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Out of Context
for Pina

les ballets C de la B
Alain Platel

Première
13.01.2010
Kaaithheater (Brussel)

85' – *no interval*

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les ballets C de la B (Ghent-Belgium) was founded by Alain Platel in 1984. Since then it has become a company that enjoys great success at home and abroad. Over the years it has developed into an artistic platform for a variety of choreographers, taking its inspiration not only from Alain Platel but also Christine De Smedt and Koen Augustijnen. Hans Van de Broeck and Sidi Larbi Cherkaoui were previously also members. The company still keeps to its principal of enabling promising young performing artists from various disciplines and backgrounds to take part in this dynamic creative process. As a result of its 'unique mixture of artistic visions that constantly cross-fertilise each other', les ballets C de la B is not easy to classify. It is nevertheless possible to discern something like a house style (popular, anarchic, eclectic, committed), and its motto is *'this dance is for the world and the world is for everyone'*.

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In *Out Of Context*, director Alain Platel continues his search for a language of movement connected to the unconscious, the arbitrary, the uncontrolled. The movement material covers the entire range of dyskinesia and dystonia, in other words: spasms, convulsions, tics. These can be very small mouth movements, teeth chattering, sticking out the tongue, eyes blinking, frowning, grimacing, moving the fingers as though they are playing the piano, briefly jerking the limbs, torso, pelvis or head, jolting the abdomen or diaphragm, balance impairment, falling over and a whole repertoire of silly walks. Small tics swiftly alternate with big swings. Restlessly and nervously. Platel has long resisted the label 'choreographer', but still arrives at this term in another way. 'Chorea' is a medical term referring to an affected nervous system, the symptoms of which are jerky movements and poor coordination.

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

It seems as though, as years go by, Platel increasingly permeates the essence of humanity. In the past, he used an eclectic cast to highlight social and cultural differences in a mix of high and low culture (both Bach and Prince). He went through these outer layers to then get under the skin. This happened in *vsprs* (2006) and consistently continued in *pitié!* (2008), both in cooperation with composer Fabrizio Cassol (and equally in *Nine Finger* (2007) with Benjamin Verdonck and Fumiyo Ikeda). Even his earlier work already carried the seeds of this approach. For example, the movement material in *La Tristezza Complice* (1995) was based on Tourette syndrome, a complex of verbal and physical tics.

Ultimately, Platel goes back to his past as a special needs educator working with children with motor and multiple disabilities at Medisch Pedagogisch Instituut in Landegem. It was there that he discovered the beauty of the malformed, the emotional power of the misshapen.

Even though it is possible to draw lines of continuity in the language of movement, the title *Out of Context* also evokes the expectation of something 'different'. What is different? The title *Out of Context* was initially chosen because it isn't based on a previously determined piece of music, as was the case with *vsprs*, which was based on Claudio Monteverdi's *Vespro de la Beata Vergine*, or *pitié!*, which was an adaptation of Bach's *Matthew Passion*.

The music for *Out of Context* has become the driftwood of a few centuries, washed ashore as the remains of human civilisation. The human voice is at the centre in an attempt of (re)construction and communication. The microphone is its extension. Every now and then, we only get as far as a murmur, a hum, a roar.

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

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

Hildegard De Vuyst, Dramaturge

January 2010

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les ballets C de la B
Alain Platel

Danced and created by

Elie Tass, Emile Josse, Hyo Seung Ye, Kaori Ito, Mathieu Desseigne Ravel, Mélanie Lomoff, Romeu Runa, Rosalba Torres Guerrero, Ross McCormack

Concept and direction

Alain Platel

Dramaturgy

Hildegard De Vuyst

Direction assistance

Sara Vanderieck

Light design

Carlo Bourguignon

Sound design & electronic music

Sam Serruys

Sound engineer

Bart Uyttersprot

Costume design

Dorine Demuynck

Photography

Chris Van der Burght

Production management

Fien Ysebie

Tour management

Sara Vanderieck

Production

les ballets C de la B

Coproduction

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

With thanks to

Timur Magomedgadzhiev, Farah Saleh, Quan Bui Ngoc, Juliana Neves, Fabrizio Cassol, Isnel Da Silveira, Berlinde De Bruyckere, Toneelgroep Ceremonia

With support of

The Flemish authorities, City of Ghent, Province East Flanders

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Alain Platel

Concept and direction

Alain Platel

b. 1956, Ghent, Belgium

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

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

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

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

Danced and created by

Elie Tass

b. 1981, Ghent, Belgium

“Son of a Belgian mother and a Lebanese father.

