

Peeping Tom: Child (Kind)

Key information

Running time: 1 hour 25 minutes/no interval
Age guidance: 15+ (contains violence and adult themes)
Post-show talk, Fri 24 Jan
BSL – interpreted performance, Fri 24 Jan

Digital programmes

In an effort to be more sustainable, this digital programme is part of a trial we are conducting to discontinue printed freesheets.

Welcome to the Barbican and this exciting annual staple of our genre-defying theatre and dance programme, the London International Mime Festival. We're thrilled to be working alongside the festival's directors Helen Lannaghan and Joseph Seelig on this 2020 edition at the Barbican. Four extraordinary live performances in the Theatre and The Pit are joined by three American slapstick comedies from the 1910s and 20s in the cinema, with live accompaniment by Guildhall School jazz musicians. The Olivier Award-winning Belgian company Peeping Tom return with the final piece of their family trilogy, *Child (Kind)*, focusing this time on the perspective of young people, and we welcome back Kiss & Cry Collective, also from Belgium, with *Cold Blood*, seven surprising stories performed by dancing hands, filmed live and transposed to a giant screen. From Australia, Fleur Elise Noble returns to the Barbican with *ROOMAN*, presented as a three-dimensional story book about a woman dreaming of escape, and making their Barbican debut with *Chimpanzee*, Nick Lehane and his talented puppeteers tell the heart-breaking tale of our closest relatives abandoned by the human families that once fostered them.

Toni Racklin, Head of Theatre, Barbican

The work of Belgium's Olivier Award-winning Peeping Tom has been a highlight of the Mime Festival in recent years. Following productions of *Mother* and *Father*, *Child* is the final part of its family-themed trilogy. Between dance and physical theatre, it blends unsettling imagery with unusual choreography, epitomising the extraordinary reach of contemporary visual performance.

Child is one of five exceptional shows and films that make up LIMF 2020, a unique season in the London theatre calendar that we are delighted to present in partnership with the Barbican.

Helen Lannaghan and Joseph Seelig
Directors, London International Mime Festival

Performers & Creative team

Peeping Tom (Belgium)
Child (Kind)
UK premiere
Both the after-show discussion led by **Donald Hutera** and the performance on Friday 24 January are BSL-interpreted by **Martin Fox-Roberts**

Concept/direction **Gabriela Carrizo, Franck Chartier**

barbican

Co-creators and performers **Eurudike de Beul, Maria Carolina Vieira, Marie Gyselbrecht, Brandon Lagaert, Hun-Mok Jung, Yi-Chun Liu**

Artistic assistance **Lulu Tikovsky**

Sound composition and arrangements **Raphaëlle Latini, Hjørvar Rognvaldsson, Renaud Crols, Annalena Frohlich, Fhun Gao, Yannick Willockx**

Lighting design **Amber Vandenhoeck, Sinan Poffyn** (intern)

Costumes **Lulu Tikovsky, Yi-chun Liu, Nina Lopez Le Galliard** (intern)

Set design **Justine Bougerol**

Set construction **KVS-atelier, Flora Facto, Peeping Tom**

Props **Nina Lopez Le Galliard** (intern), **Silvio Palomo** (intern)

Sound engineer **Hjørvar Rognvaldsson**

Light engineer **Hadrien Lefaure**

Technical direction **Filip Timmerman**

London supernumeraries **Toni Brooks, Amelie Lee, Elsie Lee, David Taylor**

Presented by the **Barbican** in association with **London International Mime Festival**

Production **Peeping Tom**

Production partners **KVS** (Brussels); **Teatre Nacional de Catalunya/Festival Grec de Barcelona** and **Theater im Pfalz** (Ludwigshafen)

Co-production **Les Théâtres de la Ville de Luxembourg; deSingel** (Antwerp), **Maison de la Culture de Bourges; Festival Aperto/Fondazione ITeatri** (Reggio Emilia); **La Rose des Vents** (Villeneuve d'Ascq); **Théâtre de Caen; Théâtre de la Ville Paris/Maison des Arts arts de Créteil; Gessnerallee Zurich; Julidans Amsterdam; La Bâtie-Festival de Genève and Le Manège** (Maubeuge). *Child/Kind* was created with the support of the Tax Shelter of the Belgian Federal Government.

