SOIT HANS VAN DEN BROECK

presents

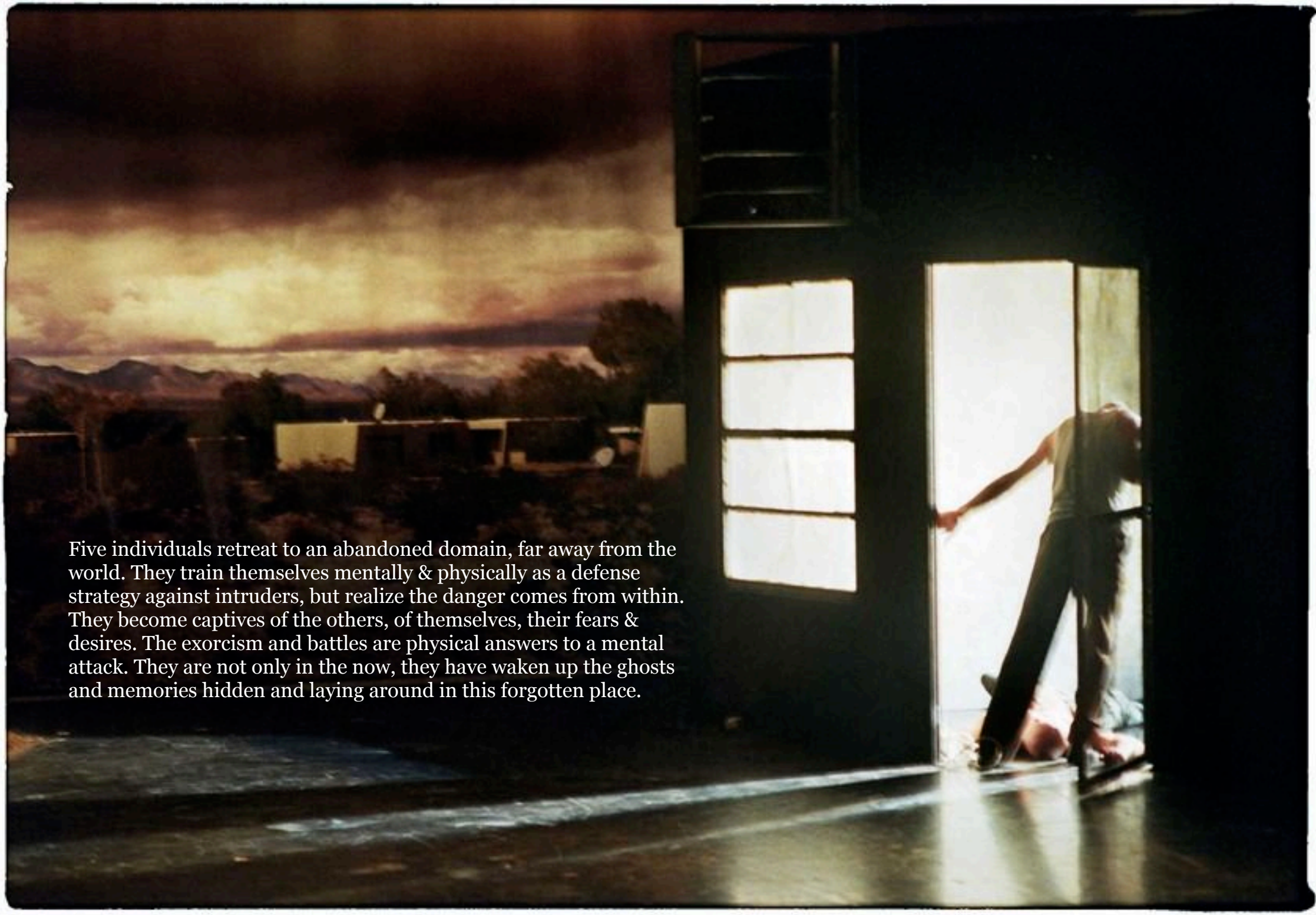
WE WAS THEM

dance theatre with 5 performers

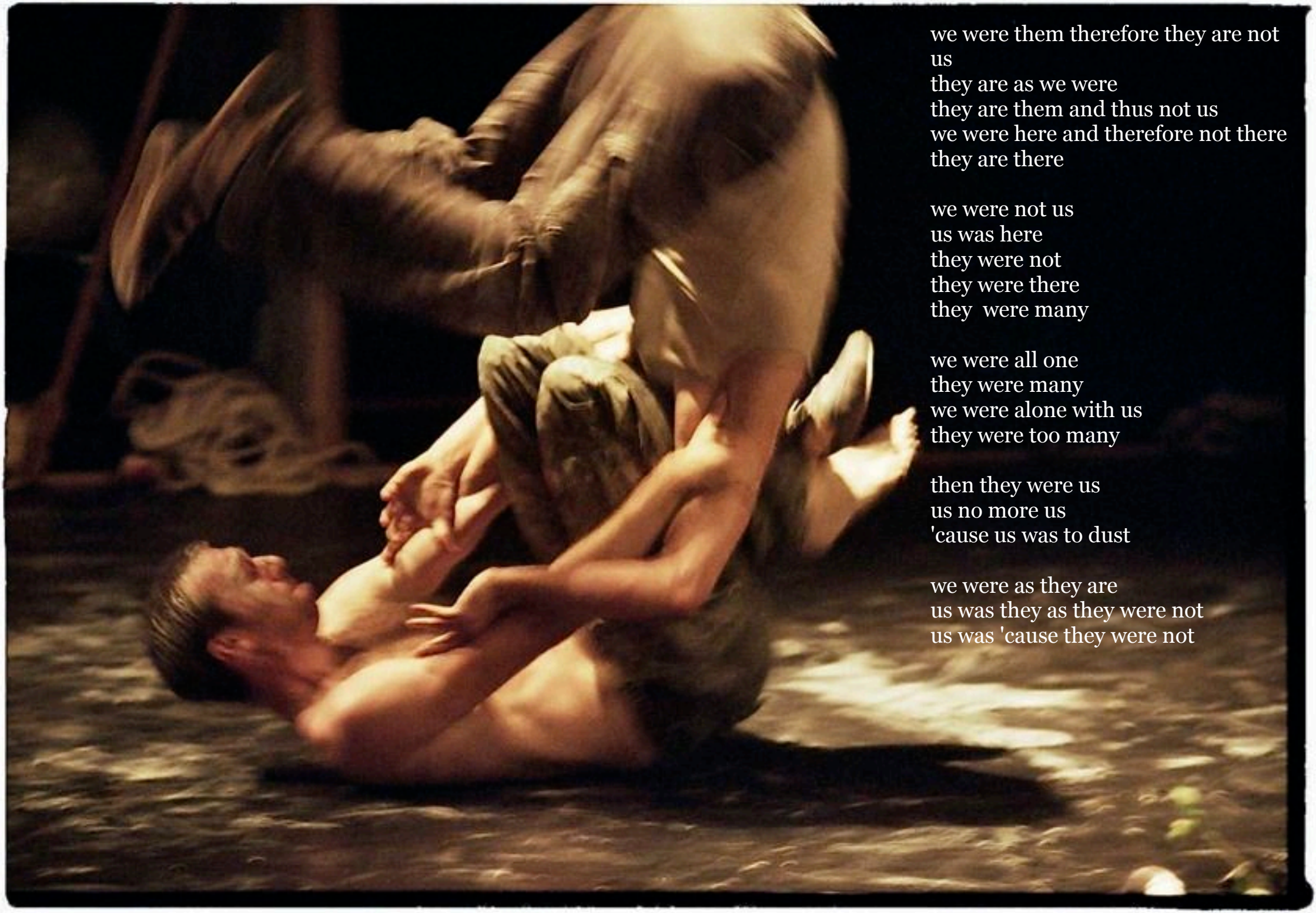
"We are never only ourselves
We are the remainders of the others and the beginning of the ones to come"

click for preview

YouTube



Five individuals retreat to an abandoned domain, far away from the world. They train themselves mentally & physically as a defense strategy against intruders, but realize the danger comes from within. They become captives of the others, of themselves, their fears & desires. The exorcism and battles are physical answers to a mental attack. They are not only in the now, they have waken up the ghosts and memories hidden and laying around in this forgotten place.



we were them therefore they are not
us
they are as we were
they are them and thus not us
we were here and therefore not there
they are there

we were not us
us was here
they were not
they were there
they were many

we were all one
they were many
we were alone with us
they were too many

then they were us
us no more us
'cause us was to dust

we were as they are
us was they as they were not
us was 'cause they were not

Direction: Hans Van den Broeck
Created with and Performed by : Robert Clark, Ivan Fatjo, Harold Henning, Anthea Lewis, Anuschka Von Oppen
Music and Sound composition : James Brown, Eric Faes, Jason Sweeney
Scenography and light creation: Dirk De Hooghe
Video : Carlos Mullins
Costumes : Ann Weckx
Dramaturgy: Bart Van den Eynde
Rehearsal assistant : Diane Fourdrignier
Photo : Chris Van der Burght

