

**JAN LAUWERS & NEEDCOMPANY**

## **SAD FACE | HAPPY FACE**

*A Trilogy, Three Stories on Human Nature*



Maarten Seghers & Inge Van Bruystegem © Eveline Vanassche

A Production by Needcompany

*Coproducers* Salzburger Festspiele, Festival d'Avignon, Théâtre de la Ville (Paris), Schauspielhaus Zürich, Théâtre Garonne (Toulouse), La Rose des Vents (Scène Nationale de Villeneuve d'Ascq), PACT Zollverein (Essen), Brooklyn Academy of Music (New York), welt in basel theaterfestival, Cankarjev Dom (Ljubljana), Automne en Normandie (Le Havre), La Filature (Scène Nationale de Mulhouse), Kaaitheater (Brussels), deSingel (Antwerp)

With the support of the Culture 2000 Programme of the European Union

With the support of the Flemish authorities.

# Sad Face | Happy Face

*A Trilogy, Three Stories on Human Nature*

There is a time where red is green / Where people are naked but not obscene  
The past is the past and the present today / The future alright and not so far away

## Part 1: Isabella's room

*The past*

“She sincerely loved the world and I hated it. I hated the world because nothing about it was right anymore. They didn't do anything useful and all I felt was irritation and Isabella was the only one who made me forget about it. Her passion for life was pure unbearable beauty. The only weapon against the dictatorship of the lie.”



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## Part 2: The Lobster Shop

*The future*

“Let's go to the beach and we'll make a huge fire by the sea and I'll catch a giant salmon,  
then we'll wrap it in a newspaper bearing only bad news and throw it into the fire  
and when the bad news has all burned the salmon will be ready to eat and the salmon will be so big that we'll have  
to eat it for seven days and when it's all gone we will have become the salmon.

Then we'll walk into the sea together.”



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### Part 3: The Deer House

#### *The present*

“At that point the valley is as narrow as a gorge whose two sides come closer together towards the top. The ice has bridged the two sides and forms a protective roof that gave them just enough shelter against the onrushing ice masses. The silence is increasingly interrupted by the fitful sounds. The powerful rays of the sun break through the icy roof and display all the colours of the spectrum, at which the echo advances faster and faster and again and again shatters in thousands of pieces against the west flank. The low frequency of the deer’s grunts blends with

Grace’s thinner, hiccuping laugh backed up by the clapping of the other occupants of the Deer House, and becomes a high-spirited tribute to the survivors and the dead who without each other would be of no significance at all.”



© Maarten Vanden Abeele / Needcompany

## Sad Face | Happy Face, A Trilogy, Three Stories on Human Nature

Art is actually all about man and human nature and all good art is a self-portrait of the observer. 'One sees what one has learnt.' In good theatre things happen which cannot happen in video, film or art. As a medium, theatre has the most direct link with 'human nature' since it is performed by people and for people. It is essential to seek out this human nature so that theatre can redefine itself in order to survive. This means it is necessary to tell new stories.

Each of the three parts of *Sad Face | Happy Face* deals with a different way of telling a story. The first part, *Isabella's room* is a reflection on the past and is the most linear piece I have ever written. I needed this linearity because the occasion for this piece of writing was highly personal: the death of my father.

*Isabella's life spans almost the entire 20<sup>th</sup> century: the First and Second World Wars, Hiroshima, colonialism, the development of modern art, involving such figures as Joyce, Picasso and Huelsenbeck, the journeys to the moon, David Bowie's Ziggy Stardust, the famines in Africa and the Vlaams Blok [Tr.: far-right political party] in Antwerp.*

The second part, *The Lobster Shop*, is about the future and its structure is that of a dream or nightmare, whichever you wish. In a dream, time, space and place are interchangeable, and in art the beginning is not necessarily the beginning and an end is by no means self-evident.

*"The Lobster Shop" tells the story of Axel and Theresa. They have a son called Jef who dies on the beach in a stupid accident. Axel and Theresa's sorrow is complete, and when it turns out that no therapy is able to help, Axel one day decides to walk into the sea. He puts on his best suit and goes to eat one last lobster at his favourite restaurant, 'The Lobster Shop'. But the waiter trips and the lobster and its armorican sauce end up on Axel's white suit. In the fraction of a second that Axel sees the sauce landing on his suit, his carefully prepared ritual is shattered and he sees his whole life blowing up in his face.*

The third part, *The Deer House*, is the present. One can conceive of the present in two ways (here we touch on the essence of theatre): the present of the world around us, by which I mean the world in its broad political and historical significance, and the present of the world we perceive when we look at someone who is doing something and knows he is being watched. The medium of theatre and the reality of the actors at the moment it occurs. Good theatre always examines the reality of the medium itself.

*I was prompted to write "The Deer House" by the sometimes tragic peripheral events that take place within the close circle of NC. While we were on tour somewhere in France, one of our dancers, Tijen Lawton, received the news that her brother, the journalist Kerem Lawton, had been shot dead in Kosovo. His tragic death provided the starting point for a play about a group of theatre-makers who are increasingly faced with the harsh reality of the world they travel around in. Everything is politics, but art isn't everything. Art always gets caught between the pages of history: it is futile and has no influence on any events at all, which is where the mysterious necessity for it lies.*

Jan Lauwers

## Sad Face | Happy Face

### *Three stories on human nature*

Erwin Jans

In a Paris hotel room, surrounded by ethnological and anthropological objects, a blind old woman, almost as old as the twentieth century, looks back without resentment or sorrow at a history full of horror and a life filled with lies and loss. A professor of genetics is unable to cope with the death of his son and wife and commits suicide, while his creation, the first human clone, sets the suburbs alight and spreads death and destruction with a gang of nihilistic youngsters. A family firm specialising in breeding deer – whose antlers are an aphrodisiac for the Chinese and Korean markets – is painfully confronted with the consequences of the Yugoslavian civil war when a war photographer is forced to execute their daughter. Very briefly summarised, these are the stories that together make up the *Sad Face | Happy Face* trilogy comprising *Isabella's room*, *The Lobster Shop* and *The Deer House*. Jan Lauwers has a monopoly on this sort of somewhat surreal and sometimes even absurd stories, which unfold into modern fables. They are self-conscious fables that know they are being told and precisely because of this develop a form of humility. And in this humility they once again become extremely generous. They are written on the fearful and agitated nerve bundles of our era. Lauwers is engaged in creating his very own mythology far removed from any form of realism: a world where the categories of time and space lose their boundaries, where popular culture mingles with literary references, and the story disintegrates into dramatic, epic and lyrical moments, a world in where profound thoughts slip into banal arguments and vice versa, where a scream becomes a song, and a chaotic back and forth is choreographed into poetic movement.

