

Santasangre: **Seigradi**

Concert for voice and synthesised music
www.santasangre.net

This group of artists presents the history of the path of water, a personal reflection on the extraordinary beauty and force of this element in the form of music, image, voice and body.

SANTASANGRE is an artistic exploration project, established in Rome in 2001 by Diana Arbib, Luca Brinchi, Maria Carmela Milano and Pasquale Tricoci. Three years later Dario Salvagnini and Roberta Zanardo joined the group. They focused its artistic endeavours on the potential fragmentations/fractals and formal expression. The need to express an experience, stylistically realised through video, music, the body and aestheticised environment, became the motive for its activities. To date the group has created the following works: *Silent Cells*, 2003; studies *64-Frame*, 2005) and *Faust* (2005); as well as project studies for the apocalyptic theatre: *84.06* (2006), *Show Synthetic Social Stability*, 2007 and *Seigradi* (2008).

concept Diana Arbib, Luca Brinchi, Maria Carmela Milano, Dario Salvagnini, Pasquale Tricoci, Roberta Zanardo *** live video Diana Arbib, Luca Brinchi, Pasquale Tricoci *** sound score and live production Dario Salvagnini *** performer Roberta Zanardo *** 3D visual design Piero Fragola *** 3D water animation Alessandro Rosa *** registration voice and violin H.E.R/ violoncello Viola Mattioni / wind instruments_Giacomo Piccioni *** costume design Maria Carmela Milano, Fiamma Benvignati *** management Elena Lamberti *** photos Laura Arlotti *** production Santasangre *** co-production Romaeuropa Festival 2008, Romaeuropa Promozione Danza, Sistema Teatro Marche/Inteatro *** with the support of Città di Ebla *** thanks to Viola Mattioni, gruppo nanou, Ferran Paredes Rubio, Mario Raoli, Francesco Russo, Liviana Santilli, Lorenzo Letizia, Elisabetta Scatarzi
photo: Laura Arlotti

Rodrigo García: **C'est comme ça et me faites pas chier**

www.rodrigogarcia.es

A more intimate work than Versus (2009), this performance-like new piece deals with the limits of speech in expressing reality. – Paris Autumn Festival 2010

It is like that and make me not shit, the newest play of Rodrigo García, less violent than usual but not less corrosive, is a piece of poetry who question our glance about the world.

In this ode in the language, which involve philosophic thoughts and description of the frescoes of Masaccio, the actor assumes the clashes of the words to reveal their powerful, tragic inaptitude to seize the reality.

RODRIGO GARCÍA s a director who 'creates texts that explode like bombs', an actor and a video maker. He set up the company La Carniceria teatro, a reference not only to his father's butcher's shop but also to his theatrical approach, an attack on the 'meat' and 'blood' of modern society. It represents a distinct and aggressive 'New Theatrical Reality'. Critical theatre, confrontational theatre, but not explanatory theatre.

text & direction Rodrigo García *** with Melchior Derouet, Núria Lloansi, Daniel Romero *** music Daniel Romero *** lights design Carlos Marquerie *** video Ramón Diago *** technical direction Ferdy Esparza *** direction assistant John Romão *** production La Carniceria Teatro (Madrid), Bonlieu Scène nationale (Annecy) *** co-production Théâtre de Gennevilliers

La maison/Coraline Lamaison: **Narcisses 1, Ex/tase; Narcisses 2**

<http://compagniedesanges.blogspot.com>

Coraline' s research on the theme of narcissism is resulted in three steps:
Narcisses 0, a solo performed by Kate Strong;
Narcisses 1, Ex/stase, a solo performed by Annabelle Chambon and 3 wolves, and
Narcisses 2.

Each step is thought about and created as an independent performance, though linked to the others by this very same theme. In the hyper social context of individualism and consumerism, this triptych is a reflection on the narcissistic origin of our behaviour in a philosophic and psychoanalytic point of view. It is about questioning the deep essence of the human beings struggling against their ideologies, which depend on the representations they make of them while looking for magic solutions to cope with fears – in particular with their relationship with time passing by irreversibly, with the ageing that leads to death, and with the differences and discrepancies involved in their interactions with one another.

What about the fundamental and inner conflict of the human beings facing themselves?

At the Exodos Festival we will have the pleasure and opportunity to stage two parts in one evening.