I went to primary and secondary school in Ghent. At age 14, karate was my big passion, imitating Jean-Claude van Damme who was my absolute idol at the time. As a result, I started taking classical ballet lessons at a local dance academy. Later on, I even got into breakdance. Come to think of it, there has been a lot of intense physical exertion ... but I never really thought this would lead me to the world of dance in the end.

After 2 years of physical education at the RUG (State University of Ghent), I started out on a 3-year dance course at the HID (Higher Institute for Dance) in Lier. In addition to a series of creations with Thierry Smits and Marc Bogaerts and an attempt at work of my own, in 2004 I went on to dance in *Tannhäuser* (an opera by Richard Wagner) for Troubleyn/Jan Fabre. In 2006 I started working with les ballets C de la B/Alain Platel for the creation of *vsprs* and *pitié!*. In my own dance work, I chiefly focus on the physical, the carnal and the skeletal, etc. (notably BMC, butoh, ...). Which I am seeking to bring together with the ‘intellect’, to the effect that dance becomes a way of ‘being’ instead of just a way of ‘doing’.”

Emile Josse

b. 1979, Araçatuba, Brazil

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

Hyo-Seung Ye

b. 1974, Seoul, South-Korea

Hyo-Seung started dancing at the age of 17 and was educated as a dancer at the University Kyung Hee from the age of 21 to 24. The formation included subjects as classical dance, modern, contemporary and traditional dance. After that he completed his studies at the same university finishing off with a master degree. He joined Seoul Contemporary Dance Company during his studies and afterwards he worked for choreographers such as Ae-soon Ahn company. In 2004 he comes over to Europe to work with Carolyn Carlson. Since 2006, he works with les ballets C de la B and Alain Platel for *vsprs*, *pitié!* and *Out of Context*).

Kaori Ito

b. 1979, Aichi, Japan

She studied classical ballet from the age of 5 under the tutelage of Syuntoku Takagi, and by 18 was hailed by Ryouiti Enomoto as "Japan's most promising talent".

She went on to study dance at Purchase College at the State University of New York, where she studied the techniques of Graham, Cunningham, Limon and Horton.

In 2002, she was awarded the Yokohama City Foundation prize for her performance in the Yokohama Dance Collection competition; in 2004 she picked up the National Conference Award at the Rencontres Chorégraphiques Internationales dance festival at Seine-Saint-Denis.

That same year she left for New York and studied at the Alvin Ailey Dance Theatre and then going on to work with the Naini Chen Dance Company. She danced as part of *Joyce Soho Presents*, and had a residency at the Queens Museum of Art.

Between 2003 and 2005 she played the lead role in Philippe Découflé's *Iris*. She also worked with Véronique Caye in her production of *LINE*. In 2005 she joined the Ballet Preljocaj and worked with Angelin Preljocaj in *4 Seasons*. From 2006, she appeared in James Thierrée's show *Au Revoir Parapluie*. In 2008, she performed in her own creation *Noctiluque*. In 2009, she worked with Sidi Larbi Cherkaoui as a soloist in Guy Cassier's opera *The House of Sleeping Beauties* and performed in her own piece *Solos*. She started working with Alain Platel for the creation of *Out of Context*. 2009 also saw her last piece *Island of No Memories* scoop the first prize in the Reconnaissance competition

