

GRACE ELLEN BARKEY & NEEDCOMPANY

(AND)

Needcompany is subsidized by the Flemish Community and supported by the National Lottery.

Grace Ellen Barkey on her new creation...

A few years ago Grace Ellen Barkey decided to put on three pieces by Bartok: The Miraculous Mandarin, The Wooden Prince and Bluebeard's Castle. As a result of the absurd loss of the rights to The Miraculous Mandarin, this piece was transformed into Few Things, which was received with much enthusiasm. The Wooden Prince is the next in line, and would be set 'in a space no larger than a puppet theatre', which resulted in (AND), a loose adaptation of a Persian fairytale.

"In ancient Peking the icy Princess T. nurses a hatred of all men. Suitors who seek her hand must answer the three riddles she poses or die. Every man who has taken up the challenge has failed. Then a stranger comes to town, the son of an exiled king. The unknown prince solves the riddles and demands his reward."

"On the first day of the rehearsals we went to the fishmonger to buy fish, because in fact this performance is (secretly) about floundering fish, about fish gasping helplessly for air." (Grace Ellen Barkey)

The first act is set to music by Rombout Willems, with a nod to Chinese opera. After that there is a lot of original music by Maarten Seghers and Angélique Willkie, as well as music mixed by Grace Ellen Barkey.

"But the princess killed both the father and the son. And then a strange thing happened. The palace changed into a house of glass and all at once the princess lost the ability to speak. The people saw her behind the glass, opening her mouth, but there was no sound. She was like a fish, a beautiful fish. And the people of China stared at her, they stared and stared and were so silent that they lost their memories of sound. They could not remember a sound."

"In dance, I am looking for a particular image or gesture that transcends the dance. I am more involved with that than with the dance itself. I question dance. I have my doubts about dance. I am looking for a particular energy and this quest is fairly violent. In the light of this, I call myself more of a painter." (Grace Ellen Barkey)

One can best describe (AND) as an experience. A time during which the audience is immersed in the ornate imagination of this choreographer.

In this adapted fairytale we do not see any courageous and heroic princes but wild rock 'n rollers with passionate and boundless desires, and bizarre figures, each of whom deals with fairytales and fish in their own individual way.

For Barkey, the challenge of this dance performance is to 'raise the ridiculous to the grotesque, inflate the spiritual to the ludicrous, transform the bizarre into something rare and mysterious.' (Edgar Allan Poe)

"It is especially the questions of form that make sure you are kept busy. Meaning is something that is given, and in the theatre this is always fresh. It can go a different way every night. I find that one of the nicest things about theatre. Film-making is fine too, but in theatre you are always involved with time. You can't cut and edit. Although it's always the same, it is new every night too. If you want to change things it always has to be done together with the actors." (Grace Ellen Barkey)

'Let your hair down, baby, let's have a natural ball/ Cause when you ain't happy, life ain't no fun at all.' T-Bone Walker, T-Bone Shuffle

On Barkey's earlier work

"The image of the woman from the Asian world (where Barkey originates from) is embodied in a gently sensual dance of swaying hips." (Ballet International on Rood Red Rouge)

"A finely-meshed theatrical fabric, that is decreasingly amenable to unambiguous interpretation." (De Standaard on Stories [Histoires/Verhalen])

"A true, one-time only, never-to-be-repeated-in-this-lifetime gift to the audience." (The Dance Insider on Few Things)

"Un spectacle explosif, bourré de surprise, d'humour et d'humanité..." (Le Soir on Few Things)

"In a single movement, tender dignity, vulgar seductiveness, irony and rage are evoked... You have to see it to understand it." (Financieel Economische Tijd on Few Things)

Overview of performances by Grace Ellen Barkey

- 1992 One
première: 26 November, Theater Am Turm Probebühne, Frankfurt
- 1993 Don Quijote
première: 28 October, Theater Am Turm, Frankfurt
- 1995 Tres
première: 18 October, De Brakke Grond, Amsterdam
- 1997 Stories (histoires/verhalen)
première: 19 February, Brigittinenkapel, Brussels
- 1998 Rood Red Rouge
première: 5 October, STUK, Leuven
- 1999 The Miraculous Mandarin
première: October, PS 122, New York
- 2000 Few Things
première: 7 October, BIT teatergarasjen, Bergen, Norway
- 2002 (And)
première: 23 October, De Brakke Grond, Amsterdam