CORALINE LAMAISON is a dancer, stage director and choreographer. From 1996 to 2003 she performed in various works directed by Claude Bardouil, "Bal des Anges", "Jusqu'au dernier baiser", "Les Innocents", "Les Vaniteux". In 2004-2005 she performed for Jan Fabre in "The Crying Body" at Théâtre de la Cité in Paris and at the European tour, and in "L'Histoire des Larmes" at Festival d'Avignon 2005. She stage directed and performed "Etude pour un homme seul" (2002, Théâtre de la Digue, Toulouse), "4.48 Psychose" by Sarah Kane with the support of Claude Régy (2004, Théâtre de la Digue, Toulouse), and "Rugby", a work in progress for dancers and rugby players (2007, Théâtre National de Toulouse and at Stade Toulousain). Coraline was also assistant to Jan Fabre/Troubleyn and collaborated with Guy Cassiers/Toneelhuis.

Narcisses 1; choreography and text Coraline Lamaison *** in collaboration with & performing by Annabelle Chambon and 3 wolves *** production Coraline Lamaison/La maison ***

Narcisses 2; choreography and text Coraline Lamaison *** in collaboration with & performing by Kate Strong, Annabelle Chambon *** music Pierre Jodlowski *** set and props Jérôme Souillot *** lights Harry Cole *** video Fred Cassan *** assistant Nadine Lamaison *** production Coraline Lamaison/La maison

Voetvolk/Lisbeth Gruwez: **Birth of Prey**

www.voetvolk.be

Gruwez undergoes a metamorphosis. She sets out on the floor in a tight square beam of light. Through wisps of fog you are only able to observe her back, made visible through the low cut-out of her black jumpsuit. Her torso moves like a swimming pool with a wave generator, waves pounding even more violently. She seems possessed by an inner enemy. Then she bursts open. She tears herself apart, letting out a wheeze or a growl now and then. Bestially and brutish... – Daniëlle Dereg, De Standaard, 24-11-08

Lisbeth Gruwez' solo is a hard fare, yet exuding a quality difficult to ignore. No matter how self-tormented the dancer stages herself, in what horrible pain, this is matched by her protean flexibility, the perfect control of her body and her theatrical effectiveness. In her powerful yet morbid self-production she confronts the audience radically with the all too human anxieties, impulses, spleen. This finally results in her ultimate feat: to personify the perpetrator and the victim alike with equal intensity — a dance performance that will not easily fade. – Isabell Steinböck in Allgemeine Zeitung, 22-04-2010

The routines, rituals and the body language between predator and prey.
A circular ritual that gives form to the interaction between the rational instruction and the metaphysical emotion.
The constant metamorphosis of the being.

LISBETH GRUWEZ (Kortrijk, be, 1977) started classical ballet at the age of 6 and in 1991 she was admitted at the 'Stedelijk Instituut voor Ballet' in Antwerp where she could combine a professional dance education with high school. Afterwards she studied contemporary dance at P.A.R.T.S. from 1997 to 1998. She started her professional career with Ultima Vez, in the Pasolini project – The Day Of Heaven and Hell – and in Far Away From Sleeping Dogs with Iztok Kovač. Since 1999 Lisbeth has been working with Jan Fabre. In 2001 she starred in Pierre Coulibeuf's film Les Guerriers de la beauté. In 2002 she starred in Images of Affection for Needcompany/Jan Lauwers. A year later Lisbeth Gruwez worked with Grace Ellen Barkey in Few Things and Riina Saastamoinen in Cry Me a River. In 2006 Lisbeth Gruwez, dancer and choreographer, and Maarten Van Cauwenberghe, composer, founded Voetvolk, a dance/performance group. Voetvolk has developed its activities as an international contemporary dance and performance company with a strong base in Antwerp and Flanders. Voetvolk functions as an autonomous and independent structure, relying on a network of co-producers and partners to realize its projects. Lisbeth's main themes and interests lie in the resistance, Durchlassigkeit and krautrock (music that provokes an instant physical reaction) or in what can briefly be described with the motto: Throw Your Body In the Frontline. For Lisbeth Gruwez choreography is about the concepts of acquisition, retention and loss. The concept of resistance is present in all her choreographic studies. Lisbeth's studies always start from the body – the body that is upset, the body language that, consciously or not, interprets an emotion or thought. Lisbeth chooses a dance language based on an emotional state with a view to translating this impulse into a suitable form, a movement, a picture, a scenic language.