In this way, and with an unbearable lightness, *Sad Face | Happy Face* seeks its way through a forest of adversity, through the wartime terrors of the twentieth century and the present, and even through the nightmares of tomorrow. *Isabella's room* looks back at a sombre past, *The Lobster Shop* at a future that's run out of control, and *The Deer House* tries to keep itself upright in a fragile and shaky present. What good things can we possibly say when we look around us? Looking at the world has always been one of Lauwers' obsessions, and this is where the theatre-maker and the artist come together while at the same time wanting to go in different directions. When he was working on *The Snakesong Trilogy* more than ten years ago, Lauwers asked an explicit question: 'What more can one do than just watch without also trying to understand, watch without laughing or crying, when desire has vanished along with need?' The three plays that made up *The Snakesong Trilogy* were informed by a dark and fatal cocktail of power, desire and voyeurism. Lauwers' pessimism arose from, amongst other things, the realisation that man's existence has since the beginning of time revolved around sex, violence and death. What we call civilisation is only a thin coating of glaze and has brought about no essential change to human passion, aggression or fear. At that time, Lauwers countered this feeling of unease about the culture with an attitude of 'indifference', of 'watching without laughing or crying'. It is now precisely these two emotions that are to be found at the heart of the *Sad Face | Happy Face* trilogy. So, ten years on, Lauwers sees people differently. He still sees their chaos,

their powerlessness, their desperate struggle with desire and death, but no longer in such dark tones. He regards people with less cynicism and more compassion, less ironically and more empathically. In *The Deer House* he calls them 'small people with a big heart'. Jan Lauwers is no longer standing on the sidelines of existence like a voyeuristic observer; in *Sad Face* | *Happy Face* he is in the midst of the emotional storm that is humanity. It comes as no surprise that in *Isabella's room* he joins the performers onstage and sings and plays music with them.

But this is undoubtedly a form of theatrical exhibitionism: Lauwers likes exploring these boundaries. But it may also have something to do with the subtitle he has given his trilogy: *three stories on human nature*. Human nature is not a subject that often makes an appearance in modern art. There is something uncomfortable, something sentimental, something naive, something romantic about it. It is everything that modern art, in all its ironic self-consciousness, does not want to be. The historian Eric Hobsbawm called the twentieth century the 'century of extremes'. Between all these many extremes, man has reached the end, and his humanness has been erased as a drawing in the sand is by the waves. Man has reached the end because the twentieth century was preeminently that of the 'new human'. Fortunately, modern art hardly believed, if at all, in this new human. But it did pay a price for this. In modern art, man is stripped bare, literally and figuratively, down to the bone. Man was turned inside out by modern art. His darkest sides were exposed to the light. His solitude, his despair, his powerlessness, his madness, his violence. Just a few years after the horrors of the Second World War, in the middle of the twentieth century, the poet Lucebert wrote in a poem that beauty had burnt its face. Art sacrificed its most valuable possession, beauty, in order to show the dark side of mankind. But now that the media confronts us with burnt faces every day, what about the inhumanity of man, the hopelessness of life, the catastrophes of the future? What should art do now? 'If art wishes to be truly new and outrageous, there is nowhere it can do it better than in the confirmation that, despite appearances, life really is worth living', wrote the philosopher Ger Groot. 'In this way art would once again become meaningful, in the shock of beauty.' It is unusual to hear such words in the context of modern art.

The confirmation that, despite appearances, life is worth living, is nowhere so powerful and moving as when the actors sing together. There are few performances that communicate so generously with the audience as those by Needcompany. Song is the most intense medium for this generosity. The individual voice does not disappear when singing together, it seeks out a possible relationship with other voices: 'I want the ritual of theatre to become something like when people get together to sing', says Lauwers. The yearning for a group is just as natural to the company as its name. It is its most profound trademark. In fact this may also be the ultimate purpose of Lauwers' work for the stage: finding out what it means to be a group, a company or a family of friends and acquaintances. This is nothing less than an art. 'We love each other and it's a real art / To build the deer house so strong / That it doesn't fall apart'; this is what the actors sing together at the end of *The Deer House*. Every performance is a renewed attempt to build this 'deer house' together with the audience. Lauwers now tells

his fables of human deficiency with more love, more maturity, perhaps more wisdom than in the past. The characters in the play breed the deer for their antlers and let the hunters lose on them once a year. The deer are their solid investment, their trade. But there is another truth that they have not forgotten, a truth in which human nature has found its final refuge: 'Deer are the guardians of the future'.

## **Performance Dates**

### *Premiere*

Perner-Insel, Hallein, Salzburger Festspiele	1, 3, 5 August 2008
Schauspielhaus, Schiffbau, Zurich	5, 7 December 2008
Festival d'Avignon	12, 14, 18 July 2009
deSingel, Antwerp	20 December 2009
MC2 Grenoble	20 March 2010
MALTA Festival Poznan	27, 29 June 2010
REPUBLIQUE, Copenhagen	3 April 2011
Sibiu International Festival Theater	27, 28 May 2012



## Credits *Isabella's room*

Jan Lauwers

*Isabella* - Viviane De Muynck

*Anna* - Anneke Bonnema

*Arthur* - Benoît Gob

*Alexander* - Hans Petter Dahl

*Frank* - Maarten Seghers

*The Desert Prince* - Julien Faure

*Sister Joy* – Yumiko Funaya

(replaces Louise Peterhoff)

*Sister Bad* - Sung-Im Her

(replaces Tijen Lawton)

*Narrator* - Misha Downey

(replaces Ludde Hagberg)

### Script

Jan Lauwers

Except *The Liar's Monologue* was written by

Anneke Bonnema

### Music

Hans Petter Dahl, Maarten Seghers

### Lyrics

Jan Lauwers, Anneke Bonnema

### Dance

Julien Faure, Misha Downey, Tijen

Lawton, Louise Peterhoff

### Costumes

Lemm&Barkey

### Set

Jan Lauwers

### Lighting

Jan Lauwers, Ken Hioco

### Sound Design

Dré Schneider

### Production Manager

Luc Galle

### Surtitles

Elke Janssens

### Production Technician

Lieven De Meyere

### Trainee Technicians

Jelle Moerman, Dorus Daneels

### Dramaturgical Introduction

Erwin Jans

### French Translation

Monique Nagielkopf, Olivier Taymans

## Credits *The Lobster Shop*

### Text, directing, set

Jan Lauwers

### Music

Hans Petter Dahl, Maarten Seghers

### With

*Axel, Professor of Genetics* -

Hans Petter Dahl

*Theresa, Axel's wife* -

Grace Ellen Barkey

*Jef, Axel and Theresa's son* -

Yumiko Funaya (replaces Tijen Lawton)

