



**WOMEN**, a choreography by Ugo Dehaes for Louise Chardon, Marie De Corte, Ida De Vos, Miryam Garcia Mariblanca, Sayaka Kaiwa, Kayoko Minami, Natascha Pire and Karin Vyncke



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## WOMEN

After the success of the duet *couple-like* (2006\*) - this collaboration with Keren Levi was performed over 100 times - and the magical composite piece *FORCES* (2008\*\*), belgian choreographer Ugo Dehaes teams up with eight female dancers to create *WOMEN*.

Louise Chardon, Marie De Corte, Ida De Vos, Miryam Garcia Mariblanca, Sayaka Kaiwa, Kayoko Minami, Natascha Pire and Karin Vyncke perform very physical material and awkward situations. Ugo molds their movements and determines their breath in such a way that the audience can actually feel this piece under their skin, live it along with the dancers.

Departing from a male perspective, these women show different aspect of them being a group, but at the same time the choreography allows the personality of the dancers, women in their 30's, 40's or 50's, to float up and become bright clear, and to give a true female touch to this performance.

\* *The strongest contact that is imaginable. The movements are very inventive. It is fascinating to see which positions, challenges and confrontations that are possible between these two people.* (Leidsch Dagblad about *couple-like*)

\*\* *Ugo Dehaes manages to put a fresh mark on pure scientific abstract matters. He always succeeds at touching choreographies which are extremely pure, playful and poetic.* (De Standaard about *FORCES*)



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## Ugo Dehaes

Ugo (°1977, Leuven) started to dance at the age of 18. During a year he took ballet classes, learned contemporary dance with teachers like David Hernandez, Benoît Lachambre and Saburro Teshigawara and he followed a half-time theater education at De Kleine Academie. After that year he started his professional dance education at P.A.R.T.S., the international school for dancers en choreographers directed by Anne Teresa De Keersmaeker.

In 1998 Ugo started to work as a dancer for Meg Stuart/Damaged Goods. During three years he collaborated on the pieces *appetite* and *Highway 101*. In 2000 he founded together with Charlotte Vanden Eynde the structure kwaad bloed. That same year they created *lijfstof* together, a show about the body as material, that would tour internationally.

From that moment on Ugo choreographs every second year a full evening production : *ROEST* (2002), about the decay of the human body, *Rozenblad* (2004), a dance performance for kids about the growing and flowering of plants, in collaboration with Laika, *Couple-like* (2006), a very physical show about the relation between two people, in collaboration with Keren Levi (Israel/Amsterdam) and *FORCES* (2008), a bigger visual production in collaboration with sound designer Roeland Luyten and light designer Arne Lievens, based on the universal forces that keep our world together.

In the mean while Ugo was also active as a dancer for other choreographers amongst which Sachiyō Takahashi, Emil Hrvatin, Arco Renz, Gisèle Vienne & Etienne Bideau-Rey, Kataline Patkai, Nada Gambier, Heine R. Avdal ... and as a performer and actor in numerous short movies, little performances and theater plays.

Ugo is *Artist in Residence* in the art center STUK for the period 2010-2013.  
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# WOMEN

**dance:** Louise Chardon, Marie De Corte, Ida De Vos, Miryam Garcia Mariblanca, Sayaka Kaiwa, Kayoko Minami, Natascha Pire, Karin Vyncke

**choreography:** Ugo Dehaes

**production:** kwaad bloed vzw

**coproduction:** STUK kunstencentrum, TAKT Dommelhof

**in collaboration with:** Kunstencentrum Vooruit, Cultuurcentrum Brugge, C-mine Cultuurcentrum Genk, de Warande, Cultuurcentrum Kortrijk/Buda, Cultuurcentrum de Werft

**with the support of:** de Vlaamse Gemeenschap, wp Zimmer, Pianofabriek kunstenwerkplaats, Cultuurcentrum Berchem, de gemeente Sint-Gillis

**thanks to:** Nico Frijda, Elodie Donaque, Dominique Godderis, Lu Marivoet, Roeland Luyten, Arne Lievens, Els De Bodt, Steven Vandervelden, Griet Verstraelen, Marc Goossens, Mireille Capelle, Karlien De Smet, Karin Desmedts, the entire STUK-team and everybody who assisted at our run-throughs.