Mathieu Desseigne-Ravel

b. 1979, Avignon, France

« Moi j'étais le nabot dans la cour des grands,
tu sais, le nain qui se prenait pour un géant,
J'étais de ceux qui soignaient la syntaxe,
je disais cool à tous ceux qui étaient furax,
je voulais porter le poids de la misère,
en respectant les règles de grammaire,
J'étais trop sage, je lisais Maupassant,
mes potes faisaient les poches aux passants,
Ils me disaient : "Mec, franchis le pas,
au lieu d'écrire ta colère à ceux qui n'en ont pas ".
Ils me demandaient : " Mais qui donc a raison ,

entre le flingue et la conjugaison?"
Avec aujourd'hui la connaissance de la chance que j'ai d'être là
et le souvenir de ceux qui me l'ont donné.
Avec au ventre ces vieilles plaies, en tête ce brin de haine,
ranimé par les vents d'aujourd'hui... Avancé même si et bien que,
avec en tête l'idée que si l'art ne fait que regarder les voitures qui brûlent,
il ne vaut pas mieux que ceux qui poussent les jeunes à y mettre le feu. »

Mélanie Lomoff

b. 1978, Laon, France

Mélanie Lomoff started out by taking classical ballet lessons at Michèle Latini's private dance school in Caen. In 1992, she started training at the Conservatoire National supérieure de Danse de Paris, where she graduated with honours. In 1996, she went on to join the *Le spectre ou les mariages du ciel* spectacle, staged by Karine Saporta. In 1996-1997, she landed a contract working for the Théâtre des Arts in Rouen before joining the ranks of José Montalvo and Dominique Hervieu (Centre Choréographique National de Créteil et du Val de Marne) one year later for the productions of *Paradis*, *Le jardin IOIOITOITO*, *Babelle Heureuse*, *Festival du Film de Cannes*. In addition, she was a choreography assistant for *Le rire de la lyre* by José Montalvo and Dominique Hervieu, choreographing the dancers of the Opéra de Paris. Her next assignment saw her dancing in the *Les Paladins* opera by J.P. Rameau, sharing the stage with William Chrystie and Les Arts Florissants, as well as in *On Dan[se]*. In November 2000, she was awarded the 'grand prix' at the International Competition of Dance in Paris. She has been working with les ballets C de la B since 2006 in *vsprs* (Alain Platel) and *Patchagonia* (Lisi Estaras), joined José Montalvo and Dominique Hervieu again to participate in the creation of *Good Morning Mr. Gershwin*. Now she has returned to les ballets C de la B to participate in Alain Platel's *Out of Context*.

Romeo Runa

b. 1978, Cova da Piedada, Portugal

He studied at the National Conservatory of Lisbon. He was a member of Ballet Gulbenkian until it's extinction. After this, he started working with Miguel Moreira (Utero), Rui Horta, Paulo Ribeiro, Clara Andermatt, Olga Roriz, Teatro Praga, Labour Graz, In-jun jung, Claudia Novoa, Hillel Kogan and Alain Platel.

Rosalba Torres Guerrero

b. 1974, Geneva, Switzerland

'My origins are French-Spanish although I was born in Switzerland in 1974. I started dance training in Geneva, at the Musical Conservatory. When I turned 18, I was admitted to the Centre National de danse contemporaine in Angers where, in my final year, I joined the cast for *Marguerites de l'oubli* by Bernardo Montet, the reprise of *Visages de femmes* by Dominique Dupuis as well as *Les petites pièces de Berlin* by Dominique Bagoet. In 1995-1996 I worked in *Decodex* together with Philippe Découflé and the DCA company. In 1996-1997, *Medeamaterial* was just one of the various project I went on to work on with Ismaël Ivo at the German National Theatre in Weimar. 1997 saw me return to France joining the Keli d'Annette Leday company for *Cinderella otherwise*. In August of that year, I started with Anne-Teresa de Keersmaeker's Rosas troupe for the creations *Drumming*, *I said I*, *In real time*, *Rain*, *April me*, *Bitches Brew/Tacoma Narrows*, *Kassandra* and *Raga for a rainy season/Love Supreme* as well as a series of reprises of *Woud*, *Achterland en Mozart Concert Arias – un moto di gioia..* In September 2005, I took the train home to Ghent. Get on with *vsprs*, *pitié!* and *Out of Context!*'