performance and dance Lisbeth Gruwez *** musicians Maarten Van Cauwenberghe, Dave Schroyen *** costumes Joëlle Meerbergen *** light Koen Raes *** soundtechnician Jan Stoop *** production Voetvolk v.z.w. *** coproduction Buda kunstencentrum, Troubleyn/Jan Fabre *** management Key Performance *** with the support of Vlaamse Overheid *** thanks to Beursschouwburg, WP Zimmer, DEE Sound & Light

Abattoir Fermé: Tourniquet

www.abattoirferme.be

Tourniquet offers a hypnotic experience and is one of the best plays of the year. The actors don't utter a word, but it is the viewer who is left behind speechless at the end. – De Standaard

A mysterious maelstrom of sensations slides by, while we watch, stupefied and enchanted. – Cutting Edge

Dead ground on which nothing grows
A foundation of flesh, a cracked floor, with walls as if infected by a disease
The house as a body – a gaping hole, the door its wound
The inhabitants a tourniquet,
stemming the blood and keeping the residence alive...

Tourniquet evokes the history and outlines of a house and its three spirits. In this acclaimed piece, Abattoir Fermé continues its exploration of wordless and filmic theatre and creates its most visual work to date. An entirely wordless production, focusing on rituals, trance and exorcism.

ABATTOIR FERMÉ is a collective of theatre-makers who seek out new themes, dramaturgies and theatrical forms. In just a few years they have developed a highly individual visual idiom and theatrical method, often based upon a fascination for the outsider, the underground and 'all things deviant'. Their style is sometimes described as a visual mix of Hollywood and avant-garde, horror and science fiction, Hieronymus Bosch and David Lynch. Their sources of inspiration are cinema, the fringe, rituals, the metropolis, subculture and pop culture, art, documentaries, art brut and comic books. Abattoir insists on 'cinematic plays' and the diversity of the body of work: wordless (Tourniquet) as well as heavy on text (the Chaos Trilogy); dark and enigmatic (Moe maar op en dolend) as well as light-hearted and simple (Hard-boiled).

director Stef Lernous *** actors Kirsten Pieters, Kristof Coenen, Chiel van Berkel *** music by Kreng ***
production Abattoir Fermé

Linda Molenaar: Horse 2; Harp

<http://linda.molenaar.nu>

I create what I want to see; I create my own reality.

Horse 2

Year: 2008

Description: Horse head

Costume: Horse skin and horsehair, foam

I comb the hair from the inside out, for 10/15 minutes.

Space: The dimensions of the head are about 1 x 1 meter, and the audience can walk around it, unannounced.

Points of attention: sensitive to moths

Harp

Year: 2011, premiere at Exodos Festival

Description: A harp with horsehair strings, woven human hair

I sit on a stool and weave human hair between the horsehair strings.

Space: The harp and I will need about 1.5 by 1.5 meters and the audience can walk around, unannounced.

Points of attention: fragile hair

This is a premiere, made especially for this exhibition

LINDA MOLENAAR' S work is situated at the point where the performance and its object meet. She uses familiar animals to express the emotional qualities of humans. The combination of the human and the animal results in images and situations that appear both familiar and alienating.

I want to portray my conviction/message myself, and I am always looking for new physical challenges that test the limits of my endurance. My personal feelings are bundled together and expressed in a concentrated form. In Still Life Live I hang by one leg for half an hour so as to be able to depict a deer that's been shot. In Zwaanshals I roam around in a swan's neck for two and a half hours.

I do not communicate my intentions by grand gestures on the stage, nor by means of equipment or a starting signal. On the contrary, it's all on small scale and independent of anything else. I perform in the existing surroundings, without any words or interaction.

My 'dream work' is meticulous and precise, but involves humour and patience, and sometimes violence. It is during the almost ritualistic production process before the performance that my aesthetic concept takes shape.