*Catherine, Psychiatrist* -

Anneke Bonnema

*Vladimir, Truck driver*

*Sir John Ernest Saint James,*

*first clone of a bear* -

Benoît Gob

*Nasty, a young girl* -

Inge Van Bruystegem

*Mo, transformer* -

Julien Faure

*Salman, first human clone* -

Maarten Seghers

### Costumes

Lot Lemm

### Lighting

Ken Hioco

### Sound design

Dré Schneider

### Production Manager

Luc Galle

### Assistant director and surtitles

Elke Janssens

### Video C-Song Variations

Photography: Maarten van der Put, Bart

Baele

Montage: Nico Leunen

Sound: Senjan Jansen / Senstudio

## Credits *The Deer House*

### Text, directing, set design

Jan Lauwers

### Music

Hans Petter Dahl,

Maarten Seghers

Except "Song for

The Deer House",

which was written by Jan Lauwers

### With

Grace Ellen Barkey, Anneke Bonnema,

Hans Petter Dahl, Viviane De Muynck

Misha Downey, Julien Faure, Yumiko

Funaya, Benoît Gob

Eléonore Valère (replaces Tijen Lawton),

Maarten Seghers, Inge Van Bruystegem

### Choreography

The company

### Costumes

Lot Lemm

### Lighting

Ken Hioco, Koen Raes

### Sound Design

Dré Schneider

### Production Manager

Luc Galle

### Assistant to the director /

### surtitles

Elke Janssens

### Technicians

Luc Galle, Ken Hioco

### Assistant technicians

Elke Van Der Kelen, Lise Lendais

### Costume assistant

Lieve Meeussen, Lise Lendais

### Ears

Denise Castermans

**English Translation**

Gregory Ball

**French Language Coach**

Anny Czupper

**English Language Coach**

Marty Sparks

**Photography**

Eveline Vanassche,

Maarten Vanden Abeele

**Production**

Needcompany

**Coproduction**

Festival d'Avignon,

Théâtre de la Ville (Paris),

Théâtre Garonne (Toulouse),

La Rose des Vents (Scène Nationale de

Villeneuve d'Ascq),

Brooklyn Academy of Music (New York),

welt *in* basel theaterfestival

With the collaboration of the Kaaithheater

(Brussels)

With the support of the Flemish authorities

**French translation**

Monique Nagielkopf

**English translation**

Gregory Ball

**Text and translation editing**

Sigrid Bousset

**French language coach**

Anny Czupper

**English language coach**

Louise Chamberlain

**Costume Assistant**

Lieve Meeussen

**Stage**

Eva Blaute

**Technician**

Ken Hioco

**Photography**

Eveline Vanassche

**Production**

Needcompany

**Coproducers:** Festival d'Avignon,

Théâtre de la Ville (Paris),

Théâtre Garonne (Toulouse),

PACT Zollverein (Essen),

Cankarjev Dom (Ljubljana),

La Rose des Vents (Scène Nationale de

Villeneuve d'Ascq),

Automne en Normandie,

La Filature (Scène Nationale de Mulhouse),

Kaaithheater (Brussels),

deSingel (Antwerp).

With the support of the Flemish authorities

With the support of the Culture 2000

Programme of the European Union

**Set construction**

De Muur, Needcompany

**Advice on deer**

Dirk Claesen (Zephyr)

**English Translation**

Gregory Ball

**French Translation**

Olivier Taymans

**English Language Coach**

Louise Chamberlain

**French Language Coach**

Anny Czupper

**Dramaturgical Introduction**

Erwin Jans

**Photography**

Maarten Vanden Abeele

**Production**

Needcompany and Salzburger

Festspiele

**Coproduction**

Schauspielhaus Zurich, PACT

Zollverein (Essen)

With the collaboration of deSingel

(Antwerp), Kaaithheater (Brussels).

With the support of the Flemish

authorities.

## WORK FOR THEATRE – JAN LAUWERS & NEEDCOMPANY

- 1987 **Need to Know**  
Opening: 24 March, Mickery, Amsterdam
- 1989 **ça va**  
Opening: 18 March, Theater am Turm, Frankfurt
- 1990 **Julius Caesar**  
Opening: 31 May, Rotterdamse Schouwburg
- 1991 **Invictos**  
Opening: 18 May, Centro Andaluz de Teatro, Seville
- 1992 **Antonius und Kleopatra**  
Opening: 14 February, Teater am Turm, Frankfurt
- 1992 **SCHADE/schade**  
Opening: 21 October, Theater am Turm, Frankfurt
- 1993 **Orfeo**, opera by Walter Hus  
Opening: 23 May, Bourschouwburg, Antwerp
- 1994 **The Snakesong Trilogy - Snakesong/Le Voyeur**  
Opening: 24 March, Theater am Turm, Frankfurt
- 1995 **The Snakesong Trilogy - Snakesong/Le Pouvoir (Leda)**  
Opening: 11 May, Dance 95, Munich
- 1996 **Needcompany's Macbeth**  
Opening: 26 March, Lunatheater, Brussels
- 1996 **The Snakesong Trilogy - Snakesong/Le Désir**  
Opening: 6 November, Kanonhallen, Copenhagen
- 1997 **Caligula, No beauty for me there, where human life is rare, part one**  
Opening: 5 September, Documenta X, Kassel
- 1998 **The Snakesong Trilogy, reworked version with live music**  
Opening: 16 April, Lunatheater, Brussels
- 1999 **Morning Song, No beauty for me there, where human life is rare, part two**  
Opening: 13 January, Lunatheater, Brussels
- 2000 **Needcompany's King Lear**  
Opening: 11 January, Lunatheater, Brussels
- 2000 **DeaDDogsDon'tDance/DjamesDjoyceDeaD**  
Opening: 12 May, Das TAT, Frankfurt
- 2001 **Ein Sturm**  
Opening: 22 March, Deutsches Schauspielhaus in Hamburg

- 2001 **Kind**  
Opening: 21 June, Het Net, Bruges
- 2002 **Images of Affection**  
Opening: 28 February, Stadsschouwburg, Bruges
- 2003 **No Comment**  
Opening: 24 April, Kaaithheater, Brussels
- 2004 **Isabella's room**  
Opening: 9 July, Cloître des Carmes, Festival d'Avignon
- 2006 **All is Vanity**  
Opening: 8 July, Théâtre Municipal, Festival d'Avignon
- 2006 **The Lobster Shop**  
Opening : 10 July, Cloître des Célestins, Festival d'Avignon
- 2008 **The Deer House**  
Opening: 28 July, Perner-Insel, Hallein, Salzburger Festspiele
- 2008 **Sad Face | Happy Face, A Trilogy, Three Stories on Human Nature**  
Opening: 1 August, Perner-Insel, Hallein, Salzburger Festspiele
- 2011 **The Art of Entertainment**  
Opening: 5 March, Akademietheater (Burgtheater), Vienna
- 2012 **Caligula**  
Opening: 17 May, Kasino (Burgtheater), Vienna
- 2012 **Marketplace 76**  
Opening: 7 September, Ruhrtriennale, Bochum