Ross McCormack

b. 1977, Aotearoa, New Zealand

Ross McCormack graduated in 2001 from the New Zealand school of Dance. After graduating Ross joined the Douglas Wright Dance company for the 2002 New Zealand Festival of the Arts season of Inland. Ross then worked briefly with the Royal New Zealand Ballet before joining the Australian Dance Theatre in 2003. Ross performed several works with ADT including *Held* for which he won a Helpman

award for Best Male dancer 2004. Ross toured extensively with ADT until it brought him to Belgium in 2005 where he snuck out the back door and joined les ballets C de la B for their production of *vsprs* (Alain Platel) and more recently *Patchagonia* (Lisi Estaras). In 2009 Ross was commissioned by Dance North in Australia to produce *Nowhere fast*, a work which marks Ross's first endeavour.

Dramaturgy

Hildegard De Vuyst

b. 1963, Aalst, Belgium

'Around the time when I was 16, I just knew I would end up working in the theatre. For a long time I thought I would need to become an actress to do so. But things took a different turn. After I finished my literature and theatre science studies, I found my way into the theatre from the outside in. I started out as a dance critic and copy editor for the Etcetera theatre magazine, and as a PR assistant working at the Beursschouwburg. At the Oud Huis Stekelbees (1989-1992), I learned that it does not matter which position you are in when working in the theatre, you still share in the responsibility for the end result. My thanks go out to Stef Ampe, Guy Cassiers and Kristel De Weerd. It would be another ten years before I would find a new environment that was as stimulating as the time I had there. Late '94, I made my first tentative steps as a dramaturgist, working for Het muziek Lod. When Lod started a coproduction in '95 with les ballets C de la B for *La Tristeza Complice*, this was to launch a longstanding collaboration with director Alain Platel. I'm very proud of *Iets op Bach*, *Wolf* and *vsprs, pitié!* and *Out of Context*. As a freelancer, I also worked with different choreographers from the same stable: Koen Augustijnen (*To crush time*) and Sidi Larbi Cherkaoui (*Rien de rien*). In the interim, I taught workshops (dance dramaturgy) in Amsterdam, Lublin and Aarhus; I taught at the Rits, the Brussels-based college for actors and directors; I set up a publication on the arts centres in Flanders (*Alles is rustig*) together with the Flemish Theatre Institute; I walked out on the X-group at P.A.R.T.S., etcetera... Starting in 2001, life took on a fresh turn: the Koninklijke Vlaamse Schouwburg (KVS for short) in Brussels came under new management and I started work there as a dramaturgist. The challenge to turn this dormant repertory theatre into a lively place that would attract the whole city was considerable. The efforts we brought to bear were enormous and the satisfaction was duly proportionate. My sincere thanks go out to the whole team, but first and foremost to Jan Goossens and Ivo Kuyl, with whom I set out to restyle the artistic plan for the KVS from 2001 till the end of 2005. And there is still plenty of breath left in us yet. Starting 2006, this small club is considerably expanded, with the infrastructure that was rebuilt from scratch ready for operation. This enables us to make an even bigger imprint on the heart of the city. Still, however far-reaching my commitments to the KVS may be, when Platel calls, I come.

It is also Alain Platel's fault that I went to Palestine for the very first time in 2004. It has led to PASS (Performing Arts Summer School) a long term project that I coordinate with young Palestinian performers in collaboration with KVS, les ballets C de la B and the A.M. Qattan Foundation in Ramallah. After the overwhelming experience with *pitié!* in Kinshasa, I'm now dreaming of *Out of Context* in Palestine.'

Direction assistance

Sara Vanderieck

b. 1978, Brussels, Belgium

"I obtained my degree of Master in the Dramatic Arts at RITS (Brussels) in 2003.

