

# As a Mother of fact



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oriane  
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## PREMIERE

June 12th & 13th, 2018 - Théâtre de la Balsamine, Brussels (BE)  
during PIF Festival

*Duration: 45 minutes  
(no text)*

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## notch company

Notch Company was born when the first solo called Notch was created at Les Brigittines (Brussels) in march 2015. The members of the company are Oriane Varak (director) and Guillaume Le Boisselier (composer).

The choreographic process is based on physical and theatrical intentions. We look for qualities of movements, emotions, physicality and animality. Unique bodies, hit movements which provoke emotions and images.

Oriane studied physical theater at Lecoq School and combined dance and theater through her participation to many dance-theater workshops (Julie Ann Stanzak / Cie Pina Bausch, Quan Bui Ngoc / Ballets C de la B, Nicole Mossoux / Mossoux-Bonté, Lisbeth Gruwez / Voetvolk). As an actress she worked among others with Omar Porras at La Comédie-Française for 2 years, and at Théâtre du Soleil with Paula Giusti in a 3 years project.

*Notch* is the title of the first creation of the company, a solo about body political in the act of oration which was created at Les Brigittines (BE) in 2015 during Le Corps du Théâtre Festival. It then toured sixteen times in Flanders, at TAZ#2016 (Theater Aan Zee Festival, Ostende) and De Werf, Brugges. This work was supported by Charleroi Danses, De Werf, wpZimmer, BUDA, La Bellone.

After *As a Mother of fact*, Oriane Varak and Guillaume Le Boisselier will work with Gala Moody on a project called *Arcane Majeur*, a performative dance solo based on the Tarots de Marseille, used as nonlinear choreographic building tool and questioning the development of the future.

More informations: [www.notchcompany.com](http://www.notchcompany.com)



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Three women live in fake harmony, exerting power on each other with destructive joy. That's called: family.

Three female figures whose faces are hidden by long black wigs walk with the same stiff and measured pace, like dolls or marionettes with invisible strings. Protected not the heavy screen of their hair, their movements suddenly begin to break down. When they take off their wigs everything seems to calm down, but brutality and jealousy make their appearance through a perverse slowness. The wig allows them to clearly depict the alienation of women and they take pleasure describing themselves in this manner. A rupture seems to be just around the corner and yet they resist ...

*As a Mother of Fact* is a spider web.

The starting point of this creation was connected to Louise Bourgeois's work, resonating with an interview with a geobiologist - extract quoted below.

Other sources of inspiration are the Hakken dance based on Gabber music scene from the 80's whose intensity evokes an ecstatic punchbag, and the *Demeter's* myth.

*'There's a strong presence here. It's a kind of a female being, like a huge spider in the corner, right there. It is sucking the life from you.'* - Extract from an interview with a geobiologist.

Why is it that whenever the female figure is evoked in her most threatening form, we automatically think of a spider?

In *As a Mother of fact*, Oriane Varak intends to question the ancestral bonds and barriers which are passed down from mother to daughter. Are we the unwitting hostages held in a web made of invisible but unyielding silk? Are we under the influence of generations of mothers who have succeeded one another? Do we seek to remove ourselves from a *parttern maternus* or do we contribute to its expansion through successive generations of daughters?

*As a Mother of Fact* is a play which evokes the conscious and unconscious bonds which determine the relationships between women, whether they be daughters or mothers. It forces us to reflect upon alienation, whether it be freely consented to or suffered and rejected. How far are we willing to go in this manipulation?

## About Demeter's myth

Demeter was the goddess of the harvest. Her daughter Persephone was abducted by Hades to be his wife in the underworld. In her anger at her daughter's loss, Demeter laid a curse on the world that caused plants to wither and die, and the land to become desolate. Zeus, alarmed for the barren earth, sought for Persephone's return. Therefore, it was decreed that Persephone would spend time with her mother.

