

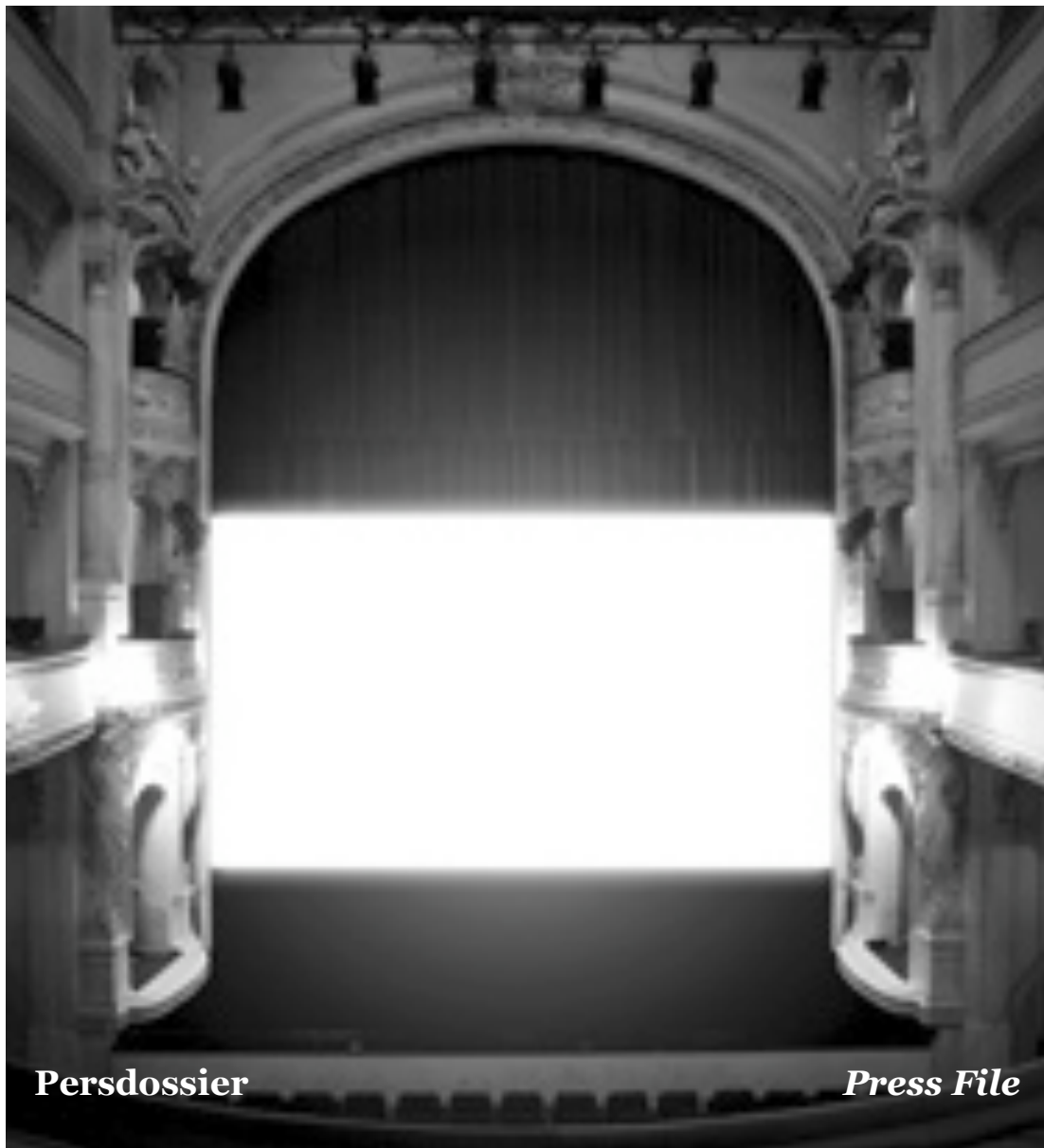
Ontroerend Goed & Richard Jordan Productions

met
Vooruit Gent

&

with
National Theatre Studio London

A U D I E N C E



Persdossier

Press File

foto: Reinout Hiel (naar Theatres van Hiroshi Sugimoto)

ENGELSTALIGE VOORSTELLING !!

Regie/Director
Alexander Devriendt

Tekst/Text
Joeri Smet
Alexander Devriendt
& the actors

Spel/Actors
Maria Dafneros
Joeri Smet
Matthieu Sys
Tiemen Van Haver

Cameraman
Aaron De Keyzer

**Scenografie en kostuums/
Scenography and costumes**
Sophie De Somere

Lichtontwerp/Light Design
Timme Afschrift

Stage Techniek/Technique Internship
Wim Hermans

Ontwerp Affiche / Billboard Design
Bas Rogiers

Met de Steun van/ with the support of
Vlaamse Gemeenschap
Provincie Oost-Vlaanderen
Stad Gent

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Decoratier Kopspel,
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Goedentier, Joachim Matthys
NT Gent/Arca, Karel Clemminck,
Mieke Versyp



AUDIENCE

“... an idea needs an audience...”

