



TILL IT'S OVER is een cross-disciplinaire samenwerking tussen het theatercollectief SKaGeN en de Amerikaanse schilder en beeldend kunstenaar Richard Jackson, rond de thema's burgeroorlog, tederheid en wraak.

Richard Jackson maakte een installatie op basis van Picasso's bekende oorlogsschilderij Guernica. Acteurs Valentijn Dhaenens en Clara van den Broek, en choreografe Charlotte Vanden Eynde, creëren een theatrale performance op basis van hetzelfde thema. Hoe gaan twee mensen om met de gevolgen van extreem geweld, en wat is de blijvende impact wanneer de tijd zijn werk heeft gedaan? Kan geweld ons dichter bij elkaar brengen? Dringen we dieper in elkaar door en raken we verbonden ondanks of zelfs door het geweld dat we elkaar aandoen? Creëert geweld intimiteit?

De installaties van de Amerikaanse schilder en beeldend kunstenaar Richard Jackson drukken vaak een gevolg uit: wat blijft zichtbaar achter na een krachtige fysieke actie? Dhaenens en van den Broek laten zich als performers aantasten door het werk van Jackson en verhouden zich tot de context die hij creëert.

'TILL IT'S OVER is een samenwerking tussen SKaGeN, Richard Jackson, S.M.A.K. Gent, C-TAKT Genk, de Koninklijke Academie voor Schone Kunsten Antwerpen en DE Studio / Villanella.

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CREDITS: **Concept en spel:** Valentijn Dhaenens en Clara van den Broek / **Beeldend werk:** Richard Jackson / **Bewegingsregie:** Charlotte Vanden Eynde / **Kostuumontwerp:** Barbara De Laere / **Geluid en technische leiding:** Jeroen Wuyts / **Productieleiding:** Karen Van Peel / **Zakelijke leiding:** Korneel Hamers / **Productie:** SKaGeN ism Villanella/DEStudio / **Coproductie:** SMAK, C-TACT, KASKA / Met de steun van de Vlaamse gemeenschap

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SKaGeN is een theatercollectief uit Antwerpen en is gevestigd in de gebouwen van DeStudio. Het gezelschap is opgericht in 2000 en bestaat uit de leden van één klas van het Antwerpse conservatorium, het toenmalige Toneel Dora van der Groen.

Het gezelschap toert door Vlaanderen en de wereld. Actuele romans, films en documentaires zijn dikwijls de aanleiding voor een productie. Maar SKaGeN houdt ook van uitdagende locatieprojecten voor het grote publiek: "Hector Mann", "Zeestuk", "Liefste" (...) bespeelden de grote stadsfestivals van Antwerpen, Hasselt en Oostende.

SKaGeNleden tonen zich regelmatig solo in monologen. Zo toert Valentijn Dhaenens de wereld rond met Bigmouth en Smallwar. In juli 2019 is de theatermonoloog DeVloed (Clara van den Broek en Paul Verrept) te zien als Le Raz de Mareé op het theaterfestival van Avignon 2019.

INTERVIEW

Naar aanleiding van "Till It's Over" nam kunsthistoricus Johan Pas, tevens decaan van de Koninklijke Academie voor Schone Kunsten Antwerpen, een interview af met de makers. Hieronder vindt u een kort fragment (ENG).

Clara van den Broek:

Charlotte's way of working is very different from ours. In the beginning I had the impression we were doing nothing. She put us on the rehearsing floor and gave us an assignment like 'you're waiting for something', that's it. And then we were on that scene for like two hours, Charlotte took all her time and didn't give us the feeling to expect something, and since there was no pressure for creating, things just happened. That was very new to me, because improvisation is like horrible to me. This new experience was very interesting... Everything was based on 'being' and 'doing', not 'showing'. And then there was the work of putting the things in order and retaking them, to build a performance worth looking at. In retaking the parts we have to watch out not to lose the quality of not 'showing' too much, not to step in regular theater again. It's really a cross-over now between theater and visual arts, and for us also a new way of performing. For me it is refreshing not to be able to grab to the normal, well known theater-tricks while performing.

Johan Pas: In what way is the theme of civil war still relevant? And is it important that the audience grasps that connection?

Clara van den Broek: For us it really is about civil war, or, in a broader sense, about violence and intimacy and the relationship between those two. But we had some try outs for people who really didn't know a thing about the performance, and some of them saw other things, a play about domestic violence, for instance. But that's fine, imagination can flow.

Johan Pas: Mr Jackson, why did you get involved in the first place? Why did you respond to the invitation? Did you ever work with actors or theater makers before?

Richard Jackson: No, I didn't, which is partly the reason for accepting the invitation I guess. I mostly work alone, I worked alone like for ever, and lately I had an assistant, which was an evolution, 'cause it's interesting when you work with somebody, because they bring new information. What I'm really looking for is the new experience, I'm always looking to learn something. I can't learn something by doing the same thing over and over, except that I can make a lot of money. What's interesting about the play now for me, is that people all have a different take and for me that's really good, you know, because when they see other things they can have a conversation. And with my work it's kind of the same way, it's performative. Moreover I was interested in the project because it was about civil war. My painting on the stage floor is an adaptation of Picasso's Guernica, which basically is a painting about civil war, Spanish civil war, black and white, really powerful.

Johan Pas: A lot of energy comes from your work, your installations give a suggestion as that things could continue or go on. And there was also a lot of humor in it. And humor is important, especially when you're talking about civil war, which is a serious topic, tragic and painful. I suppose with your painting on the scene you bring in some humor?

Clara van den Broek: That's indeed also great about

Richard, some kind of happiness and cheerfulness comes from him and from his work. We have a broken table in the middle of our stage made by Richard and when you think about Richard making it, it's in fact kind of funny, touching and tragic at the same time.

Valentijn Dhaenens: During the performance the audience is sitting in a circle around us, wearing yellow overalls. With those yellow suits they look funny and at the same time their individuality disappears. But as they surround us they are really involved on the floor where Richard works, as if they are part of a community, as if they're prisoners, soldiers, they are part of one group because they are all wearing the same uniform. It started with an idea of monks meditating on civil war and there was also our association with researchers going to a disaster area. In the beginning we thought about white suits, but Richard doesn't like white, so now it's yellow suits. However, this performance doesn't exist without the audience because they are really involved and there's a lot of participation, some of them become part in the massacre that Clara is doing, or have to help in 'killing', they assist the actors. So some nights things can go wrong a little bit or things won't work out like the night before, which is hard for me, 'cause I'm used to getting things right, having the show ready and then not changing it a lot the next few nights. But I'm starting to enjoy this unpredictability.

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