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Prometheus-Landscape II

Office of Arts + Cultural Programming

PEAK Performances at Montclair State University

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PROGRAM NOTES

Phobos and Eleos. Fear and pity. These are the two primary effects that Greek tragedy wished to evoke. By confronting an audience with tragic heroes experiencing horrible martyrdom, the tragedy touches the core of the spectator and turns the latter into a fellow sufferer. In this 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 Fabre's creation.

Prometheus was a mythological rebel without a cause. He rebelled against the supreme god Zeus by stealing fire from heaven and giving it to the mortals on earth. For Fabre, the fire-bearing Prometheus is the embodiment of proud autonomy. As the bearer of fire, he also holds the weapon to transform matter. Both an artist and alchemist, he acts as a beacon of light to humanity. With his own contempt for death, he shows what human beings are capable of. In an attempt to enslave this proud defiance, 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 performance depicts the battlefield of our civilization. Prometheus's fire forms the basis of it all.

But what has mankind done with the magical power of fire? What alchemy did it inspire? And where are the shining lights of our time?

—Luk Van den Dries,
University of Antwerp

ABOUT THE ARTISTS

Jan Fabre (Concept, Direction, and Scenography), born in Antwerp, Belgium, in 1958, is a graduate of the Municipal Institute of Decorative Arts and the Royal Academy of Fine Arts in Antwerp. 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, theater director, choreographer, opera director, playwright, and visual artist. Fabre is renowned for expanding the horizons of every genre to which he applies his artistic vision. He makes a clean break with the conventions of contemporary theater 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 reflect Fabre's concept of theater 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 theater. Publishers L'Arche in Paris and Meulenhoff/Manteau in Amsterdam and Antwerp have published and defended the copyright to Fabre's texts since 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, Fabre created *Requiem für eine Metamorphose* for the Salzburg Festspiele, 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.” This theater and dance solo was retaken in 2010 by the Greek performer Artemis Stavridi. Fabre's recent production *Orgy of Tolerance* explored the boundaries of normality in a society where everything is available and for sale and was considered “an absurdist satire of our shameless world of excess.” This very successful production had its North American premiere as part of Peak Performances and toured worldwide. In 2010, Fabre also wrote the third part of a trilogy for Dirk Roofthoof, *The Emperor of Loss*, *The King of Plagiarism*, and *The Servant of Beauty*. For the 25th anniversary of the Festival Romaeuropa, Fabre developed the dance solo *Preparatio Mortis*, performed by dancer Annabelle Chambon to organ music by composer and organist Bernard Foccroulle.

Theater

Fabre is artistic head of the Antwerp-based theater company Troubleyn, established in 1986. The name Troubleyn means “remaining faithful” and expresses the wish to work with like-minded people in confidence and in the long term. Troubleyn is responsible for the creation and presentation of work for the stage by Fabre (theater, dance, opera, film projects, etc.) and, by extension, the coordination of publications, public talks, workshops, etc. The work of the Troubleyn Laboratorium functions not only as a workplace and rehearsal space but also as a laboratory for independent research and training, focusing on body and language.

Katarina Bistrović-Darvaš (Performer) was born in 1972 in Zagreb, Croatia. After finishing her education in mathematics, she graduated from the Academy for Theater, Film, and Television in Zagreb. Since 1998, Bistrović-Darvaš has been employed by the ZKM Theatre Company in Zagreb. She is an award-winning actress with credits including theater performances, feature films, television films and series, and radio. She teaches scenic movement at the Academy of Dramatic Arts in Zagreb as an external collaborator. After *Requiem für eine Metamorphose* and *Orgy of Tolerance*, this is her third collaboration with Jan Fabre.

Annabelle Chambon (Performer) was born in Suresnes, France in 1975. In 1997 she received the *Diplôme National d'Etudes Supérieures Chorégraphiques* at the Conservatoire National Supérieur de Musique et de Danse in Lyon (France). She joined the Troubleyn | Jan Fabre company in 2000 for *As Long As the World Needs a Warrior's Soul* and performed in *Les guerriers de la beauté* (a film by Pierre Coulibeuf, 2001), *Je suis sang* (2001, 2003, 2005), *Parrots and Guinea Pigs* (replacement, 2003), *Tannhäuser* (2004), *The Crying Body* (2004), *History of Tears* (2005), *Orgy of Tolerance* (2008), and *Preparatio Mortis* (2005, 2010) and worked in the Jan Fabre teaching group. With Cédric Charron she founded Label Cedana in 2002, which signs events, performances, and visuals. Chambon has also performed with Coraline Lamaison (*Ex/stase*, 2010), Kris Verdonck (*IIIIIIIIIIII*, 2007), William Forsythe (*Human Writes*, 2007), Thierry de Mey (*Deep in the Wood*, movie, 2002), M. Rastaldi (*Tra*, 2000), J. Leighton (*We Can Build You*, 1999), C. Blaise (*Les improvisistes*, 1998), and Opéra de Lyon et Grand Théâtre de Genève/Laurent Pelly (*Orphée aux enfers*, 1997).