The Company

Peeping Tom is a Belgian dance theatre company, founded by Gabriela Carrizo (Italy/Argentina) and Franck Chartier (France). Everything at Peeping Tom starts from a hyperrealist setting. The space feels familiar, such as a retirement home in *Vader* (*Father*), two trailer homes in *32 rue Vandenbranden* or a living room in *Le Salon*. The creators then break open this realism and begin to defy the logic of time, space and mood. You become the witness of what usually remains hidden and unsaid, discovering nightmares, fears and desires. Presented with rich imagery, a fascinating battle arises, against one's environment and against oneself. Since its foundation in 2000 in Brussels, Peeping Tom has presented its creations around the world. The company has received many important awards, including an Olivier Award in the UK for *32 rue Vandenbranden*, a Patrons Circle Award at the International Arts Festival in Melbourne as well as several selections for the Belgian and Dutch Theatre Festivals. Peeping Tom is supported by the Flemish Authorities. Several of its shows have featured at the London International Mime Festival in partnership with the Barbican, *32 Rue Vandenbranden* (2015), and the first two parts of its family-themed trilogy, *Mother* (2018) and *Father* (2019).

peepingtom.be

Biographies

Gabriela Carrizo began her career as a dancer and choreographer in the Ballet de l'Université, Cordoba, under the tutelage of Norma Raimondi. At the age of 19 she moved to Brussels, where she worked with Caroline Marcadé. In 1993 she created her first solo show, *et tutto sara d'ombra et di caline*. She has since collaborated with artists and companies including Alain Platel, les ballets C de la B, Koen Augustinians and Needcompany. In Platel's *lets op Bach* she worked with Franck Chartier, with whom she subsequently founded Peeping Tom.

Franck Chartier started dancing at the age of 11. His mother sent him to study at the Rosella Hightower School in Cannes, where he focused on classical ballet. At the age of 19 he left for Brussels and joined the Ballet du XXème Siècle of Maurice Béjart and subsequently worked with the company in Switzerland until 1989. This was followed by a collaboration with Angelin Preljocaj on a production for the Paris Opera, *Le Spectre de la Rose*. In 1994 he became a member of Anne Teresa de Keersmaeker's Rosas. In Brussels he became a member of several other notable groups based in the capital including Needcompany and les ballets C de la B. In 2000 Chartier and fellow choreographer Gabriela Carrizo founded Peeping Tom.

Directors' note

One of our starting points for *Child(Kind)* was a child that didn't have any parents, that doesn't know what a home or a family is. A child living in a dark forest at the foot of menacing cliffs, without a father or a mother. We're used to children being loved and protected, but in *Child*, that's not the case.

At the same time, we try to show how children express fears that arise from this lack of supportive (parental) framework. What happens in traumatic situations? How do children handle their quest for truth? And how do they organise their world through fantasy, role-playing or imitations in order to master certain situations or dynamics? In the show, we see how this child builds a world that has its own logic, which becomes something sombre, terrible and absurd.

For us, the space is always central to what we create. Here, the forest represents a hyper-realistic space, a place where you lose yourself. It's a real space, but at the same time it's something constructed, theatrical. In the piece we play with this contrast between what is constructed and what is real.

Peeping Tom wishes to thank Heloïse da Costa, Theater FroeFroe, Institut del Teatre, Jan Daems, Leen Mertens, Uma Victoria Chartier, Ina Peeters and the original extras: Farners, Eva, Elmo, Vera, Roger, Raisa, Mercè, Xefo, Amadeo, Rita, Gloria, Ariadne, Jonah, Sille, Leandro, Flo, Grace, Luke, Lucie, Cyril, Jill, Jan, An, Octavia, Germaine

London International Mime Festival

London International Mime Festival (LIMF) promotes contemporary visual theatre. Its productions have been nominated for and won Olivier Awards and in 2017 the festival was honoured with the *Empty Space – Peter Brook Special Achievement Award* for its work over four decades. Founded in 1977, LIMF is an Arts Council England National Portfolio Organisation.

Festival Directors **Helen Lannaghan** and **Joseph Seelig**
Production Manager **Bill Deverson**
Artists Manager **Stephanie Brotchie**
Press Representatives **Anna Arthur PR** anna@annaarthurpr.com
Graphics & Website **Iain Lanyon** keanlanyon.com
Marketing Consultants **Anne Dillow, Richard Fitzmaurice** (mobiusindustries.com)

London International Mime Festival 2020 gratefully acknowledges co-operation / financial support from: Arts Council England; Institut français as part of its En Scène programme; Arts Queensland; Arts South Australia; Cheryl Henson; Jim Henson Foundation

LIMF
Somerset House, Strand, London WC2R 1LA
+44 (0) 20 7637 5661
direction@mimelondon.com
mimelondon.com



The City of London Corporation is the founder and principal funder of the Barbican Centre