Education

2010: EKWC, European Ceramic Work Centre, Den Bosch, The Netherlands

2007-9: MA, DasArts (advanced studies of performing arts), Amsterdam, The Netherlands

2005: EKWC, European Ceramic Work Centre, Den Bosch, The Netherlands

1998: Internship Jan Fabre, Antwerp, Belgium

1993-7: BA, Diploma: July 5th 1997, sculpture, Art academy, Constantijn Huygens, Kampen, The Netherlands

Troubleyn/Jan Fabre: Prometheus Landscape II

www.troubleyn.be

There are brilliant, if repetitive, visual effects from fire extinguishers and sand; the performers show unflinching commitment and occasionally (...) make you feel their characters as both mythological and personal creations. – Roslyn Sulcas, The New York Times, 21-01-11

Fabre's forceful imagery, and his company's titanic feats of endurance, are worth the epic trek to New Jersey. – Miriam Felton-Dansky, Village Voice, 19-01-11

The stage is a busy place, shot through with drastic light, snatches of music, and explosive noises ... Fabre's parable/spectacle is exciting, dizzying, dangerous, infuriating, sometimes exhausting in its over-the-top furor. Head still throbbing, I'd see it again in an instant. – Deborah Jowitt, The Village Voice, 02-02-11

I am here to teach
This herd of men and women
That even in their darkest hour
They can choose
To become a victim
Or a hero

Eleos and Phobos. Fear and pity. Those are the two primary affects that Greek tragedy wished to evoke. By confronting an audience with tragic heroes experiencing horrible martyrdom, the tragedy touches the soft core of the spectator, and turns the

latter into a fellow sufferer, thus purging toxins from his body. In his new production, Jan Fabre revisits this tragic dimension. Prometheus's fellow sufferers, as recorded by the oldest tragic poet Aeschylus, form the common thread in his creation. Prometheus was a mythological rebel without a cause. He rebelled against the supreme god Zeus, he stole the fire from heaven and handed it to the mortals upon earth. For Fabre, the fire-bearing Prometheus is the embodiment of proud autonomy. As the accomplice of fire, he also holds all the weapons to transform matter. Both an artist and alchemist, he acts like a beacon of light to humanity. With his own contempt for death, he shows what a human being is capable of. In an attempt to enslave this proud violence, Zeus has Prometheus shackled to the Caucasus. Subjected to the elements he undergoes a horrific punishment. Prometheus cries out in pain and rage. The bearer of fire himself is on fire. His body reaches a form of ecstasy.

The new performance depicts the battlefield of our civilisation. Prometheus's fire forms the basis of it all. But what has mankind done with the magical power of fire? What alchemy has been brought about? And where are the shining lights of our time?
- Luk Van den Dries

JAN FABRE (b. Antwerp, 1958) is a graduate of the Municipal Institute of Decorative Arts and the Royal Academy of Fine Arts. He is well known both at home and abroad as one of the most innovative and versatile artists of his day. Over the past 25 years, he has produced works as a performance artist, theatre maker, choreographer, opera maker, playwright and visual artist. Jan Fabre is renowned for expanding the horizons of every genre to which he applies his artistic vision.

In the late 1970s, the still very young Jan Fabre caused a furore as a performance artist. His 'money performances' involved setting fire to bundles of money from the audience in order to make drawings with the ashes. In 1982, the work *Het is theater zoals te verwachten en te voorzien was* (This is Theatre like it was to be Expected and Foreseen) placed a virtual bomb under the seat of the theatre establishment of the day. This was confirmed two years later with *De macht der theaterlijke dwaasheden* (The Power of Theatrical Madness) commissioned for the Venice Biennale. Since then, Jan Fabre has grown to become one of the most versatile artists on the international stage. He makes a clean break with the conventions of contemporary theatre by introducing the concept of 'real-time performance' – sometimes called 'living installations' – and explores radical choreographic possibilities as a means of resurrecting classical dance.

Fabre has been writing his own plays since 1975, although it was not until 1989 that they were first performed. His texts form an exceptional collection of miniatures, as it were, with a very open writing style and reflect Fabre's concept of theatre as an all-encompassing form of art in which dialogue functions alongside other elements such as dance, music, opera, performance and improvisation. Chaos and discipline, repetition and madness, metamorphosis and the anonymous are all indispensable ingredients in Fabre's theatre. The acuteness and reserve with which he employs language demand innovative solutions, which have also appeared at the hand of other directors to have worked with his texts. Given the enormous interest in Fabre's authorship, publishers L'Arche in Paris and Meulenhof/Manteau in Amsterdam and Antwerp decided to publish and defend the copyright to Jan Fabre's texts as of 1994 in French and Dutch respectively.