Credits

Concept/Choreography	Grace Ellen Barkey
Created and performed by	Julien Faure Benoît Gob Kosi Hidama/ Ludde Hagberg Tijen Lawton Maarten Seghers Angélique Willkie
Music	Rombout Willems Maarten Seghers Angélique Willkie
Music mixed by	Grace Ellen Barkey
Set	Lot Lemm, Jan Lauwers
Costumes	Lot Lemm
Lighting concept	Joris De Bolle
Stagiaire assistant	Alysa Grifo
Production management	Luc Galle
Producer	Needcompany

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PERFORMANCE DATES

De Brakke Grond, Amsterdam	23, 24, 25, 26 October 2002
The Kitchen, New York	20, 21, 22, 23 November 2002
De Vorst, Tilburg	3 December 2002
Lantaren/Venster, Rotterdam	20, 21 December 2002
Paleis Voor Schone Kunsten, Brussels	23, 24 January 2003
CC Strombeek Bever	7 February 2003
Pact-Zollverein, Essen	6, 7 May 2003
Singapore Festival, Singapore	4, 5 June 2003
Teaterhuset Avant garden, Trondheim	30 September, 1 October 2003
BIT Teatergarasjen, Bergen	4, 5 October 2003
De Velinx, Tongeren	21 January 2004
Cultuurcentrum Mechelen	28 January 2004
STUK Kunstencentrum, Leuven	2, 3 March 2004
Théâtre de la Bastille (in collaboration with Théâtre de la Ville), Paris	24, 25, 26, 27, 28, 30, 31 March 2004 1, 2, 3 April 2004
Théâtre Garonne, Toulouse	20, 21 April 2004
CC Berchem	14 May 2004

CURRICULUM VITAE

Grace Ellen Barkey

She, born in Surabaya in Indonesia, she studied dance expression and modern dance at the theatre school in Amsterdam and afterwards worked as an actress and dancer. She has choreographed several productions. In 1986 she joined Needcompany as a choreographer and actress. She did the choreography for Need to Know (1987), ça va (1989), Julius Caesar (1990), Invictos (1991), Antonius und Kleopatra (1992) and Orfeo (1993). She also acted in several of these productions, as well as in The Snakesong Trilogy - Snakesong/Le Voyeur (1994), Needcompany's King Lear (2000), Images of Affection (2002) and No Comment (2003). She was also a member of the cast of Goldfish Game (2002).

Since 1992 she has been steadily and successfully building an international career with her own stage creations. Her first pieces, One (1992), Don Quijote (1993) and Tres (1995) were coproduced by Theater AmTurm in Frankfurt. These were followed by the Needcompany productions Stories (Histoires/Verhalen) (1996), Rood Red Rouge (1998) and Few Things (2003). Few Things was received very enthusiastically both at home and abroad. (AND) (2002) is the sixth of her pieces to enjoy the infrastructural backing of Needcompany. In this piece she transcends all the boundaries of theatre, dance and music with an irresistible flair.

Julien Faure

Julien Faure, born in France, studied performing arts at INSAS in Brussels from 1995 till 1998. After his studies he worked with Pierre Droulers on Multim in Parvo a creation for the KunstenFESTIVALdesArts. As from 1998 he worked with Karin Vyncke, Julie Bougard, Jean-François Duroure and Cie Osmosis. In 2001 he created his first choreography Stamata #1-Et si demain voit le jour.

(AND) (2002), by Grace Ellen Barkey, was his first production with Needcompany. He replaces Timothy Couchman in Images of Affection (2002).

Benoît Gob

Benoît Gob studied painting at the academy of art in Liège and then continued studying at INSAS in Brussels. In 1998 he joined Wim Vandekeybus' dance company Ultima Vez and danced in several productions including The day of heaven and hell, In spite of wishing and wanting and Inasmuch as life is borrowed.