Cédric Charron (Performer) was born in Bretagne, France. After studying economics

and political science in Rennes, he studied dance at P.A.R.T.S. Brussels in 1997. He began working with Jan Fabre in 1999 on *As Long As the World Needs a Warrior's Soul*, followed by *Les guerriers de la beauté* (a film by Pierre Coulibeuf), *Je suis sang*, *Tannhäuser*, *The Crying Body*, *History of Tears*, and *Orgy of Tolerance*. He also works in the Jan Fabre teaching group. In 2002 he and Annabelle Chambon co-created Label Cedana, a label to sign events, performances, and visuals. Other artists with whom Charron has collaborated include Boris Charmatz, Thierry de Mey, Fatou Traoré, William Forsythe, and Filip Sangdor.

Vittoria Deferrari (Performer) was trained in traditional African dance. She had her first experience in contemporary dance with Frey Faust in Marseille. In 2002 she moved to Belgium, where she collaborated and performed in Europe for choreographers such as Arco Renz (Kobalt Works), 2muchcompany, Davis Freeman, Andy Deneyts (Galothar company) and DEPOT 214. In 2004 she also worked for Compagnie Felix Ruckert based in Berlin, with whom she toured in Germany, France, and Finland. From 2006 to 2010 she collaborated in Luxembourg with Jean Guillaume Weiss and also Gianfranco Celestino. She joined Troubleyn | Jan Fabre in 2010.

Lawrence Goldhuber (Performer) was born in New York City, trained as an actor at Boston University, and has appeared in many commercials, films, and plays. He received a 1995 New York Dance and Performance (Bessie) Award for “sustained achievement as an influential presence in modern dance” and served as the co-host for the 2002 Awards. His work has been commissioned by Jacob's Pillow, The Joyce Theater, and Dance Theater Workshop among many others. His company, Goldhuber & Latsky, has performed internationally and has received commissions from the American Dance Festival, the Whitney Museum, the Cannes International Festival de Danse, and Celebrate Brooklyn! Goldhuber began working with the Bill T. Jones/Arnie Zane Dance Company in 1985 (guest appearances in 2004, 2006, 2008, and 2010), touring worldwide (De Singel, Sadler's Wells, Romaeuropa, Avignon, etc.) and creating roles in such landmark dances as *Still/Here* and *Last Supper at Uncle Tom's Cabin*, both filmed for TV. Other work with Jones includes Sir Michael Tippett's *New Year* (directed by Sir Peter Hall), for the Houston Grand Opera, Glyndebourne Festival Opera, and the BBC. In addition to performances with Keely Garfield in New York and London, Goldhuber was on

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the artist board of PS122 for many years and performed regularly at the legendary club Jackie 60. Please visit www.goldhuber.com for more information and photos.

Ivana Jozić (Performer), born in Zagreb, Croatia, in 1975, studied dance at the London Contemporary Dance School from 1993 to 1997. Immediately after graduating, she participated in several independent projects in London, working with Michael Ruegg, Snježana Premuš, and Sara Fahie. In 1999, Snježana Premuš (Slovenia) invited Jozić to join him in the creation and performance of *From Scratch*. Between 2000 and 2002 Jozić was involved in creations and performances such as Andreas Harder's *Zellstoff*, Giorgio Rossi's *Piume*, and the Deja Donne production *Aria Spinta*, as well as various performances in the repertoire of Company Linga (Switzerland). In 2002 Jozić started to work with Jan Fabre, resulting in *Je suis sang (Conte de fêtes médiéval)* in 2003 and *The Crying Body* in 2004. In 2003 the Avignon Festival commissioned Jan Fabre to create the solo performance *Angel of Death* for her. The following years they worked together on *History of Tears* (2005); *Requiem für eine Metamorphose* (2007); *Another Sleepy Dusty Delta Day* (2008), which Jan Fabre specifically wrote for her; and *Orgy of Tolerance* (2009).

Katarzyna Makuch (Performer), born in 1977 in Szczecin, Poland, graduated from the National Film, Television, and Theatre School in Lodz with a degree in acting. After debuting on the professional theater scene, she contributed to numerous independent productions. She co-founded the Masarnia Theatre Company, which presented projects in alternative theaters and nontheatrical spaces throughout Warsaw. Strongly influenced by Jerzy Grotowski's method, she participated in working sessions with Thomas Richards and Zygmunt Molik (the Grotowski Institute, Wroclaw, Poland) and paid tribute to it further in her own creative work (P.D. Galas's *Mona Rogers in Person*, *Spotlight Technique*). In addition to being a theater performer, she is a vocalist and lyrics writer.