Alongside age-old rituals and philosophical questions, Fabre also deals with such themes as violence, lust, beauty and erotica. The body in all its forms has been the subject of his investigations since the early 1980s. Productions such as *Je suis sang*, *Tannhäuser*, *Angel of Death* and *Quando l'uomo principale è una donna* have earned international acclaim in this respect. The invitation to help lend artistic shape to the

Avignon Festival in 2005 can undoubtedly be seen as a (provisional) pinnacle of Fabre's work in the domain of performing arts.

In 2007, Jan Fabre created *Requiem für eine Metamorphose* for the Salzburg Festspiele, which was also performed at the RuhrTriennale and the Vilnius Festival. In the same year he created *I am a Mistake* in collaboration with Chantal Akerman and Wolfgang Rihm for a selection of European concert houses.

In 2008, Fabre wrote the solo *Another Sleepy Dusty Delta Day* for the Croatian performer Ivana Jozić based on the legendary Bobbie Gentry hit, "Ode to Billy Joe". Fabre's latest and highly acclaimed production, *Orgy of Tolerance* explores the boundaries of normality in a society where everything is available and for sale. It is an absurdist satire of our shameless world of excess.

Together with the actor Dirk Roofhooft, Fabre created 3 monologues; 'artists manifests' as he called them. *The Emperor of Loss*, *The King of Plagiarism* and *The Servant of Beauty* will be touring in Europa, both in Dutch and French until 2011.

The pinnacle of the 2010-11 season, is marked by the creation of a new theatre and dance production entitled *Prometheus Landschap II*. Its premiere is February 2011 in the USA after which an extensive international tour is follow.

concept, direction and scenography Jan Fabre *** text *I am the all-giver* by Jeroen Olyslaegers (based on Aeschylus' *Prometheus Bound*) & *We need heroes now* by Jan Fabre *** music Dag Taeldeman *** assistance, dramaturgy Miet Martens *** performers Katarina Bistović-Darvaš, Annabelle Chambon, Cédric Charron, Vittoria Deferrari, Lawrence Goldhuber, Ivana Jozić, Katarzyna Makuch, Gilles Polet, Kasper Vandenberghe, Kurt Vandendriessche *** light design Jan Dekeyser *** costumes Andrea Kränzlin *** technical co-ordination Kris van Aert *** sound design Tom Buys *** technician Bern Van Deun *** production & tour manager Tomas Wendelen *** english coach Tom Hannes *** voice coach Lynette Wright (head of voice and speech Bristol Old Vic Theatre School) *** production Troubleyn/Jan Fabre (Antwerp, be) *** co-production Peak Performances @ Montclair State University (Montclair, us), Théâtre de la Ville (Paris, fr), Malta Festival (Poznan, pl), Tanzhaus NRW (Düsseldorf, de), Zagreb Youth Theatre (Zagreb, hr), Exodos Ljubljana (Ljubljana, si) *** internship Edith Cassiers (dramaturgy), Jerome Toussain (dramaturgy), Katarzyna Mielczarek (costumes), Maja Zupančič (costumes) *** Apostolia Papadamaki (with the support of the Costopoulos Foundation) *** With the support of the Flemish Government

Compagnia Virgilio Sieni/Virgilio Sieni: **Osso**

www.temporeale.it

Osso (Bone) is a work about similarity, identity and transmission, dimensions that are investigated through a gestural dialogue between father and son.

The three part structure is composed of exact sequences of delicate actions in spaces chosen and crossed in their existence as a sedimentation of inexpressible lives. The environments are configured as voids that hold immaterial work, digging into gesture and figuration.

The piece is comprised of precise spatial journeys, moments gathering around a table, meters of exchange and encounter. Between these moments, rituals of gestures and glances dilate a sense of belonging until they move into the dimension of enigma.

The removed and interstitial aspect of the scene meets the live processing of a noisy organic quality that pulls back toward the tactility of the body and the physical sense of duration and memory.

Osso (prod. 2005) is a work that takes place in non-theatrical spaces. It features the choreographer on-stage with his eighty-year-old father in an intimate and transfigured gestural, physical and sound dialogue. It has been and continues to be performed in the most important European cities, including Paris, Brussels, Avignon, Marseille, Stuttgart and Istanbul.

Father and son are on a journey through simple actions. These are not everyday gestures, but almost ceremonial and infused with precision. Attention is forcibly directed toward the embodiment and copying of the other. By being in the same movement, the gaze turns inward, rushes inward, letting movement and action to seize control of the context. You might say that the physical gaze causes the movement to be reborn.