Production: SOIT
Coproduction: KVS (Brussel, B), Théâtre de la Ville (Paris, F), Bateau Feu (Dunkerque, F), Mousonturm (Frankfurt, D), La Rose des Vents (Villeneuve d'Ascq, F)
In collaboration with: Kunstencentrum Buda, Kortrijk (B), Kunstencentrum Stuk, Leuven(B), ccBe - Berchem (B)
With the support of : Flemish Authorities

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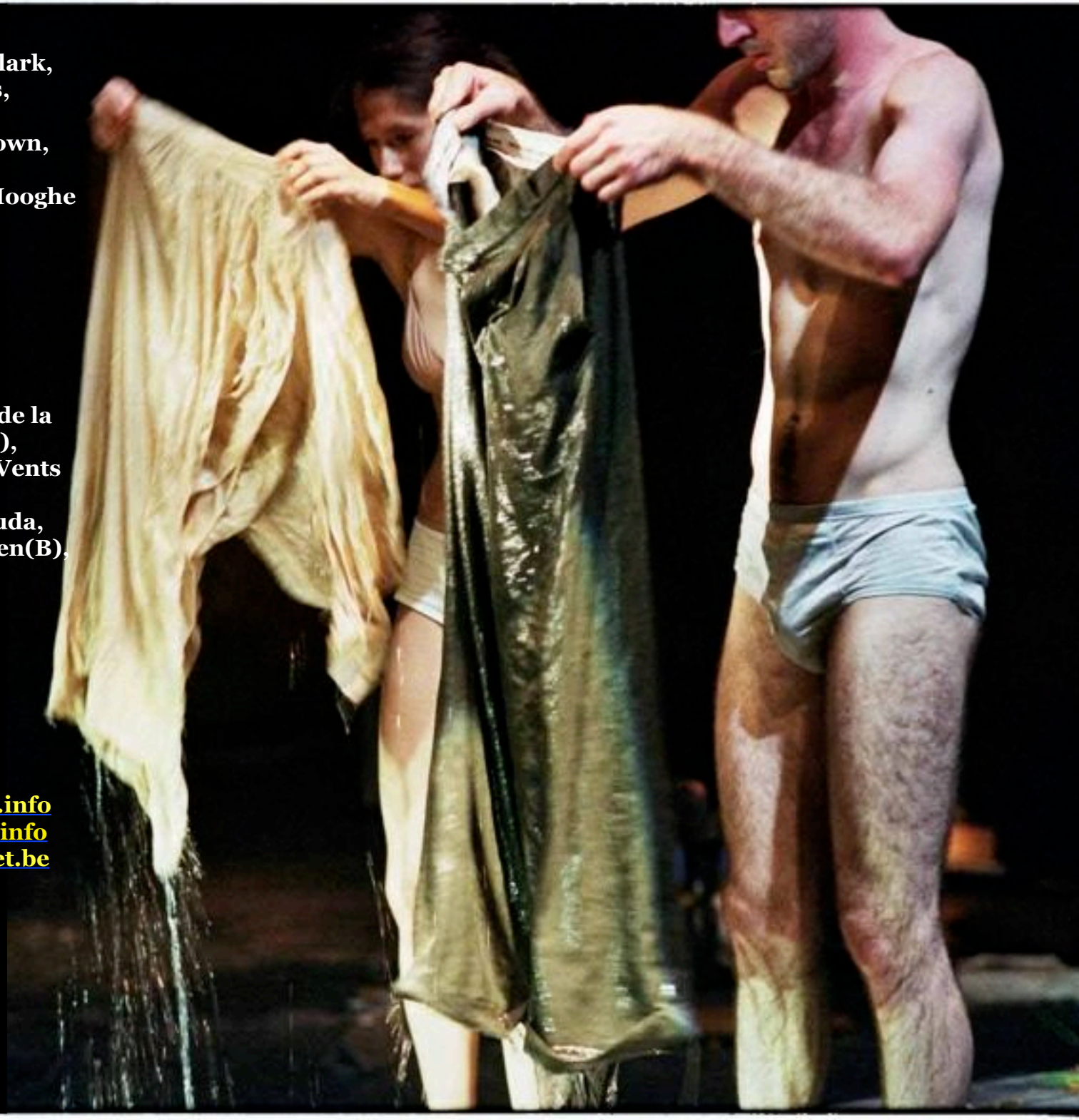
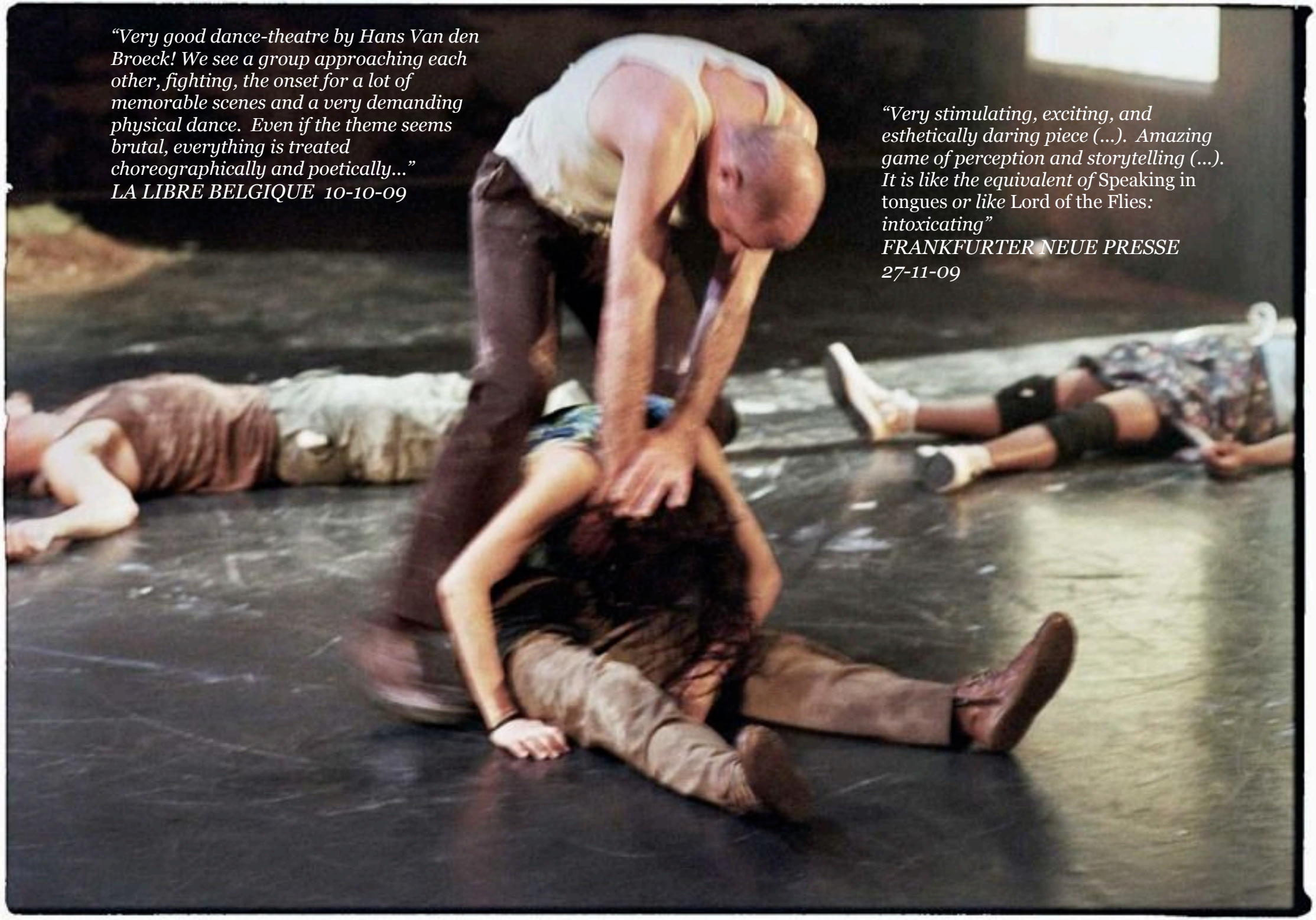
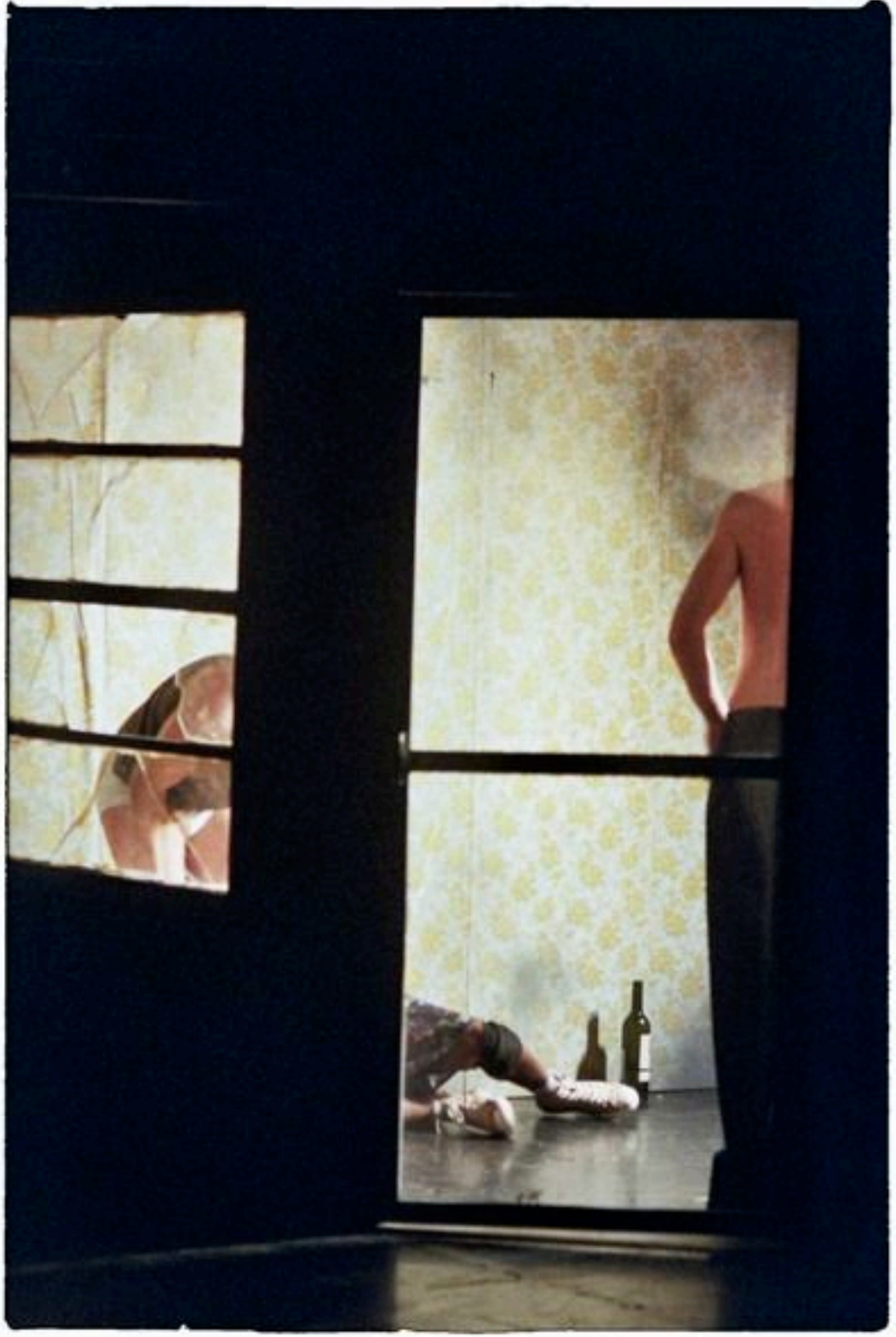