## **PUBLICATIONS IN BOOK FORM** BY OR ABOUT **JAN LAUWERS**

- LAUWERS, Jan, *Leda*, Bebuquin (Antwerp), a coproduction with IT&FB publishing company, Amsterdam, 1995.
- VANDEN ABEELE, Maarten, *The Lucidity of the Obscene*, Needcompany in cooperation with IT&FB publishing company, Brussels/ Amsterdam, 1998.
- LAUWERS, Jan, *La Chambre d'Isabella* followed by *Le Bazar du Homard*, Actes Sud-papiers, Paris, 2006.
- STALPAERT, Christel, BOUSSET, Sigrid, LE ROY, Frederik, (eds.), *No Beauty for Me There where Human Life is Rare. On Jan Lauwers' theatre work with Needcompany*, Academia Press, IT&FB publishing company, Ghent/ Amsterdam, 2007.
- LAUWERS, Jan, *Restlessness*, Mercatorfonds, BOZAR Books, Needcompany, Brussels, 2007.
- LAUWERS, Jan, *Sad Face | Happy Face, Drei Geschichten über das Wesen des Menschen*, Fischer Taschenbuche Verlag (Frankfurt), 2008.
- LAUWERS, Jan, *La maison des cerfs*, Actes Sud-papiers, Paris, 2009.
- LAUWERS, Jan, *KEBANG !*, Uitgeverij Van Halewyck, 2009.
- FREEMAN, John, *The Greatest Shows on Earth. World Theater from Peter Brook to the Sydney Olympics*, Libri Publishing, Oxfordshire, 2011.

## **PRIZES**

- Mobil Pegasus Preis, Internationales Sommertheater Festival Hamburg, for the best international production, *ça va*, 1989.
- Thersitesprijs, Flemish theatre critic prize, 1998.
- Obie Award in New York for the play *Morning Song*, 1999.
- *Kinematix Prize* for Digital Format, International Film Festival Venice 2002, *Goldfish Game*, 2002.
- Grand Jury Honor for Best Ensemble Cast, Slamdance Film Festival, *Goldfish Game*, 2004.
- Le Masque, prize awarded by the Académie Québécoise du Théâtre in Montréal, Canada, for the best foreign production, *La Chambre d'Isabella*, 2005.
- Prize awarded by the Syndicat Professionnel de la Critique de Théâtre, de Musique et de Danse in France, for the best foreign production, *La Chambre d'Isabella*, 2005.
- Culture prize awarded by the Flemish Community 2006, theatre literature category, for the *De kamer van Isabella* and *Ulrike* scripts.
- Grand Prix – Golden Laurel Wreath Award for Best Performance / MESS Festival Sarajevo, for *Isabella's room*, 2009.
- 'Politika' prize for best director / BITEF Festival in Belgrade, for *Isabella's Room* and *The Deer House*, 2010.
- Decoration of Honour in Gold for Services to the Republic of Austria, 2012.

## **JAN LAUWERS** (*long version*)

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).

Jan Lauwers studied painting at the Academy of Art in Ghent. At the end of 1979 he gathered round him a number of people to form the *Epigonensemble*. In 1981 this group was transformed into the Epigonentheater zlv collective which took the theatre-world by surprise with its six stage productions. In this way Jan Lauwers took his place in the movement for radical change in Flanders in the early '80, and also made his international breakthrough. Epigonentheater zlv presented direct, concrete, highly visual theatre that used music and language as structuring elements. Their productions were *Already Hurt and not yet War* (1981), *dE demonstratie* (1983), *Bulletbird* (1983), *Background of a Story* (1984) and *Incident* (1985). Jan Lauwers disbanded this collective in 1985 and founded *Needcompany*.

## **NEEDCOMPANY**

Jan Lauwers *needs company*. He founded Needcompany together with Grace Ellen Barkey. They together are responsible for Needcompany larger-scale productions. The group of performers Jan Lauwers and Grace Ellen Barkey have put together over the years is quite unique in its versatility. Their *associated performing artists* are MaisonDahlBonnema (Hans Petter Dahl & Anna Sophia Bonnema), Lemm&Barkey (Lot Lemm & Grace Ellen Barkey), OHNO COOPERATION (Maarten Seghers & Jan Lauwers) and the NC ensemble, which includes the inimitable Viviane De Muynck. They create work of their own under Needcompany's wing.

Since Needcompany was founded in 1986, both its work and its performers have been markedly international. Its first productions, *Need to Know* (1987) and *ça va* (1989) – which received the Mobiel Pegasus Preis – were still highly visual, but in subsequent productions the storyline and the main theme gained in importance, although the fragmentary composition remained.

Lauwers' training as an 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'.

This specific approach is also to be found in his adaptations of Shakespeare: *Julius Caesar* (1990), *Antonius und Kleopatra* (1992), *Needcompany's Macbeth* (1996), *Needcompany's King Lear* (2000) and, at the Deutsches Schauspielhaus in Hamburg, *Ein Sturm* (2001). After directing *Invictos* (1996), the monologue *SCHADE/Schade* (1992) and the opera *Orfeo* (1993), in 1994 he started work on a major project called *The Snakesong Trilogy*, which

signalled his first full emergence as an author: *Snakesong/Le Voyeur* (1994), *Snakesong/Le Pouvoir* (1995) and *Snakesong/Le Désir* (1996). In 1998 he staged the reworked version of the whole *Snakesong Trilogy*.

In September 1997 he was invited to take part in the theatre section of Documenta X (Kassel), for which he created *Caligula*, after Camus, the first part of a diptych called *No beauty for me there, where human life is rare*. With *Morning Song* (1999), the second part of the diptych *No beauty...*, Lauwers and Needcompany won an Obie Award in New York. In May 2000, at the request of William Forsythe, Lauwers created, in co-production with Ballett Frankfurt, the piece entitled *DeaDDogsDon'tDance/DjamesDjoyceDeaD* (2000).

*Images of Affection* (2002) was created on the occasion of Needcompany's 15<sup>th</sup> anniversary. Jan Lauwers presented three monologues and a dance solo under the title *No Comment* (2003). Charles L. Mee, Josse De Pauw and Jan Lauwers wrote pieces for Carlotta Sagna ('Salome'), Grace Ellen Barkey ('The tea drinker') and Viviane De Muynck ('Ulrike') respectively. Six composers – Rombout Willems, Doachim Mann, Walter Hus, Senjan Jansen, Hans Petter Dahl and Felix Seger – wrote a musical composition for the dance solo by Tijen Lawton. Broadly speaking the themes of this performance are those Lauwers has reformulated and redefined ever since the start of his work with Needcompany: violence, love, eroticism and death.

A collection of several thousand ethnological and archaeological objects left by Jan Lauwers' father urged him to tell the story of Isabella Morandi in *Isabella's room* (2004) (Avignon theatre festival). Nine performers together reveal the secret of Isabella's room with as central figure the monumental actress Viviane De Muynck. This play was awarded several prizes, including the 2006 Flemish Community Culture Prize in the playwriting category.

In 2006 he created two pieces for the Avignon Festival, one of which is *The Lobster Shop*, whose script he wrote himself, and *All is Vanity*, a monologue by Viviane De Muynck, which the actress herself adapted from Claire Goll's book of the same name.