The work moves through three scenes which correspond to an equivalent number of emotional spaces. In the first scene there is an introduction to the test – the test is nothing more than coming close, crossing a boundary together, a tiny prelude to feeling. Hands tremble and wave as they seek to come together.

In the second scene the symbolic realm of the step is reached. Here, sacred figures come together with a sequence of key actions, micro-events which refer to something else.

The object passes from hand to hand and a vocabulary, fundamental yet extremely subtle, is created. In the beginning, the incision of a diagonal movement bringing us together. Then, on the plane of touch - our hands resting together and meeting, torso held as though it was a musical instrument. Finally, the plane of ancestral objects is reached, where eye and arm movement as well as the rotation of the torso provide the counterpoints to the dynamic of lyrical approaches.

The third and final scene appears as a physical channel into which, as the void advances, bodies and footfalls meet in the exchange of signs of recognition. These human beings, confronted with their bodies, focused strictly on unknowable details, fill with light.

VIRGILIO SIENI: choreographer and dancer, has been a protagonist on the Italian contemporary dance scene since the early 1980s.

Born in Florence, he was trained in classical and contemporary dance in Amsterdam, New York and Tokyo, and also studied visual arts, architecture and martial arts. In 1983 he founded the Parco Butterfly company, which was transformed in 1992 into the Compagnia Virgilio Sieni Temporeali, Tempo Reale currently one of the most significant elements in the Italian choreographic panorama, with close ties to the most important European theatres and festivals.

Since the early 1990s, Sieni has created pieces as a guest choreographer for the major Italian opera companies and theatrical institutions.

Recently, the Compagnia Virgilio Sieni has received several awards, among others the Danza&Danza prize for the "Best New Italian Work of the Year" (2007), and appeared in Marinella Guatterini's book *L'ABC della danza*, dedicated to the 16 most significant choreographies of the past 100 years.

In 2010 the Company began a four-year project proposed by the Theatre du Merlan Scène Nationale à Marseille and Marseille 2013 European Cultural Capital, entitled *The Art Of the Gesture In the Mediterranean*, a process that will begin in the French city and touch on several symbolic places throughout the Mediterranean basin.

Since 2003, Virgilio Sieni has been the director of CANGO Cantieri Goldonetta in Florence: a space he has conceived inside an historic building in the Oltrarno neighborhood, equipped to host dance and other body practices, artists, exhibitions and research on the contemporary languages of art. In 2007 Virgilio Sieni founded the Academy of the Art of the Gesture, an innovative context geared towards transmitting the artistic practices and defining a new relationship between training and production, aimed at both professionals and groups of novice dancers, from children to senior citizens.

direction, choreography and sets Virgilio Sieni *** with Fosco Sieni and Virgilio Sieni *** sound Francesco Giomi / Francesco Canavese (Tempo Reale) *** lighting Marco Santambrogio and Virgilio Sieni *** producer Daniela Giuliano *** production 2005 Compagnia Virgilio Sieni, Tempo Reale *** in collaboration with 35° Festival Internazionale Santarcangelo dei Teatri CANGO Cantieri Goldonetta Firenze *** with the support of Ministry for Cultural Heritage and Activities Region of Tuscany, Municipality of Florence – Council for Culture, Municipality of Siena – Council for Culture
photo: Laurent Philippe

Fanny & Alexander/Luigi de Angelis: Him

www.fannyalexander.org

If the wizard is a wizard you will see...

»But how about the voice?« she inquired.

»Oh, I am a ventriloquist,« said the little man. »I can throw the sound of my voice wherever I wish, so that you thought it was coming out of the Head. Here are the other things I used to deceive you.« – F. L. Baum, The Wonderful Wizard of Oz

In spite of the hardness and ruthlessness I thought I saw in his face, I got the impression that here was a man who could be relied upon when he had given his word. – from N. Chamberlain's speech at the House of Commons, 28 September 1938

The movie *The Wonderful Wizard of Oz* is projected on a large screen placed on the stage. Underneath it, at the centre of the scene, stands the figure of a little dictator-director, obsessed with the movie, incessantly dubbing it, assuming all the roles and creating all of the sound himself: voices, music and sound effects.

The comic quality results from the impossibility to actually dub everything and, therefore, from the necessity to keep choosing the parts and situations to use the voice for. It is as if the little dictator-director was „spoken“ by the movie.