"Very good dance-theatre by Hans Van den Broeck! We see a group approaching each other, fighting, the onset for a lot of memorable scenes and a very demanding physical dance. Even if the theme seems brutal, everything is treated choreographically and poetically..."
LA LIBRE BELGIQUE 10-10-09

"Very stimulating, exciting, and esthetically daring piece (...). Amazing game of perception and storytelling (...). It is like the equivalent of Speaking in tongues *or like* Lord of the Flies*: intoxicating"*
FRANKFURTER NEUE PRESSE 27-11-09



By FRANCES | *SUPERNAUT blog*
Published: OCTOBER 8, 2009

To start at the end. Or, an ending. Somewhere past an hour, Ivan and Harold (I think) sit on the edge of the pool, sweat-soaked, wet, shaved heads, mirroring each other, shaking in tension, spasming in staccato, until Ivan takes off his clothes, slips into the weed-ridden pool and floats away to invisibility, darkness, ending.

A perfect moment to finish, a resolution both of narrative, and musically – or sonically; a coming-home. Also a perfect moment to keep going. To have stopped here, despite the obviousness of the conclusion, and whatever else that might have followed would have been an easy task, the appearance of meaning and resolution, somewhat uplifting and hopeful, in fact were absent. To stop here then, would have been deceitful, as if to say of what preceded, 'here is what it all meant', when it didn't mean that at all.

Hans' performances – well, this is the first I've seen from the outside – can be a remarkable frustrating experience for those seeking expected narrative tropes, coherent development of individual character (or for that matter any development at all that might be supposed to be linear or sensible), and an exposition of group or interpersonal relationships. Equally frustrating perhaps for those unallied with realism who seek metaphors or attempt a reading of harmless and heartwarming eccentricity that purport to speak deeply of the human condition.Lucky for me then, that my idea of a good time is one where I come away with a sense that something happened, and it was quite brilliant, but I really can't say just what.... READ MORE ON THE WEB

supernaut
I whore for art...

Frankfurter Neue Presse

27.11.2009 02:50 Uhr Kultur

http://www.fnp.de/fnp/welt/kultur/rmn01.c.6896884.de.htm

Der Herr der Fliegen geht zum Ballett

Von Marcus Hladek

Mit «We Was Them» trieb Hans van den Broeck beim Festival «Cutting Edge» im Mousonturm Frankfurt seine Klinge ganz tief ins Tanztheater.

Es ist ein Stück von höchstem Reiz, Spannung und ästhetischem Wagemut. Zunächst ist da das Bühnenbild von Dirk De Hooghe, dessen Naturalismus (Kostüme: Ann Weckx) einen vernachlässigten Pool mit treibendem Laub und eine schäbige Holzhausfassade vorsieht, vor allem aber die Landschaftsansicht hinten. Da Bühnenprospekte mega-out sind, erschiene diese Wahl fast dreist, wenn das Auge nicht spontan Gefallen an der dreidimensionalen Wirkung dieses dramatischen Himmels, des Wäldchens und der Bungalows in der Wildnis fände. Was sich da abspielt, ist eine mysteriöse Geschichte über ein paar Aussteiger, die sich aus der Welt zurückziehen, nur um in ihre eigene Hölle aus Gewalt und Wahn zu rutschen.

Verblüffend das Spiel mit Größenverhältnissen und Darstellungstechniken. Gibt das Landschaftsfoto die Filmtotale ab und verspricht die Bühne Sprechtheater, so treten bald Maskierte in Schwarz auf, die wie Puppenspieler aussehen. Sie behandeln auch die Darsteller wie Puppen, stülpen etwa das aufgewühlte Innere von Träumern, deren Schlafbewegungen sie erzwingen, ins Physische um oder übernehmen mit Modellautos die erzählten Autofahrten um das Modellhaus.

Am erstaunlichsten ist Broecks Übermotivierung des Tänzerischen. In «We Was Them» führt er die kurzen Tanzpartien jeweils höchst umwegig als Theaterregisseur herbei, macht etwa aus Ringkampf einen Veitstanz. Tanz rückt bei ihm umso mehr ins Zentrum, je kleiner er sich macht. Das furiose Finale: Einer verwildernden Party entspringt das Rausschleifen der «Toten», dann eine Folge Pogo-haften Gehüpfes, ein kollektives Wasserritual – jede Station für sich auf Tanz hin gespannt. Als ein Darsteller zum Sektenguru mutiert und die Vier in ekstatische Tänze treibt, wirkt es wie das Pendant zu religiöser Zungenrede – unter der Fuchtel eines «Herrn der Fliegen»: mitreißend.

DANCE EUROPE MAGAZINE
ISSUE 129 - p 46-47
MAY 2009

interview with KRISTIAN LARSEN

HANS VAN DEN BROECK

KRISTIAN LARSEN meets

SOIT in Settlement. Photo: Hans Van den Broeck

Imagine 23 strangers, thrown together for two weeks in an abandoned factory in New Zealand, working, playing, constructing, devising their own rules, and creating their own temporary commune. These elements drive Hans Van den Broeck's latest work, Settlement. Formerly of Les Ballets C de la B, choreographer, performer, ex-clinical psychologist and founder of the performance company SOIT (Stay Only If Temporary) Hans Van Den Broeck travels the world creating Settlement with dancers from different countries, including Australia, Austria, France, Corsica, Zimbabwe and Belgium. As a dancer I enjoyed the challenges of Settlement, and often felt provoked by Van Den Broeck's playful but intense style of performance making. I wanted to get a deeper understanding of why he does what he does.