The Salzburger Festspiele has invited Jan Lauwers to make a new production, *The Deer House*, for summer 2008. Together with *Isabella's Room* (2004) and *The Lobster Shop* (2006) this new production makes up a trilogy on human nature: *Sad Face / Happy Face*. The trilogy as a whole was performed for the first time at the Salzburger Festspiele 2008.

Jan Lauwers was selected in the margin of the Biennale in Venice for the workshop of Dramatic Arts. Curator Alex Rigola invited a group of prominent theatre makers, resulting in a performance called *The Seven Sins* (2012).

Jan Lauwers wrote a new play called *The art of entertainment* (2011) which premiere in Vienna. The show is currently running and the leading role is played by Dirk Roofthoof. *Caligula*, also a collaboration with the Burgtheater, will premiere in May 2012.

The new play which Jan Lauwers wrote for the Needcompany Ensemble is called *Marketplace 76*. It will premiere in 2012 during the Ruhrtriennale.

## PROJECTS

In 1999 Jan Lauwers launched *Needlab*, a one-off occasion for ideas, notes, sketches and random thoughts. *Needlab* enables one to see the initial stages of various projects in which experimentation gropes its way towards the stage.

*Just for Toulouse* (Théâtre Garonne, 2006) was the first of a series of evenings when Needcompany's associated performing artists presented installations and performances. In 2007 *Just for Brussels* was presented at BOZAR.

He founded OHNO COOPERATION together with Maarten Seghers to give concrete shape to their mutual artistic commitment. Up to now this has taken the form of listening to, looking at, thinking about and making music, visual art and performances: *The Grenoble Tapes* (2006), *O.H.N.O.P.O.P.I.C.O.N.O.* (2006), *The OHNO Cooperation Conversation On The O.H.N.O.P.O.P.I.C.O.N.O. Ontology* (2007). They are combined in *an OHNO cooperation evening* (2008). In 2009 the artist-curator duo OHNO COOPERATION invited several artists to participate in *The Tragedy of the Applause – Roubaix*. A variation of *The Tragedy of The Applause* was brought to CC Strombeek at the request of Luk Lambrecht, in confrontation with work by Jeff Wall.

AIR Antwerp invited OHNO COOPERATION to curate the fifth OPEN AIR in August 2011, in the frame of which they introduced the work of artists from all over the world.

*Deconstructions* were made by Jan Lauwers using disused museum material. These museum installations have already been shown at BOZAR (Brussels) and the haus der kunst (Munich) in 2007. They formed the setting for a six-hour marathon performance by the NC ensemble on which the whole of Jan Lauwers' mental world converged. The result was *The House of Our Fathers*, which went also to the Museum M in Leuven, after the 16th Internationale Schillertage in Mannheim.

## FILMPROJECTS

Jan Lauwers also has a number of film and video projects to his name, including *From Alexandria* (1988), *Mangia* (1995), *Sampled Images* (2000), *C-Song* (2003), *C-Song Variations* (2007) and *The OHNO Cooperation Conversations on the O.H.N.O.P.O.P.I.C.O.N.O. Ontology* (2007). During summer 2001 Lauwers shot his first full-length film with the working title *Goldfish Game* (2002). The script was written together with Dick Crane. *Goldfish Game* is the story of a small community of people who are violently torn apart. The premiere took place at the Venice Film Festival (in the New Territories (*Nuovi Territori*)) category. The *Kinematix* internet magazine (Italy) proclaimed *Goldfish Game* the best film in the *Formati Anomali* (Unusual Forms) category. The jury report said: 'An innovative



style of directing that surpasses the limits of the digital medium'. *Goldfish Game* was selected for the Buenos Aires International Human Rights Film and Video Festival in 2002, the Ghent Film Festival in 2002 and the Solothurn Film Festival in Switzerland in 2003. At the Slamdance Film Festival (January 2004), *Goldfish Game* was awarded the Grand Jury Honour for the Best Ensemble Cast.

In February 2003 Jan Lauwers made a silent short film on violence, called *C-Song*. This film has been shown to a limited audience several times, during the *Needlapbs* at STUK in Leuven and the Kaaithheater Studios in Brussels, and also in 'War is Not Art' at the Vooruit in Ghent. In April 2004 *C-Song* had its official premiere at the Courtisane short-film festival in Ghent. It was subsequently selected for the International Short-Film Festival in Hamburg in 2004 and in July 2004 was screened in the old water-tower at Bredene on the Belgian coast as part of Grasduinen 2004, SMAK-aan-Zee.

*C-Song Variations* (2007), a short film made in connection with *The Lobster Shop*, had a preview at BOZAR (Brussels) in April and its premiere at the Temps d'Images festival in La Ferme du Buisson (Paris) in October 2007. It was then shown at the haus der kunst (2007) in Munich.

For the SPIELART Festival in Munich (2007) he did a video project together with Maarten Seghers: *The OHNO Cooperation Conversations on the O.H.N.O.P.O.P.I.C.O.N.O. Ontology*.

## **VISUAL ART**

At the request of the curator Luk Lambrecht, Jan Lauwers took part in the *Grimbergen 2002* exhibition together with 8 other artists (including Thomas Schütte, Lili Dujourie, Job Koelewijn, Atelier Van Lieshout, Jan De Cock and Ann Veronica Janssens).

In spring 2006 his work was included in the DARK exhibition at the Boijmans van Beuningen Museum in Rotterdam.

In 2007 Jan Lauwers had his first solo exhibition at BOZAR (Brussels), curated by Jérôme Sans (former director of Palais de Tokyo, now at the UCCA). To accompany this exhibition he also compiled the first book to focus on his art work from 1996 to 2006. At the Artbrussels art fair (2007), Lauwers was invited to make a site-specific work for BOZAR.

Luk Lambrecht has invited Jan Lauwers to take part in *Down to Earth*, a group exhibition of ceramics at Strombeek cultural centre, which includes work by Ann Veronica Janssens, Heimo Zobernig, Atelier Van Lieshout, Lawrence Weiner, Kurt Ryslavý and Manfred Pernice.

In May 2009 Jérôme Sans invited Jan Lauwers to exhibit at *Curated by\_vienna 09*. *Curated by* brought 18 Viennese contemporary art galleries together with international curators.

In September 2011 Champ d'Action and M HKA organised the 8th Time Canvas, during which Jan Lauwers' "Last Guitar Monster" was shown.

*Deconstructions* were made by Jan Lauwers using disused museum material. These museum installations have already been shown at BOZAR (Brussels) and the haus der kunst (Munich) in 2007.

*The House of Our Fathers* – a house measuring 20 x 5 x 5m – is the basis for a major new project by Jan Lauwers. A ‘house’ work of art that examines time, place and perception (the essential difference between theatre and art). It will be expanded over the years to form an entirely independent work of art to which Jan Lauwers invites other artists. A first version of this house was exhibited in 2011 in the Kunsthalle (Mannheim) during the Schillertage. A second version was shown in Museum M in November 2011 (Leuven). Work is currently ongoing on a large version for Hannover’s Kunstfestspiele Herrenhausen in 2013.