He collaborated for the first time with Needcompany in (AND) (2002) by Grace Ellen Barkey. He replaces Dick Crane in Images of Affection (2002).

Ludde Hagberg

Ludde Haberg, born in Sweden, studied dance at the Swedish Ballet School. He worked for several years with The Royal Swedish Ballet (1991-1995) and afterwards with Carte Blanche (1995-1999) in Norway. As a freelancer, he collaborated in several projects by Jens Östberg, including Billy's dream (1999), Playhouse (2000)

and *The Musical* (2000). He worked with Zero Visibility Corp (*Confession time*, 2001) and composed the music for *Swing for a lifetime* (2001) by Louise Peterhoff and Lisa Östberg. Lately his interest has moved more to theatre. He performed in *Andromaque* (2002) by Mats Ek and in *Seven Imperatives* (2003) by Ingun Björnsgård. As a dancer and music composer he has been touring in *Blind me* (2003) with K. Kvarnström co.

In *Isabella's room* (2004), Ludde Hagberg will work together with Jan Lauwers for the first time. He replaces Kosi Hidama in *(AND)* (2002) by Grace Ellen Barkey.

Kosi Hidama

After a 6 years career in the Tokyo Ballet, Kosi Hidama came to Belgium to join in the Company Michelle-Anne De Mey. He danced in *Sonata 555* and was involved in the creation of *Pulcinella*. In 1994 he started dancing in *Rosas*, the company of Anne-Teresa De Keersmaker. He took part in the creation of *Amor Constante Mäs alla de la Muerte*, *Verklärte Nacht* and *Woud*. He also danced in the revivals of *Kinok* and *Mozart Concert Arias, un moto di gioia*. In 1998 he danced for the Company Pierre Droulers in *L'air, du vent*.

As a choreographer, Kosi Hidama started in 1995 with 3 pieces for Clarinet Solo. The last years he works basically in Yokohama, Japan. In the frame of the workshop A.S.K., organized by the prestigious Kanagawa Arts Foundation, he created his first group choreography *Present Present* (1997). Soon after he made *L.S.D.S.*, with music of George Van Dam and Ryoji Ikeda written to the performance. From this project he originated a second one with *Violence of gravity, elegance of fall* (1999) as a result.

He joins Needcompany in 2000 and appears in Grace Ellen Barkey's *Few Things*. He is a dancer and an actor in *(And)*, by Grace Ellen Barkey, and in *Images of Affection* (2002), by Jan Lauwers.

Tijen Lawton

Tijen Lawton was born in Vienna to a British father and a Turkish mother. She was raised in Austria, Italy and Turkey, and finally ended up in Great Britain. In London she studied dance and music at the Arts Educational School from 1984 to 1988 and at the London Contemporary Dance School from 1988 to 1991. In 1989 she spent a year at the prestigious Juillard School in New York. She participated in various dance workshops in Paris and Istanbul.

In 1991 she co-founded *Foco Loco*, a company that concentrated on research and development in every area of dance. In 1992 she joined Emma Carlson & dancers and toured Great Britain and Germany with the performance *Inner Corner*. In 1996 she came to Brussels to work on several productions by Pierre Droulers: *Les Beaux Jours* (1996), *Lilas* (1997) and *Multum in Parvo* (1998), followed by international tours. In the meantime she worked on the first choreographic pieces of her own: *Les petites formes* (1997) which contained *Je n'ai jamais parlé*, *Les Beaux Jours* and *Plus fort que leurs voix aiguës* (1998).

Her collaboration with Jan Lauwers started with her work as an actress and dancer in the revival of Caligula (1997) and in Morning Song (1999). Since then she has been a constant presence in Needcompany productions. She has appeared in Needcompany's King Lear (2000), Images of Affection (2002), Goldfish Game (2002) and No Comment (2003). She also appears in Few Things (2000) and (AND) (2002) by Grace Ellen Barkey and Needcompany.