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## TOURING

*basic information for programmers, this is not the full technical rider !*

**duration:** 57 minutes

a 12-minute video with 8 portraits is also available to be shown before the show.

this can be done on 1 to 8 tv's or screens. please contact us for sufficient DVDs.

**stage:** 12m wide, 10m deep. leveled wooden spring-floor with clean black vinyl dance floor.

**set:** black-box provided by theatre, black pipe descending from ceiling to 4 meters from floor provided by theatre , no additional set is used.

**safety:** no smoke or fire is used during the show

**lights:** all to be provided by the theatre

back and front: 15 Fresnel

top: 16 PC

specials: 10 PAR (8 PARS will be mounted on a vertical metal pipe)

filters: all spots have LEE 201

extra: black aluminum tape, some frost-filters and barndoors for all PC and Fresnel.

**sound:** all sound is produced by the dancers without amplification

all visible speakers should be removed

no sound equipment is required

**video:** no video is used during the performance

optional 12-minute video can be played outside the theater-space (foyer,...)

**team:** 9 persons (8 dancers and 1 choreographer/technician)

**transportation:** no set needs to be transported, personnel travels by plane or train.

**lodging:** for performances outside of Belgium 9 single rooms (\*\*\*\*) are required.

**backstage:** 9 hot meals 2.5 hours before show, 8 towels, showers and ironing facilities

# kort geding

DANS

Women

Ugo Dehaes/Kwaad Bloed

Op reis tot 16/12

[www.kwaadbloed.com](http://www.kwaadbloed.com)

★★★☆

Er is het opgelucht uitademen, het hijgen, het zuchten, het schrikken, er is het strijd-tugte snuiven. Er zijn met andere woorden tientallen manieren om adem te halen, om iets te zeggen met enkel maar lucht. Dat weet ook de choreograaf Ugo Dehaes. In zijn nieuwe voorstelling Women brengt hij een choreografie voor acht vrouwen en hun adem. Anderhalf jaar heeft Dehaes aan de dansvoorstelling gewerkt. En toch oogt het resultaat sober: de vertrouwde zwarte doos

als soeke, acht danseresen tussen de dertig en de zestig in een zwarte jurk, acht lampen als een omgekeerde lichtboom in de lucht, geen muziek. Samen goed voor vijftig minuten dans.

Maar het zijn verdond goed doordachte minuten. Dehaes brengt een choreografie om naar te kijken en te luisteren. Hij bespeelt de lichamen van de vrouwen om hun adem te pakken te krijgen. Hij laat ze vechten tegen windmolens en in koor nabijen, hij laat ze hollen en lachen. Of het in Women uiteindelijk het tempo van de passen is dat het ritme van de adem bepaalt, of niet omgekeerd, laat Dehaes in het midden.

De acht lichamen zijn strak gechoreografeerd: hoe ze nu eens zittewermen, dan weer op een rechte lijn staan en uiteindelijk toch weer elkaar op het podium achterna ren-

nem... het heeft veel weg van een zwerm vogels die twijfelt tussen zelf bewegen en laten bewegen. Het is duidelijk: de vloeiende beweging van een ademhaling is de onderstroem van de voortrekking.

Women oogt helder en eenvoudig, en zit toch intelligent in elkaar. Wie goed luistert, hoort duizend-en-eén nuances. Wie goed kijkt, ziet evenveel knipogen. Zoals wanneer Dehaes zijn choreografieplan onderuit haalt door zijn danseresen met veel humor te laten verdwalen in een patchwork van gekramerde frazen. Of wanneer er sporen van de verleidelijke flamencodans en can-can tussendoor komen fletsen: het draait in Women tenslotte om de sensuele adem van acht vrouwen. Al zou 'sensual' veleer een beleidiging zijn voor de danseresen in Women: dat op het podium nationaliteiten en



'Women': verdond goed doordacht. © =

leeflijden naast elkaar staan, maakt dat zich in de zwarte doos en onder de zwarte kledij sterke persoonlijkheden aftekenen. Women is een absolute aanrader voor wie zich kan laten raken door zoete subtiele als een nuance in een ademhaling. Ugo Dehaes vertaalt die essentie in een choreografie die perfect evenwicht houdt tussen zwaarmoeidheid en humor.