#### **GRACE ELLEN BARKEY**

Grace Ellen Barkey, geboren in Surabaya, Indonesië, studeerde dansexpressie en moderne dans aan de Theaterschool in Amsterdam. Ze werkte na haar opleiding als actrice en danseres. Alvorens ze in 1986 Needcompany mee oprichtte en vaste choreografe werd van het gezelschap, choreografeerde ze verscheidene producties. Voor Needcompany realiseerde Grace Ellen Barkey de choreografieën van *Need to Know* (1987), *ça va* (1989), *Julius Caesar* (1990), *Invictos* (1991), *Antonius und Kleopatra* (1992) en *Orfeo* (1993). Daarnaast acteerde ze in een aantal van deze producties alsook in *The Snakesong Trilogy – Snakesong/Le Voyeur* (1994), *Caligula* (1997), *Needcompany’s King Lear* (2000), *Images of Affection* (2002), *No Comment* (2003), *De Lobstershop* (2006), *Het Hertenhuis* (2008), *De kunst der vermakelijkheid* (2011) en *Marktplaats 76* (2012). In *Goldfish Game* (2002), de eerste langspeelfilm van Jan Lauwers & Needcompany, maakte ze deel uit van de cast.

Sinds 1992 bouwt ze met haar eigen ensceneringen gestaag een succesvolle internationale carrière uit. Theater am Turm in Frankfurt coproduceerde haar eerste voorstellingen *One* (1992), *Don Quijote* (1993) en *Tres* (1995). Needcompany-producties waren *Stories (Histoires / Verhalen)* (1996), *Rood Red Rouge* (1998) en *Few Things* (2000). Deze laatste productie werd zowel in eigen land als internationaal zeer enthousiast onthaald. Met *(AND)* (2002) overschreed choreografe Grace Ellen Barkey met onweerstaanbare flair alle grenzen van het theater, de dans en de muziek. In 2005 bracht Grace Ellen Barkey *Chunking* en werd zij genomineerd voor de cultuurprijzen van de Vlaamse Gemeenschap (2005). Voor de dansvoorstelling *The Porcelain Project* (2007) creëerde zij samen met Lot Lemm een porseleinen installatie. *This door is too small (for a bear)* (2010) is haar nieuwe voorstelling in samenwerking met Lot Lemm. Grace Ellen Barkey en Lot Lemm zetten deze samenwerking verder en werken aan een nieuwe voorstelling waarvoor The Residents muziek zal componeren.

In 2004 startten Grace Ellen Barkey & Lot Lemm naar aanleiding van hun nauwe artistieke samenwerking *Lemm&Barkey* op: ze ontwierpen de kostuums voor *De kamer van Isabella* (2004) en bedachten voor *Chunking*, *The Porcelain Project* en *This door is too small (for a bear)* het concept, het decor en de kostuums. In 2007 creëerden zij een museale porseleinen installatie n.a.v. de voorstelling *The Porcelain Project*. Deze was te zien in verschillende musea zoals o.m. BOZAR (Brussel) en het Benaki museum (Athene). Vervolgens nodigde curator Luk Lambrecht hen uit voor de groepstentoonstelling *I am your private dancer* (2008) in het CC Strombeek, maakten zij werk voor de

groepstentoonstelling *Het spel van de waanzin, over gekte in film en theater* (2008) van het Dr. Guislain museum (Gent) en werden zij uitgenodigd voor de tentoonstelling *Down to Earth* (2009) in het luik “hedendaags keramiek” door curator Hugo Meert. In het ModeMuseum Hasselt toont de 3<sup>e</sup> Hasseltse triënnale SUPERBODIES werk van Lemm&Barkey.

#### **ANNA SOPHIA BONNEMA**

From 1982 to 1986 the Dutch Anna Sophia Bonnema studied at the theatre school in Amsterdam. She staged several plays and also wrote a great many, including *De bomen het bos*, staged with the Nieuw West theatre company, and *Tegenmaat*. Since 1995 she has worked with Hans Petter Dahl in the L & O Amsterdam performance group. They have created several pieces including the love show *Tantra & Western* (1995), *What have you done with my poem? - Sing-Dance #1* (1996), *Made in Heaven – Sing-Dance #2* (1997), *Attention - Sing-Dance #3* (1998) and the multidisciplinary performance *Post coitum omne animal triste est* (1999), with a different improvising dancer every night. For these projects they worked with people from several disciplines such as Liza May Post (artist), Oyvind Berg (writer), Tom Jansen (actor) and improvising dancers including David Zambrano, Laurie Booth, Eva Maria Keller and Michael Schumacher. In 1997 they did a coproduction with Bak-Truppen called *Good Good Very Good*. As a duo they created the performances *Nieuw Werk* (2001) and *Shoes and Bags* (2003). The latter was made on the occasion of the opening of their virtual house for fashion, art and concepts, *MaisonDahlBonnema*. In 2005, they made their thoughtful piece *Not The Real Thing* together with Robert Steijn (as performing dramaturg). Their latest pieces, *The Ballad of Ricky and Ronny – a Pop Opera* (2007), *Ricky and Ronny and Hundred Stars – a Sado Country Opera* (2010) and *Analysis – The Whole Song* (2011) receive production support from Needcompany.

Needcompany’s *King Lear* (2000) was Anna Sophia Bonnema’s first production with Jan Lauwers. Since then she has also appeared in *Images of Affection* (2002), *Goldfish Game* (2002), *Isabella’s room* (2004), *The Lobster Shop* (2006), *The Deer House* (2008), *Caligula* (2012) and *Marketplace 76* (2012). In *No Comment* (2003) she replaced Carlotta Sagna. She has already written several pieces, including monologues for the Red Part in *Needlapb* and *The Liar’s Monologue for Isabella’s room* (2004).

#### **HANS PETTER DAHL**

From 1987 to 1995, Hans Petter Dahl worked with the Norwegian company Bak-Truppen. In 1995, together with Anna Sophia Bonnema, he founded the L & O Amsterdam performance group. They have created several pieces including the love show *Tantra & Western*, *What have you done with my poem? - Sing-Dance #1* (1996), *Made in Heaven – Sing-Dance #2* (1997), *Attention - Sing-Dance #3* (1998) and the multidisciplinary performance *Post coitum omne animal triste est* (1999), with a different improvising dancer every night. For these projects they worked with people from several disciplines such as Liza May Post (artist), Oyvind Berg (writer), Tom Jansen (actor) and

improvising dancers including David Zambrano, Laurie Booth, Eva Maria Keller and Michael Schumacher. In 1997 they did a coproduction with Bak-Truppen called *Good Good Very Good*. As a duo they created the performances *Nieuw Werk* (2001) and *Shoes and Bags* (2003). The latter was made on the occasion of the opening of their virtual house for fashion, art and concepts, MaisonDahlBonnema. In 2005, they made their thoughtful piece *Not The Real Thing* together with Robert Steijn (as performing dramaturg). Their latest pieces, *The Ballad of Ricky and Ronny – a Pop Opera* (2007) and *Ricky, Ronny and Hundred Stars – a Sado Country Opera* (2010) and *Analysis – the Whole Song* (2011) receive production support from Needcompany.