Maarten Seghers

He studied stage directing at RITS (Brussels). In the meantime he continued his own work (theatre and music compositions). In 2001 he created the stage production Angel Butcher with the theatre company *d a e m m e r u n g*.

His collaboration with Needcompany started with the production Images of Affection (2002). He wrote the music for No Comment (2003). In Grace Ellen Barkey's (AND) (2002) he acts, dances and plays music. He composed the music for Unauthorized portrait (2003), a film about Jan Lauwers by Nico Leunen.

Angelique Willkie

Angelique Willkie started her dance career in Canada, where she worked with such celebrated choreographers as Benoit Lachambre, Ginette Laurin and Jean-Pierre Perrault. She then went to Tours in France where she worked for Jean-Christophe Maillot's company. In 1993 she danced in a work by Karin Vyncke.

She is also much in demand as a dancer internationally. She has worked for Kiri McGuigan (Kunstlerhaus Mousonturm in Frankfurt) and Lea Anderson (The Place, London). In 1999 she joined Alain Platel's Les Ballets C. de la B. for La Tristeza Complice and Sidi Larbi Cherkaoui's Rien de Rien.

She has also performed as a singer with Zap Mama, dEUS, Die Anarchistische Abendunterhaltung, Voice Mail, Speaking T and others.

(AND) is her first production with Grace Ellen Barkey.

Rombout Willems

Rombout Willems studied guitar and orchestral conducting. Since 1984 he has worked as a guitarist and conductor for various theatre and dance companies and became increasingly interested in composing.

In 1985 and '86, together with Reinbert de Leeuw and Roland Kieft, he conducted Cornelis de Bondt's De Deuren Gesloten and was a guitarist with the Schönberg Ensemble and with the Nederlands Blazers Ensemble in Louis Andriessen's *de Materie* and *de Stijl*.

From 1987 to 1992 he wrote the music for several theatre productions, including *die Bochel* and *Mezzo, mezzo*,

mezzo. From 1993 to '98 he composed a great many pieces on commission to Needcompany, works that were characterised by their independent nature and a particular view of the whole theatrical event. April 1996 saw the première of the complete, adapted version of The Snakesong Trilogy with the Kammerensemble Neue Musik Berlin conducted by Roland Klüttig in Brussels, followed by an international tour. Rombout Willems also wrote the music for several productions by Grace Ellen Barkey, including Tres, for 8 pianos.

In 1999 he composed a number of pieces for trombone, horn and trumpet for the Italian choreographer Caterina Sagna.

In early 2000 Willems wrote the music for Salomé, a play by Toneelgroep De Appel, directed by Jules Terlingen, followed by Lysistrata, a production by De Nieuw Amsterdam company and directed by Aram Adriaanse.

In addition to writing for theatre and dance companies, Willems is increasingly concentrating on composing for concert performance. He wrote Sculpture of Glass for the Belgian-German Ikhoor Trio and a new composition called The Youth of Louise Bourgeois for harmonium and barrel organ.

While composing, he has a particularly penchant for the physical aspects of playing music. The direct representation of physical contact with the instrument and immersion in the physical sensation of playing are important elements in the process of composing.

What the press says about Rombout Willems

"The whole trilogy is like an oratorio. The music forms the indefinable, inexpressible, emotional undercurrent that refines and adds nuance to the words."

"The music by the composer Rombout Willems turned out to play an increasingly important role as the Snakesong Trilogy advanced. It is therefore right that the Kammerensemble Neue Musik Berlin should now participate in it, with the violist Paul De Clerck in a leading role. The performance begins with an agitated solo reminiscent of what the late Jimi Hendrix was capable of on electric guitar: a succession of notes that is probably hard to capture on paper. But the forbidding tone is immediate set."

"Rombout Willems' music, performed partly live by a brilliant Paul De Clerck on viola, sometimes in a dialogue with passages previously recorded on tape, is given the role of a choral voice."

"The music of Rombout Willems, in addition to the literary aspect, is a vital element in the performance with which the Flemish dramatist Jan Lauwers ends his Snakesong Trilogy."

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