Think Big prize at the Hanover Opera for the choreography of a piece for 10 dancers on the occasion of the opening of the International Dance Festival in Hanover. She collaborated with Robert Ames and Galia Bisengalieva in London. In 2017, she created the choreography for *Volutes*, a piece for three dancers as part of '220v' an initiative of and produced by Denis Plassard. In 2018, she choreographed for *Antygone* with the Song of the Goat theatre in Poland. From 2018 to 2022, she danced with choreographer Mourad Merzouki in *Folia* and *Catwalk*.

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Romeu Runa | ° 1978, Cova da Piedada (PT)

Romeu Runa graduated at the National Conservatory of Lisbon. He worked with the Ballet Gulbenkian until its extinction. Subsequently, he worked with Miguel Miguel Moreira (Utero), Rui Horta, Paulo Ribeiro, Clara Andermatt, Olga Roriz, Teatro Praga, Labour Graz, In-jun Jung, Claudia Novoa, Hillel Kogan, Alain Platel, Berlinde De Bruyckere, Martin Zimmerman, Gonçalo Wadington, Tonan Quito, Cassiana Maranhã, James Newit, Vânia Rovisco, José Fonseca e Costa, Tiago Guedes, Yann le Quellec, Marco Martins, Beatriz Batarda, Vittorio Santoro, Tiago Lima, Jeanne Waltz, Diogo Costa Amaral, Pedro Paiva, Margarida Cardoso, Paulo Felipe Monteiro and Peeping Tom.

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Rosalba Torres Guerrero | ° 1974, Genève (CH)

Rosalba Torres Guerrero trained in dance at the Geneva Conservatory (Switzerland), which she continued at the CNDC L'Esquisse in Anger (France) where, in her final year, she collaborated on the creation of *Marguerites de l'oublié* by Bernardo Montet, on the revivals of *Visages de femmes* by Dominique Dupuis and *Les petites pièces de Berlin* by Dominique Bagouet. In 1995-96, she launched her professional career with Philippe Decouflé and his company DCA with the creation of the frenzied *Décodex*. Attracted by dance theatre, she joined Weimar's Deutsches Nationaltheater in 1997-98 under the direction of Ismaël Ivo and worked there on *Medeamaterial*, among others. In 1997, she returned to France with the company Keli for the piece *Cinderella otherwise* with Indian dancers from South Kerala. In the same year, she started a nine-year collaboration with Rosas, Anna Teresa de Keersmaecker's company. There, she danced in *I said I*, *In real time*, *April me*, *Bitches brew/Tacoma Narrows*, *Kassandra*,

Raga for a rainy season/love supreme as well as in the now famous *Drumming & Rain* to music by Steve Reich, and in the repertory pieces *Achterland*, *Woud*, *Mozart/Concert arias-un moto di gioia*. In 2005, she joined les ballets C de la B in Ghent and worked with Alain Platel until 2012, for the creation of *vsprs*, *pitié!*, *Out of Context - for Pina* and *C(H)OEURS*. In 2011, les ballets C de la B produced *Pénombre*, her first work of her own, a dance-video piece, in collaboration with graphic artist Lucas Racasse. In 2011, Yann Le Quellec asked her for the lead role in the atypical film *Je sens le beat qui monte en moi*. This was followed by many fruitful collaborations with great directors: with Karin Beier in 2013-14 for the creations *Les Troyennes* et *Die Rasenden* at Hamburg's Schauspielhaus for an extremely physical interpretation of the role of *Cassandra*. With Krzysztof Warlikowski in 2012 for the opera *Lulu* at La Monnaie, in 2014 for *Don Giovanni* again at La Monnaie and in 2016 for *Phèdre(s)* at the Théâtre de l'Odéon alongside Isabelle Huppert.

She shares a common history with dancer and choreographer Koen Augustijnen. They created *Badke* in Ramallah in 2013, which would underpin the creation of *Lamenta* seven years later. In 2017, they directed *Hochzeit* for TanzMainz's full dance company. Their shared interest in the cross-pollination of cultures led to the creation of a new company, Siamese Cie, in which they join forces and support each other.

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Ross McCormack | ° 1977, Aotearoa (NZL)

A 2001 graduate of the New Zealand School of Dance, McCormack went on to work with the Douglas Wright Dance Company and the Royal New Zealand Ballet, before joining the Australian Dance Theatre in 2003 where he worked closely with Garry Stewart on the creation of several works which toured the United States and Europe.