SARAH VANKERSCHAEVER

## WOMEN

Ugo Dehaes/Kwaad Bloed

on tour until dec 16

[www.kwaadbloed.com](http://www.kwaadbloed.com)

★★★★☆

There is relieved breathing, gasping, sighing, frightful breathing, there is the militant sniffing. In other words, there are dozens of ways to breathe, to speak with nothing but air.

That knows the choreographer Ugo Dehaes. In his new piece WOMEN, he brings a choreography for eight women and their breath. Dehaes worked a year and a half on this performance. And yet the result looks simple: the familiar black box as a stage, eight dancers between thirty and sixty in a black dress, eight light bulbs as an inverted tree in the sky, no music. Together good for fifty minutes of dance.

But these minutes are damn well thought through. Dehaes brings a choreography to watch at and to listen to. He plays with the bodies of the women to catch their breath. He lets them fight against windmills and pant in unison, he lets them cry and laugh. Dehaes doesn't reveal whether in WOMEN it's the pace of the steps that determines the rhythm of the breath, or just the opposite.

The eight bodies are tightly choreographed: how they sometimes swarm, then stand on a straight line and finally to run after each other on stage again... it resembles a flock of birds that doubts between moving and being moved. It's clear: the fluid motion of a breath is the undercurrent of the show.

WOMEN looks clean and simple, and is yet intelligently put together. One who listens carefully will hear a thousand and one nuances. One who looks closely, sees as many winks. Like when Dehaes undermines his choreographic plan by letting his dancers get lost in a patchwork of numbered phrases with lots of humor. Or when traces of a seductive flamenco dance and cancan are being mixed into it: It finally is all about the sensuous breath of eight women. Even if 'sensual' would rather be an insult to the dancers in WOMEN: the fact that on the stage is shared by different nationalities and ages next to each other, makes that in this black box beneath their black dresses strong personalities take shape.

WOMEN is an absolute must for anyone who can be touched by something as subtle as a nuance in a breath. Ugo Dehaes translates that essence in a choreography that keeps a perfect balance between melancholy and humor.

Sarah Vankerschaever in De Standaard on april 8, 2011 ([www.standaard.be](http://www.standaard.be))

## Strong women

Here they come onto the dance floor, eight women in black. Long hair, curls, shaved bald, most of them barefoot. One in a loose dress, the other in an open back dress, an evening gown, a dress of a mediterranean widow, a working dress. They breathe in, out, very powerful, and make martial gestures, hitting their arms, clenched their fists, their feet move in combative attitude, all on the rhythm of sharp breaths, each in their own movement pattern.

Choreographer Ugo Dehaes, currently artist in residence at Art Center STUK (Leuven), gathered eight women around him, and worked a year and a half at Women. Earlier work (e.g. FORCES, see archive) contained a fine playfulness. This fun element is also present in this production, but is now fully embedded in a physical tour de force of the dancers.

The eight women look at each other, taking moves from each other, looking to each other, playing together, against each other, with each other. Grim faces, sparkling eyes, each exudes a sense of self, all yearning, even hungry for life, movement and an individual identity in the expression. It's like they say: Here we are, women over thirty, 'old' dancers from thirty, forty and fifty years, but don't think we can't do it anymore, don't think that we are only capable of little hopping dance-steps, steps of stereotype women as expected. We can do so much more! Typical or even frivolous, sensual and playful female dance-styles are swept from the dance floor. With subtle humor that makes you smile. Without music, it's only their breathing, their panting, their blowing, their sighs, their growling, (occasionally with a scream), that initiate the dancers movements; it's only their breathing in and out strongly that leads them to physical freedom, physical pride. And how!

It is fascinating how these women continue to captivate the audience with their abilities and skills for almost an hour, in an ensemble of individuals, each with its own force, without the dance slipping into a collection of pretty images. All the frills, all the decorations and effects are thrown overboard. With this group of women, Ugo Dehaes tries to return to the essence of the dynamics of dance and to the strength of its performers. In a meticulous symbiosis of breathing and timing of the movements. And in this he succeeds brilliantly with Luise Chardon, Marie De Corte, Ida De Vos, Miryam Garcia Mari Blanca Saykai Kaiwa, Kayoko Minami, Natascha Pire and Karin Vyncke.

author: Tuur Devens  
TheaterMaggezien, 23 april 2011



More articles on [www.kwaadbloed.com/WOMEN](http://www.kwaadbloed.com/WOMEN)



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