



ALL TOMORROW'S PARTIES

# All Tomorrow's Parties

Anything we do not want to share is worthless.

Nature strives to create chaos.

Art searches for a balance in that chaos.

After war and cannibalism, art is the most hysterical expression of civilization.

Beauty is a commitment.

Ugliness is a lack of thought.

Anything we do not want to share is worthless.

We show images created by a group of people doing something that another group of people are unable to do.

We never know what the end result is, or what it should be.

We call it an endless party for tomorrow.

The performance for the citizens of Graz is an attempt to share beauty.

The performance causes chaos, and by seeing what you have not learnt to see, you can create order in it.

Moreover, we act as a group and you are alone.

Anything we do not want to share is worthless.

An artist is always committed.

His commitment is the search for an autonomous image.

This autonomous image represents itself and the whole world.

Separating beauty from truth is anti-art.

Art without autonomy is always entertainment.

The only task an artist takes upon himself is to question beauty and truth.

All Tomorrow's Parties is a search for the boundary between art and entertainment.

A feast at a time when a people loses itself in the party.

A people that loses itself in a party ceases to exist.

A party with no reason or purpose is not a party, but an expression of emptiness.

This feast must have a purpose. That is the job of every reveller.

This party will be watched.

A party that is watched is not a party, but an image.

This image becomes autonomous if it implants itself in the spectator's memory.

Striving towards this autonomous image, our goal is what we call a border image.

We are clowns.

What is a clown?

Coulrophobia: a fear of clowns.

Why are there people who are afraid of clowns?

Why are we clowns?

A fool still has his king. A clown doesn't even have that any more.

A clown is a self-portrait of the spectator.

A clown is a mirror image.

We are holding up a mirror to you, the people of Graz.

It is the party. The party for the memory of a party.

You see a refugee camp or a campsite in the south.

You see what you have learnt to see.

It is the distance between the tents that counts.

Anything we do not want to share is worthless.



GRACE ELLEN BARKEY, JAN LAUWERS & NEEDCOMPANY

present

# ALL TOMORROW'S PARTIES

26<sup>th</sup> of September 2014, Steirischer Herbst, Graz

**With**

Grace Ellen Barkey, Jules Beckman, Anneke Bonnema, Hans Petter Dahl, Julien Faure, Benoît Gob, Sung-Im Her, Romy Louise Lauwers, Jan Lauwers, Lot Lemm, Elke Janssens, Maarten Seghers, Mohamed Toukabri, Rombout Willems, et al.

**Concept**

Grace Ellen Barkey & Jan Lauwers

**Production manager**

Chris Vanneste

**Technical manager**

Marjolein Demey

A Needcompany production. Commissioned by Steirischer Herbst.

With the support of the Flemish authorities.

## **NEEDCOMPANY**

Needcompany is an artists' company set up by the theatre-maker and Jan Lauwers and the choreographer Grace Ellen Barkey in 1986. They form the core of the company, and it embraces all their artistic work: theatre, dance, performance, visual art, writing, etc. Their creations are shown at the most prominent venues and abroad.

## **GRACE ELLEN BARKEY**

Grace Ellen Barkey, born in Surabaya in Indonesia, studied dance expression and modern dance at the theatre school in Amsterdam and afterwards worked as an actress and dancer. Before co-founding Needcompany in 1986 and becoming its full-time choreographer, she had choreographed several other productions. She created 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), *Caligula* (1997), *Needcompany's King Lear* (2000), *Images of Affection* (2002), *No Comment* (2003), *The Lobster Shop* (2006), *The Deer House* (2008), *The art of entertainment* (2011), *Marketplace 76* (2012), *Needlapp* and *The House of Our Fathers*. She was one of the cast of *Goldfish Game* (2002), Jan Lauwers & Needcompany's first full-length film. For *Isabella's Room* (2004) she joined forces with Lot Lemm to create the costumes under the name Lemm&Barkey.

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 Am Turm 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. With *(AND)* (2002) she transcends all the boundaries of theatre, dance and music with an irresistible flair. In 2005 Grace Ellen Barkey presented her new stage show, *Chunking* and was nominated for the Flemish Community Culture Prizes (2005). For *The Porcelain Project* (2007) she created a porcelain installation together with Lot Lemm. In 2010 she made the production *This door is too small (for a bear)*. 2013 saw the premieres of both *MUSH-ROOM* and *Odd? But True!*

## **JAN LAUWERS**

Jan Lauwers (Antwerp, 1957) is an artist who works in just about every medium. Over the last twenty years he has become best known for his pioneering work for the stage with Needcompany, which was founded in Brussels in 1986. Needcompany has been artist-in-residence at the Burgtheater in Vienna since 2009. Over the years he has also built up a substantial body of art work which was shown in an exhibition at BOZAR (Brussels) in 2007. Jan Lauwers is awarded with the 'Decoration of Honour in Gold for Services to the Republic Austria' (2012). In 2014, he has been rewarded with the Golden Lion Lifetime Achievement Award at the Venice Biennale. He is the first Belgian to receive this prize in the theatre category.

Jan Lauwers studied painting at the Academy of Art in Ghent. At the end of 1979 he gathers round him a number of people to form the Epigonenensemble. In 1981 this group is transformed into the Epigonentheater zlv collective which takes the theatre-world by surprise with its six stage productions. In this way Jan Lauwers takes his place in the movement for radical change in Flanders in the early '80, and makes his international breakthrough. Epigonentheater zlv presents direct, concrete, highly visual theatre that uses music and language as structuring elements. Jan Lauwers disbands this collective in 1985 and founds Needcompany.

Jan Lauwers needs company. He founds Needcompany together with Grace Ellen Barkey. They together are responsible for Needcompany larger-scale productions. Since Needcompany was founded in 1986, both its work and its performers have been markedly international. Its first productions, are still highly visual, but in subsequent productions the storyline and the main theme gain in importance, although the fragmentary composition remains.

Lauwers' training as a visual artist is decisive in his handling of the theatre medium and leads to a highly individual and in many ways pioneering theatrical idiom that examines the theatre and its meaning. One of its most important characteristics is a transparent, 'thinking' acting and the paradox between 'acting' and 'performing'.



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