It was in *Needcompany's King Lear* (2000) that he first worked with Jan Lauwers. Since then he has also appeared in *Images of Affection* (2002), *Goldfish Game* (2002), *Isabella's room* (2004), *The Lobster Shop* (2006), *The Deer House* (2008), *Caligula* (2012) and *Marketplace* (2012). In *No Comment* (2003) he was one of the six composers. He also composed music for *Needlaph*, *Isabella's room*, *The Lobster Shop* (2006), *The Deer House* (2008) and *Marketplace 76* (2012).

#### VIVIANE DE MUYNCK

Viviane De Muynck is best-known as one of the principal actresses in Needcompany. In the early nineties she met Jan Lauwers, artistic director of Needcompany, with whom she has since done much captivating work.

She studied drama at the Conservatory in Brussels, where she was a student of Jan Decorte. From 1980 she was a member of the Mannen van den Dam collective and acted in Strindberg's *De Pelikaan*, Feydeau's *Het laxeermiddel*, Bernhard's *De macht der gewoonte* and Strauss' *Het Park*. In 1987 she won the Theo d'Or Prize for her performance as Martha in *Who's Afraid of Virginia Woolf?*, which Sam Bogaerts directed for the De Witte Kraai company. After that she joined Maatschappij Discordia and performed in Alfred Jarry's *UBU ROI*, Judith Herzberg's *Kras*, Handke's *Das Spiel vom Fragen*, and Shakespeare's *Measure for Measure* and *Twelfth Night*.

Collaboration with three theatres in the Netherlands resulted in *Count Your Blessings* with Toneelgroep Amsterdam, directed by Gerardjan Rijnders, *Iphigenia in Taurus* with the Nationaal Toneel in The Hague, directed by Ger Thijs and *Hamlet* with Het Zuidelijk Toneel, directed by Ivo Van Hove. She also acted in two Kaaitheater productions: in 1994 in *Pijl van de Tijd* (Martin Amis), directed by Guy Cassiers and in 1995 the part of Odysseus in *Philoktetes Variations* (Müller, Gide, Jesuren) by Jan Ritsema, alongside Dirk Roofthoof and Ron Vawter. She also made guest appearances with The Wooster Group in O'Neill's *The Hairy Ape* and other plays. She acted in *Relazione Pubblica*, a choreographic piece by Caterina and Carlotta Sagna. In 2007 she played the leading part in *Ein fest für Boris*, a creation for the Salzburger Festspiele.

Viviane De Muynck also works with musicians, such as on *La Trahison Orale* (oratorio by Maurizio Kagel) with the Schönberg Ensemble (conductor Rembert De Leeuw), *Ode to Napoleon Bonaparte* (Arnold Schönberg) with *Zeitklang* (conductor Alain Franco) and the Spectra Ensemble (conductor Philippe Raté), *Lohengrin* (Schiarrino) with Neue Musik Berlin (conductor Beat Furrer and director Ingrid von Wantoch Rekowski). She collaborated with Eric Sleichim and the Blindman Saxophone Quartet on *Men in Tribulation* (May 2004). She acted in the play *Walking in the Limits* (2006), in collaboration with Franz Krug & Heiner Reber, and *Lauf zum Meer* (2009), directed by Thorsten Lensing and Jan Hein, with the jazz musicians Jean-Paul Bourelly, Gilbert Diop and Willy Keller.

She makes regular appearances in film and TV productions. She acted in *Vinaya*, a film by Peter van Kraaij and Josse De Pauw and in *De avonden*, directed by R. Van den Berg, after the book by Gerard Reve. Two other notable film parts have been in *Vincent and Theo* (directed by Robert Altman) and *The Crossing* (directed by Nora Hoppe). She was twice nominated for the 'Gouden Kalf' at the Utrecht film festival: for the film *De avonden* and for the TV-drama *Duister licht* by Martin Koolhoven. In 2005 she acted in the first full-length film by Fien Troch, *Someone else's happiness* and also appeared in Geoffrey Enthoven's film *Vidange Perdue* (2006). This was followed by the feature film *Vreemd Bloed* (2010) by Maria Goos and Mark Timmers, as well as a notable part in the acclaimed television series *Oud België* (2010), a fiction series by Indra Siera based on a scenario by Peter Van Den Begin and Stany Crets.

In 2011 she acted in Kaat Beels' feature film, *Swooni* and *Het Goddelijke Monster* (The Divine Monster), a fiction series by Hans Herbots. She will also play a part in Nic Balthazar's new feature film, *Tot Altijd* (2012) and the new fiction series by Tom Lenaerts and Tom van Dyck, *Met Man en Macht*.

Viviane De Muynck is much in demand internationally as a guest lecturer on theatre courses and workshops. In addition to this she has taken to stage directing in Germany. In 2000 she directed the first performances of *Die Vagina Monologe* at the Deutsches Schauspielhaus in Hamburg, and *As I Lay Dying* (2003), an adaptation of William Faulkner.

Since the opera *Orfeo* (1993) by Walter Hus and Jan Lauwers, she has acted regularly with Needcompany. Over the years she has appeared in *The Snakesong Trilogy* (*Le Pouvoir*, *Le Désir* and the full version), *Macbeth* (1996), *Caligula* (1997), *Morning Song* (1999), *DeaDDogsDon'tDance/DJamesDJoyceDeaD* (2000), *Goldfish Game* (2002), *No Comment* (2003), *Isabella's room* (2004), *All is Vanity* (2006) and *The Deer House* (2008). For *DeaDDogsDon'tDance/DJamesDJoyceDeaD* she joined Jan Lauwers in writing the script. For *All is Vanity*, she adapted Claire Goll's book of the same title herself. In 2006 she was awarded the Flemish Community Prize in the performing arts category.

## **MISHA DOWNEY**

Misha Downey was born in Leicester in England. He trained at the London Contemporary Dance School from 1989 to 1992. Afterwards he co-founded the Bedlam Dance Company, which was led by the choreographer Yael Flexer. He worked with the Adventures in Motion Pictures (AMP) dance company on *The Nutcracker* and danced

for the Harlemations Dance Company led by the choreographer Bunty Mathias. In January 1994 he joined Anne Teresa De Keersmaecker's Rosas dance company, where he took part in the creation of *Kinok* and *Amor constante más allá de la muerte*, as well as being involved in the revival of *Toccata*. Before he joined Needcompany, he also danced *Swan Lake* (1996) for the choreographer Matthew Bourne. In 2000 Downey co-founded the Belgian company Amgod for which he created and performed in *What Do You Want?* (2001), *Second Album* (2003) and *As Simple As That* (2005). In 2005 he danced in *Flesh and Blood* by Lea Anderson's Cholmondeleys in the UK. He also worked in Switzerland for the Gisela Rocha Company.