After working with Les Ballets C de la B in Belgium, what made you want to strike out on your own?
I joined les Ballets C de la B. in 1990. I did an audition for Alain Platel and we made a funny, rather awkward piece dressed in old fashioned white underwear called *Alchemie*. I then performed two more pieces with him, *Mussen* and *Bonjour Madame*. In 1992 Alain needed a break so I created my first piece, *How to Approach a Dog*. From then on we (Les Ballets C de la B) became a collective, creating one work after another; every year a different choreographer. I was heavily influenced by living for a long time in New York. In 2001 I left Les Ballets, because it was time to make my own way, to explore other ground. I created *Almost Dark* and started touring with it. It made me focus on a new road.

So what have been your major influences?
My mother, she was always archiving things around her. We had a little room full of cardboard "thematic" boxes, each with articles on subjects like life, history, geography, religion, and wellbeing. Steve Paxton, Contact Improvisation sessions at PS1 in New York during the early 90s, taking lots of workshops and courses at the Leuven University, including tap, modern, and classical, Pina Bausch's *Café Müller* - saw it 4 times, still love it. Also Jan Fabre, his persistence, passion, intense universe; so strong and cruel - like life. Lots of films:

SOIT in *Settlement*. Photo: Kate Baker

hard-boiled, quite violent films like John Woo's have beautiful choreography. They are often beautiful movement pieces which inspire me more than dance. Television, cinema, reading, the street, waiting in the subway. Daily life is a very satisfying source - watch the news, read the papers, the contemporary drama is all around us.

Did your background in clinical psychology then influence your creative process?

I think it's an underlying inspirational source. Also, coming from a big family I have been drawn to the dynamics of groups and families, interactive analysis, and the psychology of interaction. But I also look into dysfunctional situations and conflicts. Harmony is rather dull and uninteresting for performance. We need to speak about conflict whilst also showing the power of the individual's attempts to surmount it. We can show that physically in movement.

You have now created *Settlement* in many countries around the world. How have performers in these different cultures responded to the work?

In Zimbabwe performers enjoyed the ritual and commonality of moving as a group, something they do naturally. They also used the performance to talk about their own politically difficult situation. In New Zealand I felt (in the performers) a tendency for calm and balance, so I tried to provoke that a bit in rehearsal. I am always amazed by how many similarities there are between people from different countries and cultures; one can travel 10,000 miles and meet people you already know in some way.

What about the site itself - how does each actual location affect the feel of *Settlement*?