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## Concept & direction

Oriane Varak

## Creation and performance

Jenna Jalonen

Audrey Lucie Riesen / Gala Moody

Oriane Varak / Mercedes Dassy

## Composition & live music

Guillaume Le Boisselier

## Light design

Laurence Halloy

## Stage management

Matthieu Vergez

## Costumes

Lieve Meeussen

## Outside eye

Gala Moody

## Dramaturgy

Hildegard De Vuyst

## Table design

Luc Cools (De Werf)

## Development

In Co-laBo (Residency program from les Ballets c de la b)

## Coproduction

TAKT Dommelhof (BE)

De Werf (Bruges, BE)

## Support

Pudding asbl

**Thanks:** All the team from les Ballets c de la b, Denis Gysen, Heidi Ehrhart, David Elchardus, Annemie Vande Voorde, Thomas Elchardus, Thierry Delvigne, La Montagne Magique, Cellule 133.

*This project has received the **SACD** grant for the sound design*



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## Concept & direction

Oriane Varak (FR)

Director and performer, Oriane Varak studied at Lecoq School in Paris. As an actress she worked among others at La Comédie-Française and Théâtre du Soleil. Finding her roots in dance theater, she sees the universe through sardonic eyes, full of subtle contrasts, inhabited by characters with deeply marked personalities. Then she moved to Brussels and founded Notch Company with the musician Guillaume Le Boisselier. *Notch*, her first solo, was created at Les Brigittines (Be) in 2015. Supported by Flemish Institutions, she created *As a Mother of fact*, and is preparing *Arcane Majeur*, a solo based on Les Tarots de Marseille with the dancer Gala Moody.

## Creation & performance

Mercedes Dassy (BE)

Mercedes Dassy (1990, Brussels) is a dancer, active in the fields of dance, theater, performance and video. In 2009, she enters the S.E.A.D. Salzburg Experimental Academy of Dance and joins a Summer Program in Tisch School of Art/Dance Department – New York University. Back to Brussels in 2012, she works with Voetvolk/Lisbeth Gruwez (AH/HA), Compagnie3637 (Eldorado, hum animal), Matej Kejzar (raive), Cie PHOS/PHOR (La compatibilité du caméléon), Lucile Charnier (L'Appel du Mutant), MUGWUMP, Justine Denos (APOIL). Since 2013, she also started her own work with PAUSE, TWYXX (with Tom Adjibi) and her solo i-clit presented at La Balsamine in the frame of Brussels, dance ! festival in February 2018 and supported by the Ministry of Culture, Dance department.

Jenna Jalonen (FIN)

Jenna Jalonen is dancer and performing artist who has been moving since very young age in gymnastics and then continuing to the Finnish National Opera Ballet School at the age of 10. Also educated in ballet academies such John Cranko Ballet school, Boston Ballet and Hungarian Dance Academy Budapest where she spent 3 years of studies for the BA-degree of a classical ballet dancer. After her graduation in 2011 she stayed in Budapest for another 4 years and changed the field to contemporary dance, working with several international companies and choreographers, such as: Gangaray Dance Company, Central Europe Dance Theater, Zoltán GreCsó, Eva Duda Dance Company, Máté Mészáros, Márton Csuzi and Kubilai Khan Investigations/ Frank Micheletti. At the moment she is based in Brussels, Belgium as an independent freelancer working in international productions with: kwaad bloed/Ugo Dehaes, fAbuleus, Theater Bremen/ Unusual Symptoms, Notch

Company/ Oriane Varak and with Untamed Productions/Ricardo Ambrozio. She started her own choreographic works in 2013 with Cinderella story and in 2014 4 Napló, Egy vers for GG Dance Company in Hungary. Continuing by establishing Collective Dope with Nóra Horváth in 2016 for their first performance, DOPE 'I just wish to help you' and continuing the collective's work with second piece BEAT 'I just wish to feel you' that will premier in the summer of 2018. At the moment she is working together with Beatrix Simkó for a research project TERV. to be premiered in April 2018.