After this intensive training, my urge to immediately start creating myself had faded somewhat.

I searched for other positions in the theatre world. First I sold tickets at the Flemish Opera and later worked there as an educational worker. I eventually fell into the position of Production and Tour Manager for – in chronological order – TG STAN (from 2004 to 2006: *Poquelin*, *En Quête*, *Bérénice*, "*Redde wie zich redden kan*" *geen slechte titel*, *My Dinner with André*, *L'avantage du doute*, *Anathema*, *Impromptu*, *voir et voir*), TRISTERO (2006: *Komedie*) and les ballets C de la B (from 2006 to 2009: *vsprs*, *Patchagonia*, *pitié!*). After almost six years of organising and problem solving, it was time for something else. My drive to get closer to the artistic process again had become stronger.

I was thinking of going elsewhere to express this drive, but then Alain asked me if I wanted to assist him to create *Out of Context*.

It didn't take me long to accept..."

Costume design

Dorine Demuyck

b. 1968 Torhout, Belgium

Dorine Demuyck studied painting at the Royal Academy of Fine Arts in Ghent and has been making light and fabric sculptures and installations since 1992. She also works as a freelance accessorist, and as a costume and set designer she has been involved in several short films and has collaborated with a number of theatre companies: 4 Hoog, Bart Vanneste's comedy theatre *Tai'm outh* and Wim Willaert's *De grote Boodschap*; she designed costumes and accessories for Kommil Foo's performances *Lof der waanzin* and *Spaak*. She worked as a dresser for les ballets C de la B in creations by Hans Van den Broeck (*Lac des singes*, *Almost Dark* and *En servicio*) and as a costume designer for *Pachagonia*, *Bolero* and *primero* (Lisi Estaras) and *Out of Context* (Alain Platel).

She designed costumes and a video installation for the street project *Fatima's Gate* – a dance solo by Nathalie Elghoul. She made the video installation and performance *Sloepjes en botervlootjes* with Ann Langelet.

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

Light design

Carlo Bourguignon

b. 1962, Tienen, Belgium

He is married to Mizue and father of Yura. Carlo Bourguignon worked at the Kaaitheater for five years before he went on to join KVS for a seven-year term, working as an assistant to the director, as a stage manager and as a production assistant. At P.A.R.T.S. he was giving technical support to the students projects. In 2000, he joined les ballets C de la B, where he created the light design for *Wolf, vsprs, pitié!* and *Out of Context* (Alain Platel), *Tempus Fugit* (Sidi Larbi Cherkaoui), *Just another landscape for some jukebox money, bâche*, *IMPORT EXPORT* (Koen Augustijnen) and for the project *1,2,3 / Propositions*.

Sound design

Sam Serruys

b. 1977, Ostend, Belgium

Sam Serruys is a guitarist/composer who graduated from the Dutch Tilburg-based Rockacademie (1999-2003). In addition, he attended the audio engineering training course at the School of Audio Engineering in Rotterdam. He toured Belgium and Holland as a member of Bertus Borgers' band (saxophonist with Herman Brood and Raymond van het Groenewoud). In 2005, he started working at les ballets C de la B, moved to Toneelhuis (Antwerp) and returned to les ballets C de la B as sound engineer and composer of electronic music for Koen Augustijnen, Ted Stoffer, Lisi Estaras and Alain Platel. He also has his own company called 'SONARIO', that is producing and recording young talented artists.

Recent years, he also worked for the summer festival Theater aan Zee (Ostende), as a sound engineer for MoneyMark (Beasty Boys), Gabriel Rios and friends and Marie- Laure Béraud / Ad Cominotto amongst others.

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Important remark

In order to avoid possible misunderstandings, we are asking you not to publish the contents of this file without consultation with Hilde Debuck (communication) or Fien Ysebie (production) at les ballets C de la B. e-mail: hilde@lesballetscdela.be & fien@lesballetscdela.be

Thank you for your cooperation.