In 2005 he won the Sir Robert Helpmann Award for this performance in the work *Held*, a collaboration between Australian Dance Theatre and New York Dance photographer Lois Greenfield. He then joined les ballets C de la B, and performed and toured with the company for close to a decade: he danced in *vsprs*, *Out of Context-for Pina* and *taubach* (by Alain Platel) and *Patchagonia* (by Lisi Estaras).

Joining Australia's Chunky Move in 2012, McCormack toured the United States and the following year he joined Melbourne-based company Lucy Guerin and Dancers to perform in the United States, United Kingdom and Europe.

He has been commissioned to choreograph numerous work for New Zealand and Australian companies, including Footnote Dance, the New Zealand School of Dance, Okareka Dance Company, Perth's Link Dance Company and Townsville's Dancenorth. He collaborated on *Faultlines*, a new dance work created in Sichuan Province of China which premiered at the 2012 Melbourne International Festival and the New Zealand Festival commissioned McCormack's new multidisciplinary company, Muscle Mouth, to premiere *AGE*, a new work performed in 2014.

In 2016 Muscle Mouth presented McCormack's *Triumphs and Other Alternatives* at the Hannah Playhouse and in Tempo Dance Festival, and his a solo work *The Weight of Force* at the Hong Kong Arts Festival.

Followed in 2017 by *Borderline* -a double bill work to be presented at the Esplanade Theatre in Singapore.

In 2018, Muscle Mouth premiered *System* and saw McCormack return to Seoul to co-create with long-time collaborator Hyo Seung to present new work inside the Best and First Festival.

In 2019 McCormack appeared on stage in Red Leap's theatrical adaptation of Janet Frame's *Owls Do Cry*, and he was choreographer for three new works, *As It Stands* for Muscle Mouth, *The Clearing* for Footnote Dance Company, which toured New Zealand and *Method* for the Vietnamese company H2Q Art.

Ross is the recipient of the 2015 Creative New Zealand Choreographic Fellowship and a 2017 New Zealand Arts Laureate.

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photo: *Out of Context - for Pina* (2010) © Chris Van der Burght

Hildegard De Vuyst | ° 1963, Alost (BE)

Late '94, I made my first tentative steps as a dramaturge, working for Het muziek lod. When lod started a coproduction in '95 with les ballets C de la B for *la Tristeza Complice*, this was to launch a longstanding collaboration with director Alain Platel. I'm very proud of *Iets op Bach*, *Wolf and vsprs*, *pitié!*, *Out of Context- for Pina*, *C(H)OEURS*, *tauberbach*, *nicht schlafen* and *Requiem pour I.* As a freelancer, I also worked with different choreographers from the same stable: Koen Augustijnen (*To crush time*) and Sidi Larbi Cherkaoui (*Rien de rien*). Starting in 2001, life took on a fresh turn: the Koninklijke Vlaamse Schouwburg (KVS for short) in Brussels came under new management and I started work there as a dramaturge. The challenge to turn this dormant repertory theatre into a lively place that would attract the whole city was considerable. The efforts we brought to bear were enormous and the satisfaction was duly proportionate. Still, however far-reaching my commitments to the KVS may be, when Platel calls, I come. It is also Alain Platel's fault that I went to Palestine for the very first time in 2004.

This has led to PASS (Performing Arts Summer School), a long term project that I coordinate since 2007 with young Palestinian performers in collaboration with KVS, les ballets C de la B and the A.M. Qattan Foundation in Ramallah. Since September 2016 I joined the team of les ballets C de la B and was as dramaturge also part of the Festival de Marseille.

Since 2022 I fully put my back into the transition of les ballets C de la B to laGeste (2023). At laGeste, I take artistic direction.

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Sara Vanderieck | ° 1978, Brussels (BE)

Sara Vanderieck (1978) obtains her degree in theater directing at the RITCS in Brussels.

After a short period as an educational assistant at the Royal Flemish Opera, she works for a few seasons as production and tour manager for TG Stan.

In 2006 she joins les ballets C de la B, first as production and tourmanager for, among others, *VSPRS* and *pitié!* (Alain Platel) and later as artistic assistant to Alain Platel for his creations *Out of Context* - for Pina and *C(H)OEURS* and to Lisi Estaras for *Dans Dans* and *Leche*.

In 2012 she leaves les ballets C de la B and joins the artistic direction of De Grote Post, a brand new cultural center in Ostend.