### Gala Moody (AUS)

Gala graduated from the West Australian Academy of Arts (WAAPA) in 2004, after attending John Curtin College of the Arts and dancing for 5 years with STEPS Youth Dance Company also working for directors including Phillip Adams and Frances d'Ath.

After graduation, Gala joined Leigh Warren and Dancers for four years, touring both nationally and internationally. Meanwhile, her own creations were at the Adelaide Fringe Festival, at the Melbourne National Theatre and the Playhouse in Canberra.

In 2009 Gala moved to Brussels to join Charleroi Danses - Michèle Anne De Mey for the creation of 'Neige', also performing in 'Sinfonia Eroica' (in which she replaced De Mey), touring extensively.

For the next few years, Gala worked with directors including Romeo Castellucci, Louise Chardon/andwhatbeside(s)death – Antwerp, Cie.TPO- Prato, Anuschka Van Oppen/Cie.SOIT – Brussels, Gabrielle Nankivelle – Adelaide, during this time Gala created the solo 'A Body' for Ivo Dimchevs Volksroom. In 2014, Gala worked with Wim Vandekeybus in the creation of 'Talk to the Demon'. At Ultima Vez she also performed in 'Spiritual Unity' and 'Booty Looting'; replacing actress Birgit Walter as Medea. Gala has worked with Notch Company, with whom she started a solo titled "Arcane Majeur – How to Make Decisions", with director Oriane Varak. In 2016, Gala joined Pieter Ampe to work on his first group performance, 'It's in the Small Things'. That year Gala was artist-in-residence at the WAM! Festival in Faenza, where she filmed and studied the daily movements of Faenza residents on the street, creating an anthropological performance, 'Re-Gesture Study'. She also performed in the movie "Suspiria" by Luca Guadagnino.

## **Composition & live music**

### Guillaume Le Boisselier (FR)

Guillaume Le Boisselier is a self-taught musician and video artist, born in Normandy, France. Grounded in the post-punk and industrial music scenes, his influences are largely drawn from acousmatic (gleaned from his music academy studies), contemporary, experimental and improvised music. He composes and improvises using analogue synthesizers, magnetic tape, contact microphones, voices and digital synthesis modules. His work is founded on improvised and composed noise textures

associated with instrumental melodies. He performs and composes as part of a number of musical projects: *Hippy Death Suite*, *The Flower of the five Wound*, *Hiver Automatic*, *La Tierce* and *Gabriel Mueva*. Both when working as a solo artist or collaborating with other musicians, his music defines interior spaces, placing the listener into a trance-like state that invokes an intimate perception of sound and therefore subjecting them to a profound listening experience. Sometimes, in contrast to this, his work is constructed from blocks of raw sound material and walls of white noise, creating a physical intensity: in this case one does not listen but is subjected to an intense sonic effect.

For Guillaume Le Boisselier the media of theatre and dance provide the ideal space for those aspects of his work that are based on resonance and the physicality of amplified sound, particularly when working in intense association with the stage design and performers, actors or dancers. He currently lives and works in Bruxelles, Belgium.

## **Dramaturgy**

Hildegard De Vuyst (BE)