In an exhilarating performance, the director gives proper different voices to each and every character and event in the movie, on one hand emphasising the movie's events, scenes and words, and on the other hand demonstrating the vitality of theatre modalities and rhythms.

LUIGI DE ANGELIS founded Fanny & Alexander together with Chiara Lagani in Ravenna in 1992. He is a director, set designer, graphic artist, filmmaker, light and sound designer, sound editor, performer. He has studied Gregorian Chant and piano. The direction and conception of his works always builds on the relationship between music, sound space and scenic space, drawing on figurative arts and contemporary music repertoire.

Fanny & Alexander has organised fifty events ranging from theatre, video and film productions, installations, performances, photographic exhibitions, conferences and study workshops, festivals and meetings.

The members of Fanny & Alexander are distinguished for their versatile use of whatever expressive means, language, technology, media or instruments. To define them as only theatre does not give merit to their creative undertakings: photographs, videos, speaking objects, sounds, their twisted love for wordplay (anagrams, charades, puzzles) are the main ingredients of their shows. These make the works of Fanny & Alexander come to life like magma which is expanded into a thousand streams.

The topics are acquired from the world of infancy, it hints at a schizoid childhood and its premature collapse. Both the choice of their name, the literary titles from which

their works are freely drawn (Ada by Nabokov, Alice by Lewis Carroll), the colours, the settings, the scenery, testify to their obsessive attention. The name Fanny & Alexander is the title of one of last films by the great director Ingmar Bergman, focusing on, not by chance, two young adolescents who are about to face the abrupt end of their youth.

direction Luigi de Angelis *** with Marco Cavalcoli *** dramaturgy Chiara Lagani *** production Fanny & Alexander *** promotion Valentina Ciampi and Marco Molduzzi *** press office Marco Molduzzi *** logistics Sergio Carioli *** administration Marco Cavalcoli and Antonietta Sciancalepore

Forced Entertainment/Tim Etchells: The Thrill of It All

www.forcedentertainment.com

Confounding conventions and exploding audience expectations. – The Times

One of Britain's greatest theatre companies. – The Guardian

Theatre turned inside out. – Sunday Times

It's bright under the lights, and hot, and frightening. Nine performers in grubby tuxedos and tarnished sequins play out a comical and disconcerting vaudeville to the strains of Japanese lounge music.

After the minimalism of Spectacular and the animated graphic novel of Void Story, internationally renowned innovators Forced Entertainment return with a large cast on a big stage, filled with ragged dances and distorted voices.

Deranged dancing girls swirl, giggle, bicker and stray ever further from the point. Shabby comperes compete for the microphone and the audience's laughter as the show itself slowly starts to unravel. Dances end in fights, jokes end in confusion and sentimental stories end in arguments in this unsettling and extraordinary performance.

FORCED ENTERTAINMENT: Since forming the company in 1984, the six core members of the group have sustained a unique artistic partnership for quarter of a century, confirming time and again their position as trailblazers in contemporary theatre. The company's substantial canon of work reflects an interest in the mechanics of performance, the role of the audience and the machinations of contemporary urban life. The work – framed and focused by Artistic Director TIM ETCHELLS - is distinctive and provocative, delighting in disrupting the conventions of theatre and the expectations of audiences. Forced Entertainment's trademark collaborative process – devising work as a group through improvisation, experimentation and debate – has made them pioneers of British avant-garde theatre and earned them an unparalleled international reputation.

conceived and devised by the company *** performers Thomas Conway, Amit Hadari, Phil Hayes, Jerry Killick, Richard Lowdon, Claire Marshall, Cathy Naden, Terry O'Connor, John Rowley *** direction Tim Etchells *** design Richard Lowdon *** lighting design Nigel Edwards *** music and sound John Avery *** choreographic advice Kate McIntosh *** director's assistant Hester Chillingworth *** producers Ray Rennie and Francis Stevenson *** production Forced Entertainment *** co-production Kunstenfestivaldesarts (Brussels), Hebbel am Ufer (Berlin), PACT Zollverein (Essen), Theatre Garonne (Toulouse) Les Spectacles vivants – Centre Pompidou in collaboration with Festival d'Automne (Paris) *** Forced Entertainment is regularly funded by Arts Council England. This production is supported by Sheffield City Council.