The first Needcompany production Misha Downey danced in was Grace Ellen Barkey's *Rood Red Rouge* (1998), later he also appeared in *Few Things* (2000) and *The Porcelain Project* (2007). His collaboration with Jan Lauwers started when he acted in the rerun of *Caligula* (1998). Later he appeared as an actor and dancer in *Morning Song* (1999), *Needcompany's King Lear* (2000), *Goldfish Game* (2002), *Images of Affection* (2002), *The Deer House* (2008) and *The art of entertainment* (2011). In *Isabella's room* Misha Downey replaces Ludde Hagberg.

#### **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* (1998) 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 replaced Timothy Couchman in *Images of Affection* (2002). In addition to this he also appeared in *Isabella's room* (2004), *The Lobster Shop* (2006), *The Deer House* (2008), *The art of entertainment* (2011) and *Marketplace 76* (2012) by Jan Lauwers and *Chunking* (2005), *The Porcelain Project* (2007) and *This door is too small (for a bear)* (2010) by Grace Ellen Barkey.

#### **YUMIKO FUNAYA**

Yumiko Funaya was born in Japan and studied dance at the Japan Woman's College of Physical Education in Tokyo (2002-2004). In 2004 she entered P.A.R.T.S. contemporary dance school.

She started working with Jan Lauwers & Needcompany for the creation of *The Deer House* (2008) and is a member of the cast of *The art of entertainment* (2011). In *Isabella's room* she replaces Louise Peterhoff. In *The Porcelain Project* by Grace Ellen Barkey, she replaces Taka Shamoto. *This door is too small (for a bear)* (2010) is her first creation in collaboration with Grace Ellen Barkey. She will once again collaborate in *Marketplace 76* (2012), Jan Lauwers' most recent performance.

## **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 replaced Dick Crane in *Images of Affection* (2002). In addition to this he also appeared in *Isabella's room* (2004), *The Lobster Shop* (2006), *The Deer House* (2008), *The art of entertainment* (2011) and *Marketplace 76* (2012) by Jan Lauwers and *Chunking* (2005), *The Porcelain Project* (2007), *This door is too small (for a bear)* (2010) by Grace Ellen Barkey.

## **TIJEN LAWTON**

Tijen Lawton, born in Vienna to a British father and a Turkish mother, 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 Juilliard 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* (1998) 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), *No Comment* (2003), *Isabella's room* (2004), *The Lobster Shop* (2006) and *The Deer House* (2008). She also appears in *Few Things* (2000), *(AND)* (2002), *Chunking* (2005), *The Porcelain Project* (2007) by Grace Ellen Barkey.

## **MAARTEN SEGHERS**

Maarten Seghers 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) by Jan Lauwers.

In *Images of Affection* (2002), *Isabella's room* (2004), *The Lobster Shop* (2006), *The Deer House* (2008), *Marketplace 76* (2012) by Jan Lauwers and *(AND)* (2002), *Chunking* (2005), *The Porcelain Project* (2007) and *This door is too small (for a bear)* (2010) by Grace Ellen Barkey, he was responsible for composing music, as well as performing.

He wrote music for *No Comment* (2003), *Needlab*, *The art of entertainment* (2011) and *The Unauthorized Portrait* (2003) – a film about Jan Lauwers by Nico Leunen.

He founded OHNO COOPERATION together with Jan Lauwers to give concrete shape to their mutual artistic commitment. Up to now this has taken the form of listening to, looking at, thinking about and making music, visual art and performances: *The Grenoble Tapes* (2006), *O.H.N.O.P.O.P.I.C.O.N.O.* (2006), *So man*, (2007), *The OHNO Cooperation Conversation On The O.H.N.O.P.O.P.I.C.O.N.O. Ontology* (2007). They are combined in *an OHNO cooperation evening* (2008). As artist-curator duo OHNO COOPERATION invited several artists to participate in *The Tragedy of the Applause – Roubaix/Strombeek*. In August 2011 OHNO COOPERATION curated the fifth OPEN AIR in Antwerp, in the frame of which it invited several artists.

#### **ELÉONORE VALÈRE**

Éléonore Valère was born in France, where she studied philosophy. She then obtained a grant from the French Ministry of Culture to study at the P.A.R.T.S dance school (Anne Teresa De Keersmaecker). In 2004 she became a member of Ultima Vez, the company headed by Wim Vandekeybus, and among other things took part in the European tour of *Porteuses de mauvaises nouvelles*. She assisted Anton Lachky with the creation of *Heaven is the place*, *Inner eye* and *Softandhard*. For Charleroi/Danses (Michèle Anne De Mey) she danced in *Sinfonia Eroïca*, in which she toured the world, and created the solo piece *Lands*. She has also worked with Justin Garrick, Jean Abreu (Figis) and William Forsythe (Human Writes). She has recently created several dance pieces (*On Friskin*, *Skonifrin*) and danced in Kristian Smeds' *Mental Finland*. She has supervised a number of short courses and has taught at several schools in Paris (Ménagerie de Verre), Toulouse, Budapest, Salzburg, Brussels, Prague, Antwerp, Turin and elsewhere. She started her collaboration with Jan Lauwers & Needcompany for *The Deer House* in 2009.

#### **INGE VAN BRUYSTEGEM**

Inge Van Bruystegem studied dance at the London Contemporary Dance School (1996-99), followed by various workshops in Antwerp, Vienna, Luxemburg, London and elsewhere. She worked as a photographic model for several years, but in the meantime participated in several projects: performances including *wolv goes international* (2002) with Veronika Zott in Vienna, *drindrunkmehr* (2003) for the Tanzquartier Wien, *Pasavoir* (L'Aeronef/Victoria, 2001), *Aarschot-Mechelen* (Gand Cru, 2004) and a guest performance in *Project 1* (Poni, 2004). She has also appeared in short films by Hans Bryssinck, Hans Van Nuffel and Ingrid Vanderhoeven, among others.



Jan Lauwers' *The Lobster Shop* (2006) is her first play and her first venture with Needcompany. She replaced in addition temporarily Louise Peterhoff in Grace Ellen Barkey's play *Chunking* (2005). She is a member of the cast of Jan Lauwers' play *The Deer House* (2008).

The press on the Sad Face | Happy Face trilogy

BALLET-TANZ YEARBOOK 2008

Important Production:

Sad Face / Happy Face – trilogie from Jan Lauwers

Important ensemble:

Needcompany from Jan Lauwers

Significant development in politics and the arts:

Jan Lauwer's totally committed, no-concessions creative activity

*Anna Hohler*

*(Lausanne, ballet-tanz, movement)*

The most original performance:

Jan Lauwer's Needcompany with their trilogy "Sad Face/Happy Face".

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