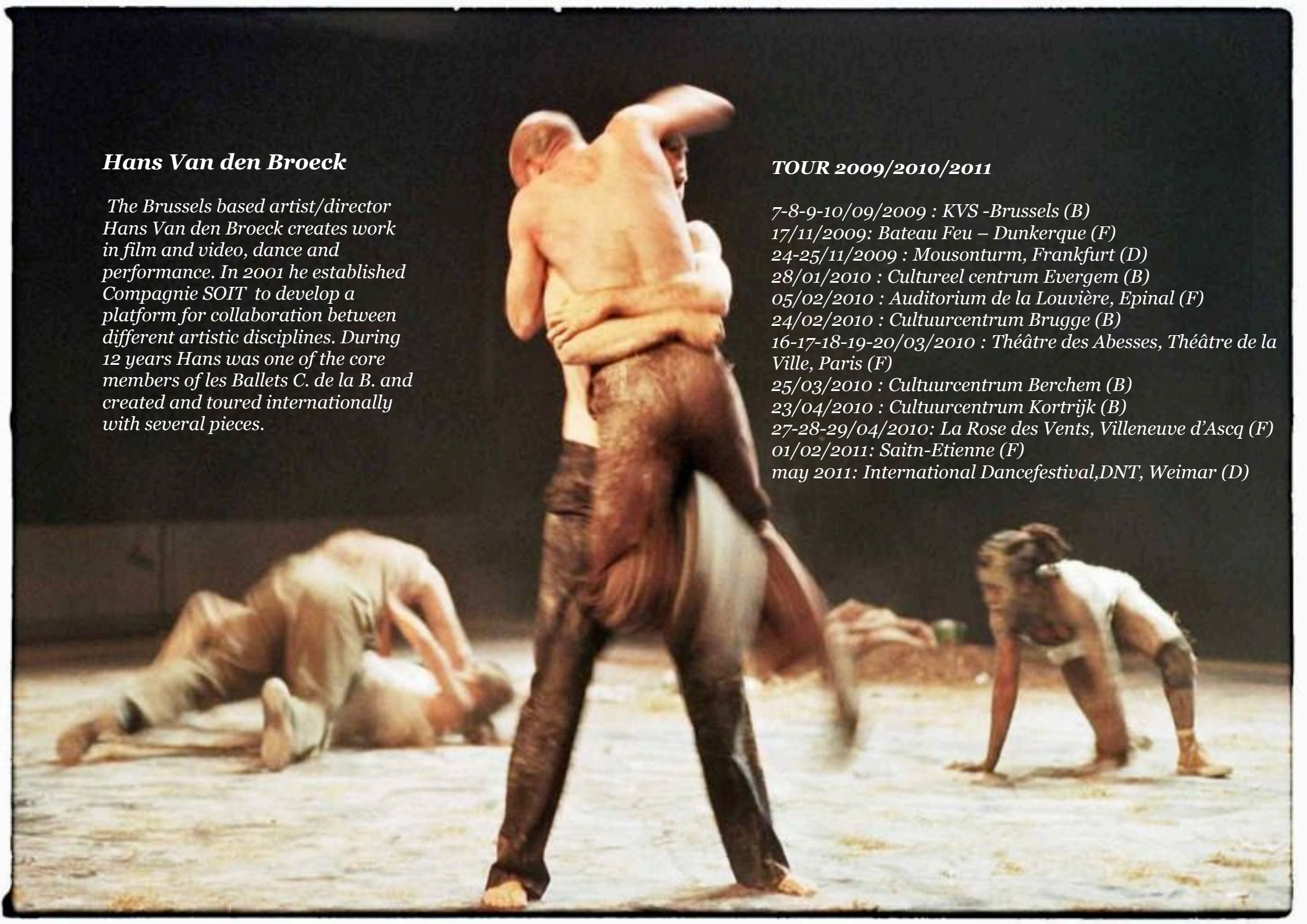
I am very dependent on the geographic setting for the site. Some *Settlements* were outside (Zimbabwe - behind a national museum patrolled by security police and military people; Corsica at the seaside - someone nearly drowned swimming to the *Settlement*). Other *Settlements* were set inside with a panoramic view of the space. This was the case in Australia and New Zealand.

How has your approach and response to *Settlement* evolved over time?

I encounter more interesting conflicts, situations, and settings. I vary the way in which the movement is approached. More and more I am abandoning synchronicity, perfection, and beauty. [I have gone...] from fear, and nervousness to calm and enjoyment. I now feel less pressured by time. I see it as a great opportunity and a gift to be able to work with different people. It's also a challenge.

What's next for you?

From April SOIT starts work on a new creation called *We WasThem* which we will premiere at the KVS theatre in Brussels in October 2009.



Hans Van den Broeck

The Brussels based artist/director Hans Van den Broeck creates work in film and video, dance and performance. In 2001 he established Compagnie SOIT to develop a platform for collaboration between different artistic disciplines. During 12 years Hans was one of the core members of les Ballets C. de la B. and created and toured internationally with several pieces.

TOUR 2009/2010/2011

7-8-9-10/09/2009 : KVS -Brussels (B)
17/11/2009: Bateau Feu – Dunkerque (F)
24-25/11/2009 : Mousonturm, Frankfurt (D)
28/01/2010 : Cultureel centrum Evergem (B)
05/02/2010 : Auditorium de la Louvière, Epinal (F)
24/02/2010 : Cultuurcentrum Brugge (B)
16-17-18-19-20/03/2010 : Théâtre des Abesses, Théâtre de la Ville, Paris (F)
25/03/2010 : Cultuurcentrum Berchem (B)
23/04/2010 : Cultuurcentrum Kortrijk (B)
27-28-29/04/2010: La Rose des Vents, Villeneuve d'Ascq (F)
01/02/2011: Saitn-Etienne (F)
may 2011: International Dancefestival,DNT, Weimar (D)

WWW.SOIT.INFO
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