Ontroerend Goed speelt graag met het publiek. Doorheen de Personal Trilogy (The Smile Off Your Face, Intern & A Game of You), draaide alle theatrale actie rond U, de toeschouwer. U werd afgezonderd, aangeraakt, geleid, gespiegeld, geconfronteerd met andere bezoekers en uitgedaagd om uw grenzen te verkennen. In Teenage Riot projecteerden we U op een witte wand en werd U virtueel bekogeld met tomaten. In Audience lichten we U opnieuw uit, in de rol die U best gewend bent: het publiek.

Ontroerend Goed likes to play around with its audience. Throughout the *Personal Trilogy (The Smile Off Your Face, Internal & A Game of You)*, all theatrical action was centered around you, the spectator. You were being singled out, touched, directed, mirrored, confronted with other audience members and challenged to explore your boundaries. In *Teenage Riot*, we projected you unto a white box and virtually pelted you with tomatoes. In *Audience*, we highlight you again, playing the part you're most familiar with: the audience.

Gewapend met een camera en een projectiescherm, registreren we elke beweging die u maakt, prenten we onze gedachten in uw hoofd, snuffelen we in uw garderobe. We warmen u op en leren u anders te applaudisseren. We testen uw gevoel voor samenhang en hoe ontvankelijk u bent voor groepsmanipulatie. Het blijft een spel, maar hoever laat u zich meeslepen?

Armed with a camera and backed by a screen, we'll register every move you make, instill our thoughts into your mind, sneak through your wardrobe. We'll warm you up and teach you how to applaud differently. We'll test how strongly you stick together and how susceptible you are to group manipulation. You'll always know it's a game, but how far will you get carried away?

Audience spreekt u niet aan als individu, maar als groep. Misschien voor de hand liggend in een theatersituatie, maar de voorstelling verlegt de focus van het podium naar de zaal – naar u. Waarom bent u hier samengekomen? Waarom vormt u een publiek? Waar komt dat vandaan en hoe werkt het eigenlijk? Geïnspireerd op analyses van massagedrag, management-technieken en retorische trucs, creëert Audience een ervaring ergens tussen euforie en afzijdigheid.

Audience doesn't address you as an individual, but as a group. Maybe this seems obvious in a theatre situation, but the performance shifts the focus from the stage to the seats – to you. Why did you gather here? Why do you form an audience? Where does that come from and how does it actually work? Inspired by analyses of mass behaviour, management-techniques and rhetorical tricks, Audience creates an experience somewhere between euphoria and aloofness.



About/Over Ontroerend Goed

Ontroerend Goed is a theatre-performance group, a collective of young creators who explore the here-and-now experience of live stage performance through strong, original concepts in finished shows.

Ontroerend Goed makes its own creations, in which the form is a statement about the relation between the audience and the creators: our openness in form is at the same time surprising, confronting and titillating, continuously encouraging personal interpretation.

Ontroerend Goed strives after an active, self-conscious audience.

Ontroerend Goed considers the wide range and riches of theatrical codes as a playground. Humour and relativization are indispensable, as is the freedom of lacking taboos.

“Everything has been done before, but not by us, not now” – averse to a dark, postmodern feeling and hand in hand with the spectators, Ontroerend Goed continues the quest for an authentic theatrical experience of today.

Ontroerend Goed is een theaterperformancegroep, een collectief van jonge makers die middels sterke, originele concepten de hier-en-nu-ervaring van live podium-performance onderzoekt in afgewerkte voorstellingen.

Ontroerend Goed maakt eigen creaties, waarin de vorm een statement is over de relatie tussen het publiek en de makers: door een vormelijke openheid die tegelijkertijd verrast, confronteert, prikkelt en dwingt tot persoonlijke invulling, streeft Ontroerend Goed naar een actief, zelfbewust publiek.

Ontroerend Goed beschouwt de rijkdom en diversiteit aan theatercodes als een speeltuin. Humor en relativering zijn onontbeerlijk, net zoals de vrijheid om geen taboe's te hebben.

“Alles is al gedaan, maar nog niet door ons en niet nu” – Ontroerend Goed gaat, vrij van een donker postmodern gevoel, samen met de toeschouwers op zoek naar een oorspronkelijke theaterervaring van nu.

(provisionary) Tour Dates / (voorlopige) Speellijst

15.03.2011 at/om 20:00 in Vooruit – The Game is Up / Gent
16.03.2011 at/om 20:00 in Vooruit – The Game is Up / Gent
17.03.2011 at/om 20:00 in Vooruit – The Game is Up / Gent
23.03.2011 at/om 20:15 in CC de Meent / Alseberg
30.03.2011 at/om 20:30 in STUK / Leuven
31.03.2011 at/om 20:30 in STUK / Leuven
01.04.2011 at/om 20:00 in KC België / Hasselt
02.04.2011 at/om 20:00 in KC België / Hasselt
05.10.2011 at/om 20:00 in Vooruit – 10 jaar Ontroerend Goed / Gent
06.10.2011 at/om 20:00 in Vooruit – 10 jaar Ontroerend Goed / Gent
07.10.2011 at/om 20:00 in Vooruit – 10 jaar Ontroerend Goed / Gent

In the press – Liv Laveyne about Ontroerend Goed's Personal Trilogy

Mirror, mirror on the wall

*Ontroerend Goed confronts you with your mirror image in "A Game of You" (****)*

Seven years ago, we were being blindfolded and delivered to our imagination ('The Smile off Your Face'), three years ago our emotional lives were at stake in a group talk ('Internal'), this time we throw a glance at the mirror. With the interactive performance 'A Game of You', the Ghent-based theatre group Ontroerend Goed convincingly concludes its trilogy of self-knowledge.