“Late ’94, I made my first tentative steps as a dramaturge, working for Het muziek Lod. When Lod started a coproduction in ’95 with les ballets C de la B for *La Tristezza Complice*, this was to launch a longstanding collaboration with director Alain Platel. I’m very proud of *Iets op Bach*, *Wolf* and *vspry, pitié!* and *Out of Context – for Pina*. As a freelancer, I also worked with different choreographers from the same stable: Koen Augustijnen (*To crush time*) and Sidi Larbi Cherkaoui (*Rien de rien*). In the interim, I taught workshops (dance dramaturgy) in Amsterdam, Lublin and Aarhus; I taught at the Rits, the Brussels-based college for actors and directors; I set up a publication on the arts centres in Flanders (*Alles is rustig*) together with the Flemish Theatre Institute; I walked out on the X-group at P.A.R.T.S., etcetera... Starting in 2001, life took on a fresh turn: the Koninklijke Vlaamse Schouwburg (KVS for short) in Brussels came under new management and I started work there as a dramaturge. The challenge to turn this dormant repertory theatre into a lively place that would attract the whole city was considerable. The efforts we brought to bear were enormous and the satisfaction was duly proportionate. In 2006, the new infrastructure that was rebuilt from scratch was ready for operation and inaugurated by the choir project in collaboration with Alain Platel and Fabrizio Cassol. This enables us to make an even bigger imprint on the heart of the city. Still, however far-reaching my commitments to the KVS may be, when Platel calls, I come. It is also Alain Platel’s fault that I went to Palestine for the very first time in 2004. It has led to PASS (Performing Arts Summer School) a long term project that I coordinate with young Palestinian performers in collaboration with KVS, les ballets C de la B and the A.M. Qattan Foundation in Ramallah.

The absolute highlight of this adventure is *Badke*, a production with ten Palestinian dancers, that will perform in Palestine in spring 2014.”

## Light design

Laurence Halloy (BE)

Laurence Halloy a suivi des études à l'INSAS/section mise en scène d'où elle est sortie en 1996. Après avoir travaillé pendant cinq ans dans la compagnie théâtrale d'Isabelle Pousseur, elle s'est tournée en 2000 vers la danse contemporaine avec les chorégraphes Nadine Ganase, Olga de Soto, Karine Pontières, Mauro Paccagnella, Joanne Leighton, Furiosas, Déjà Donné, Bud Blumenthal, Dorina Fauer, Dolores Hulan/Carl de Smet... Elle s'est fidélisée dans une recherche à plus long terme avec la chorégraphe Melanie Munt et avec Barbara Mavro-Thalassitis qu'elle accompagne déjà depuis plusieurs spectacles. Ainsi qu'elle est l'éclairagiste/scénographe de référence d'Affari Esteri, en France depuis plus de 10 ans. Elle travaille également avec la compagnie Giolisu, Iseli/Chiodi, le jeune chorégraphe Kevin Trappeniers et Michael Allibert. Elle a éclairé plusieurs films et installations du vidéaste Antonin De Bemels et développe actuellement des installations lumineuses pour sa recherche personnelle. Elle accompagne aussi les compagnies de théâtre Transquinquennal et Tristero ainsi que la jeune compagnie Enervé.





## VIDEO AND PHOTO LINKS:

### Teaser

<https://www.youtube.com/watch?v=kw15joPHNVE&t=6s>

### Full video registration (45')

<http://dai.ly/x5r7x0t>

### Plus de photos / More pictures:

<http://www.notchcompany.com/creations/as-a-mother-of-fact/>

## SPECIFIC TECHNICAL REQUEST

### Stage

Floor covered with a WHITE dance mat

Grill minimum height: at 5.50m (curtains are 4.50)



## PRESS

*Written for Notch, a previous work*

*'One of the most fascinating performances of the TAZ comes from the French Oriane Varak. In the production Notch Oriane dissects the body language of politicians: the calculated posture, the well-studied movement, the trained facial expression. But also the tics, the unconscious gestures, the moments in which the speaker seems to lose control: 'I watched dozens of political speeches and found out that only a few speakers were able to control their body.' A video created in 1981 illustrates the purpose of Notch: 'That year, the French minister of Law Badinter kept a speech against the death penalty. If you fast forward the video, one might see the torso moving constantly from left to right, as a panther would do, right before he jumps.' Varak enlarges this movement to a hypnotic dance phrase'.*

**Extract from 'Oriane Varak: De choregrafie van de politiek' in De Morgen, Evelyne Coussens, August 4th, 2016.**



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