Gilles Polet (Performer), born in 1984, first trained as an actor at the Lemmensinstituut in Leuven, Belgium, before he moved to Leeds to study at the Northern School of Contemporary Dance. He graduated from P.A.R.T.S. in Brussels in 2008. Since then, his

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work has ranged from opera with Deborah Warner in La Monnaie, Brussels, to television shorts with the director Dimitri Karakatsanis. Polet has been part of the creation and performance of the still-touring works *Shock* by David Zambrano, *Bluff* by Alexandra Bachzetsis, and *Long Distance Hotel*, a theater performance created online over a period of six months by six European artists that premiered in Teatro Maria Matos, Lisbon. Besides touring his own works *Flux* and *En Dash*, Polet continues to collaborate with former classmate Robin Jonsson. Together with designer Andrew Ly and video artist Kevin Calero, he created the short film *Polet*, which premiered in Montreal in August 2009.

Kasper Vandenberghe (Performer) was born in Veurne, Belgium, in 1983. He studied acting in Antwerp (Herman Teirlinck Instituut), stopping after one year to begin working as an actor. In 2007 he acted in *De vrouw die in zee valt* with Zeepcompagnie. The same year he did an audition monologue, “Te min,” at the Tryout Festival Ghent Campo and performed in *The Smile off Your Face* (Ontroerend Goed) at the Theater Festival Fringe in Edinburgh, which was awarded the prize for best theater. In 2008 he performed with the theater company Zuidelijk Toneel in Eindhoven (The Netherlands) for the UTOPIA project. Later he acted with Ontroerend Goed's *The Smile off Your Face* at the Theater Festival Fringe in Adelaide, Australia. Again they won the prize for best theater. In 2009 he performed in *Orgy of Tolerance* with Troubleyn | Jan Fabre.

Kurt Vandendriessche (Performer), born in Roeselare, Belgium, in 1975, finished his studies in Dramatic Arts at the Royal Conservatory of Brussels and Stage Design at POPOK in Antwerp. Gaining experience in puppetry, street theater, and on television and film sets at the start of his career, he has since then mainly focused on performance and contemporary theater/dance, on as well as off stage. He has worked with Jan Decorte and created duos with Charlotte Vanden Eynde and Dolores Bouckaert. From time to time he presents solo and collective works with amateurs and children, mainly family members—research on improvised creation and the entangled condition of close peers. *Prometheus—Landscape II* is his third collaboration with Jan Fabre.

Dr. Susan A. Cole, President
 Dr. Geoffrey W. Newman, Dean, College of the Arts
 Jedediah Wheeler, Executive Director, Arts & Cultural Programming

Peak Performances @ Montclair presents:

World Premiere!

Troubleyn | Jan Fabre

Prometheus—Landscape II

Concept, Direction, and Scenography **Jan Fabre**
 Text: "I am the all-giver" by **Jeroen Olyslaegers** (based on Aeschylus's *Prometheus Bound*) and "We need heroes now" by **Jan Fabre**
 Music **Dag Taeldeman**
 Assistant Artistic Direction and Dramaturgy **Miet Martens**

Performers **Katarina Bistrović-Darvaš, Annabelle Chambon, Cédric Charron, Vittoria Deferrari, Lawrence Goldhuber, Ivana Jozić, Katarzyna Makuch, Gilles Polet, Kasper Vandenberghe, Kurt Vandendriessche**

Lighting **Jan Dekeyser**
 Costumes **Andrea Kränzlin**
 Technical Coordination—Creation **Kris van Aert**
 Technical Coordination—Tour **Arne Lievens**
 Sound **Tom Buys**
 Technicians **Bern Van Deun, Thomas Vermaercke**
 Production and 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, Belgium) with the support of the Flemish Government
 Interns **Edith Cassiers** (dramaturgy), **Katarzyna Mielczarek** and **Maja Zupancić** (costumes), **Apostolia Papadamaki** (dramaturgy; with the support of the Costopoulos Foundation)

Co-commissioned by Peak Performances @ Montclair State University (NJ, USA), Théâtre de la Ville (Paris, France), Malta Festival (Poznan, Poland), Tanzhaus NRW (Düsseldorf, Germany), Zagreb Youth Theatre (Zagreb, Croatia), and Exodos Ljubljana (Ljubljana, Slovenia).

Duration: 1 hour 20 minutes, no intermission.

In consideration of both audience and performers, please turn off all electronic devices. The taking of photographs or videos and the use of recording equipment are not permitted. No food or drink is permitted inside the theater.

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**January 20–30, 2011**  
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