Self-knowledge is the source of all wisdom, goes the saying, which definitely applies to Ontroerend Goed. The theatre group from Ghent that will celebrate its 10-year existence next year, originally started off as a poetry collective with live performances. Under the name 'Feel Estate' they organised anarchistic art parties, attended by the budding theatre landscape. With the 'Porror-trilogy', a trilogy of cabaret sketches comprising pom, humour and poetry, Ontroerend Goed made a breakthrough and received a prize for young talent at Theater aan Zee. Albeit with a lot of preliminary discussion, because the jury back then was particularly divided. Could it be called theatre, what this disorderly bunch produced?

Ups and downs

Since then, Ontroerend Goed has been extremely prolific and many performances saw the light. With high ups and deep downs, needs to be said. These downs occurred when Ontroerend Goed tried to assimilate to 'playing theatre'. But by now, they've realised that their strength lies in more performance-minded shows and they reach high peaks. And we mean real peaks, not Flemish hills.

'Once and for all' (*****), a performance created by Alexander Devriendt (director and artistic leader of Ontroerend Goed) in collaboration with a group of youngsters from the theatre workshops of the Ghent-based youth theatre Kopergieterij, travelled around the world for the past two years, from Canada to New-Zealand, from New York to Sydney. When Hollywood-star Cate Blanchett, also the artistic director of the Sydney Theatre Company, saw the performance, she was so impressed that she immediately invited Ontroerend Goed over to create a new show (premiere in 2012).

Trilogy of self-knowledge

But previous creations of Ontroerend Goed also scored big on the (inter)national market. Both 'The Smile off Your

Face' and 'Internal' achieved a First Fringe Award on the renowned Edinburgh Fringe Festival. Both shows are part of a trilogy in which the spectator is at the same time the protagonist of the theatrical happening. A triptych, that can be experienced as a trilogy of self-knowledge.

In 'The Smile Off Your Face' it was about the total surrender of yourself to the other: you were being wheeled along a track in a wheelchair, blindfolded, you talked to people, anticipated sensations with all your senses. In 'Internal', the confrontation was frontal: after an intimate conversation with an actor, your secrets were being thrown for a scramble during a group session with the other spectators. No, Ontroerend Goed doesn't like to go easy on its audience and certainly not on reviewers. How do you tell about things you'd prefer to keep to yourself? In order not to spoil the surprise. Because what you experience, is so close to yourself.

Who do I see in the mirror?

'A Game of You' is also an interactive and highly personal performance. This time in the form of a mirror palace: not a fairground attraction, but an unusual intense form of self-reflection. What you think and say about other people, how much does it say about yourself? And the other way around: what do other people think about you when they see you? What do first impressions mean? How easily and sincerely does our will to make contact work?

Just like with 'The Smile off Your Face' and 'Internal', the performance has actually started before it really begins. For a few minutes, in the pitch-dark, you're left to your fate, left to yourself. Next moment, someone leads you to a chair in a small cabin. There is a large mirror, there's a table with a notepad, a few playmobil dolls, a bottle of water with a glass. Then a second person enters: an actor? Or another 'spectator'?

To reveal more of what happens after that would be a shame, but let us say that, through a journey along several cabins, you become your own avatar in some sort of theatrical computer game in which this mostly secret compartment – the space between your external mirror image and your inner self-image – functions as performance space. It turns 'A Game of You' into a game of mirroring and being mirrored.

You only realise how ingenious the construction of the performance is when, at the end, it becomes clear that this show is in fact exclusively made by yourself as a participating audience. You're faced with the uniqueness but also the physical replaceability of each of us.

By the way, this ingeniousness extends across the whole trilogy of self-knowledge. If you made a dramaturgical analysis of the three shows, then you'd see the same composition and relational research. First you're delivered to yourself in the dark, then there's the timid first encounter with the other, the trust that you build up between the two of you, which is then put to the test and betrayed when it turns out that you're a moving part in a cunning mechanism with Ontroerend Goed as Big Brother at the helm.

And if you received a bag of candy from Saint Nicolaas in 'The Smile' and a postcard in your mailbox in 'Internal', then the 'business gift' this time consists of your own personal CD entitled 'About you'.

If self-knowledge is the source of all wisdom, then in any case, this trilogy brings us one step closer to that source. And aren't we happy that Ontroerend Goed doesn't produce 'ordinary theatre'?

Liv Laveyne

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