At the same time, she works as a dramaturg on various creations from then on. She becomes the loyal right-hand woman of Serge Aimé Coulibaly/FASO DANSE THÉÂTRE (*Fadjiri*, 2013; *Nuit Blanche à Ouagadougou*, 2014; *GLOED*, 2015; *Kalakuta Republik*, 2016; *Kirina*, 2018; *Wakatt*, 2020), Bára Sigfúsdóttir (*The Lover*, 2015; *Tide*, 2016; *being*, 2017; *Flökt, a flickering flow*, 2020), Lisi Estaras / Monkey Mind Company (*La Esclava*, 2015; *Monkey Mind*, 2016; *SONICO - the heart is a muscle we like to work out*, 2020, *#THISISBEAUTY*, 2022), Naïf Production (*la Mécanique des ombres*, 2016; *des gestes blancs*, 2017-2018; *la chair a ses raisons*, 2018), Lola Bogaert/Het huis Hasselt (*VRETEN!*, 2019; *Het eiland vertelt*, 2021; *Nieuwe Stemmen*, 2022), Kristien De Proost (*Simon, Garfunkel, My Sister & Me*, 2020; *In the middle of nowhere*, 2021) en Louis Vanneste/Rising Horses (*Earths*, 2021).

In 2017 she adds yet another layer to her work: she initiates the ongoing multidisciplinary in situ research project *When I look at a Strawberry, I think of a Tongue* - a collaboration with Lisi Estaras, Mirko Banovic, Kristien De Proost and various guest artists (including Serge Aimé Coulibaly, Sayouba Sigué, Anna Calsina Forellad, Toon Walgrave, Mathieu Desseigne Ravel, Isnelle Da Silveira).

Since 2018, she has been sharing her dramaturgical practice through various short educational and coaching assignments. Within De Grote Post she develops *BlikOpener*, an educational series on performance analysis for non-professionals. She works with Serge Aimé Coulibaly within his research platform ANKATA in Bobo Dioulasso (BF). She coaches and judges within PXL-Music specific student projects in which performative research prevails. Since 2019 she is a member of the dramaturgical platform Cliniques Dramaturgiques, initiated by Jessie Mill within the Festival TransAmériques (CA). From 2020 to 2022 she is associated dramaturge with la Bellone. In 2021 Vanderieck becomes a guest lecturer in dramaturgy at the Toneelacademie Maastricht.

In 2020, in response to the reality caused by the pandemic, a new interdisciplinary research and performance project sees the light: *I would like to say, I don't know the road to paradise...* - originally inspired by an exchange with photographer Isabel Devos.

When evolutions within De Grote Post lead to a scrapping of the dramaturgical practice within the institution in 2021, Vanderieck focusses further on her artistic / reflective practice as an independent dramaturg.

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Carlo Bourguignon | ° 1962, Tienen (BE)

Carlo Bourguignon worked at the Kaaaitheater for five years before he went on to join KVS for a seven-year term, working as an assistant to the director, as a stage manager and as a production assistant. At P.A.R.T.S. he was giving technical support to the student's projects.

In 2000, he joined les ballets C de la B, where he created the light design for *Wolf, vsprs, pitié!*, *Out of Context-for Pina*, *C(H)OEURS*, *tauberbach*, *Coup Fatal*, *nicht schlafen*, *Requiem pour L.* (Alain Platel), *En avant, marche!* (Alain Platel & Frank Van laecke), *Tempus Fugit* (Sidi Larbi Cherkaoui), *Just another landscape for some jukebox money, bâche*, *IMPORT EXPORT* (Koen Augustijnen), the project *1,2,3 / Propositions*, *Patchagonia*, *Monkey Mind* (Lisi Estaras), *La Esclava* (Lisi Estaras/Ayelen Parolin), *Asobi* (Kaori Ito), *Untold* (3art3 Company) and *Bruegel* (Lisaboa Houbrechts). In 2020 he designed the lights for *Chers* (Kaori Ito) and in 2021 for *I Silenti* (Lisaboa Houbrechts).

Since 2021 he works as stage manager at KVS. In addition he worked together with Sidi Larbi Cherkaoui in 2022, as stage manager for *Vlaemsch*.

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Sam Serruys | ° 1977, Ostend (BE)

Sam Serruys is a Belgian freelance composer/producer who graduated from the Dutch Tilburg-based Rockacademie (1999- 2003). In addition, he attended the audio engineering training course at the School of Audio Engineering in Rotterdam.

