

A LOUER

Peeping Tom & KVS

What would the world look like if everything was to let? From identity to fame, from opinions to talent: all yours for a song. And what would the world look like if it were to “decouple” itself? If a doubter were able to split himself up into the characters “yes” and “no”. If, during a raging dispute, we could suddenly turn off the sound for a moment, becoming a mere spectator of the theatre of cruelty that makes up our own life.

The first question is the approach taken by *A louer*, the new dance production by Peeping Tom. The second question has, for some ten years now, been part of the wonderfully absurd house style of this Brussels company.

In *A louer*, we are faced with a universe in which everything and everyone is temporary and interchangeable, even the stage itself. Set in a sitting-room of doors and stairs on which to disappear and appear, the stage is occupied now by a mezzo soprano past her prime, and the next moment by a lady of the house who engages in a questionable relationship with her manservant. The two women are surrounded by a horde of characters: son, husband, fans, guests. This crowd is pursuing the women right down to the their imaginations.

A louer is not a surprising or innovative Peeping Tom production: the filmic scenes, as since time immemorial, linger somewhere between reality, dreams and nightmares. The choreography hesitates between acrobatics and a language of movement that is at the service of the story. Faithful fans will even notice a few nods to previous productions. For instance, the now famous kissing duet from *Le jardin* (2001) and *Le salon* (2004) – in which a man and a woman dance without ever detaching their lips – is played in *A louer* by an older couple. With the difference that the woman here deftly avoids every attempt to kiss her on the lips. And the characters that were blown over a snowstorm in *32 Rue Vandenbranden* are now dragged across the stage by the overwhelming voice of the mezzo soprano.

A louer may be the kind of Peeping Tom production we have come to expect, but that does not detract from the pleasure of the event: a good hour in which to enjoy absurdity, humour and the terrifying images that abound in the imagination. So, please treat yourself to this performance.

Sarah Vankersschaever

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'A Louer' is one full hour of enjoyment.