In 2005, he started working at les ballets C de la B as sound engineer and composer for Koen Augustijnen, Ted Stoffer, Lisi Estaras, Alain Platel and Rosalba Torres Guerrero. He collaborated also with Ultima Vez, Needcompany, Blindman!, Serge Aimée Coulibaly and the Australian based dance company Maruggeku.

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Dorine Demuyne | ° 1968 Torhout, (BE)

Dorine Demuyne studied painting at the Royal Academy of Fine Arts in Ghent. Since 1992 she has been making light and fabric sculptures, installations and performances. She also works as a freelance props manager, and as a costume and set designer she has been involved in several short films and has collaborated with a number of theatre companies. She is costume designer for several productions at 4 Hoog, designed costumes for *Lof der waanzin*, *Spaak*, *Het Bestand*, *Duizend man sterk* and *Schoft* by Kommil Foo, for *Zonder u* by Mich Walschaerts and Ineke Nijssen, for *Danskny* by Mich Walschaerts and Alano Gruarin and burlesque costumes for Zoe Bizoe.

She worked as the costume assistant for *Je suis sang* by Jan Fabre and was the costume designer for creations by Hans Van den Broeck (*lac des singes*, *Almost Dark* and *En servicio*) and by Patrick Corillon (*De Blinden*).

Dorine Demuyne worked as a costume designer for les ballets C de la B: in *Patchagonia*, *Bolero*, *primero-erscht*, *Dans Dans* and *la Esclava* (Lisi Estaras) and *Out of Context-for Pina*, *C(H)OEURS*, *Coup Fatal*, *nicht schlafen* and *Requiem pour L.* (Alain Platel) and *Mein Gent* (Frank Van laecke and Alain Platel). She was also responsible for the costumes of the remake of *Gardenia*, *10 years later* (Frank Van laecke and Alain Platel). In collaboration with het KIP, she was the dresser for *ladycock*. Also for some productions of Compagnie Cecilia she designed the costumes: *The broken circle breakdown* and *Giovanni* (Johan Heldenbergh), *Ensor* (Arne Sierens), as well as for Circus Ronaldo in *Fidelis Fortibus*, *Swing* and *Sono Io*.

In addition she is style advisor for several singers and musicians and she took part in various events and exhibitions. In 1999, her installation *Geofferd aan de straatstenen* won the public award at the Art salon of Ghent.

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Bartold Uyttersprot | ° 1976, Brussels (BE)

He studied oboe, contrabass and piano in art high schools in Louvain and Brussels. After that he followed audio engineering at the SAE Institute in Amsterdam. Since 2008, he has been working for les ballets C de la B and engineered the sound of *Ashes* (Koen Augustijnen), *primero* (Lisi Estaras), *Pénombre* (Rosalba Torres Guerrero/ Lucas Racasse), *Out of Context - for Pina* and *Gardenia* (Alain Platel/Frank Van laecke).



photo: *Out of Context - for Pina* (2010) © Chris Van der Burght

PRODUCENT

laGeste, written by the body. Each project is “un monde des possibles” populated with a diversity of bodies. Bodies carry a history. They can be weighed down by it, scarred by it, permeated by it to every pore. But a body is not a prison, a scar not a condemnation. The body also holds the promise of transformation. Bodily practices emerge from that deep connection between place and time, between individual and community. We prefer movement, produced by that connection, to words, but without excluding language.

The body is a battlefield on which the great social battles are fought. Cisgenders versus fluids, the enterprising versus the unproductive, the excellent versus the limited, the identitarians versus those who think they can become anything and anyone, the privileged versus the decolonised, the old scarred by historical traumas versus the young threatened by ecological disasters, the haves versus the have-nots.

This polarisation has increased enormously in the last five years, and intensified in times of pandemics and other crises. With our work, we hope to create temporary spaces where we can bridge the gap between people again.

We are building an inclusive narrative, not on the margins, but right at the heart of what we do. We aim for diversity and mixability at all levels. We would like to see more reality in the represented bodies and at the same time fight for the possibility of transformation, play and poetry, of singing our way out of the boxes we keep each other in.

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BY
THE
BODY

laGeste

gent:

Vlaanderen
verbeelding werkt

FLANDERS
TAX
SHELTER

BELGIAN
TAX
SHELTER

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