

mietwarlop

Production: NTGent & Miet Warlop / IRENE WOOL vzw

Co-production: Arts Centre Vooruit Ghent (BE), HAU Hebbel am Ufer - Berlin (DE)

With the support of: City of Ghent, actoral. 17 Marseille (FR)



**ghostwriterand
thebrokenhandbreak**

credits

Ghost Writer and the Broken Hand Break (premiere 09/2018)

Concept and direction: Miet Warlop

Performance: Wietse Tanghe, Joppe Tanghe, Miet Warlop

Music: Pieter Demeester, Wietse Tanghe, Miet Warlop

Lyrics: Raimundas Malasauskas, Miet Warlop, Pieter De Meester

Technique and Production: Arno Truyens, Bennert Vancottem

Sound Engineer: Bart Van Hoydonck

Light Design: Henri Emmanuel Doublier

Costumes: Karolien Nuyttens

Produced by: Miet Warlop/Irene Wool vzw & NTGent

Co-produced by: Arts Centre Vooruit Gent, HAU Hebbel am Ufer - Berlin (DE)

Thanks to: Carl Gydé, Jérôme Dupraz, Ian Gyselinck, Michiel Goedertier (LaRoy NV), Janis Van Heesbeke (ongezien), Maarten Van Cauwenberghe, Brahim Benhaddou (@coachedbybrahim), Seppe Cosyns, Elke Vanlerberghe, Niels Antonissen, Mathias Batsleer, Carla Beeckmans, Midas Heuvinck

With the support of: Flemish Authorities, City of Ghent, Actoral. 17 Marseille (FR)

duration 45 min - standing audience 360° around three performers - stage on stage - square setting with surround sound system - min 12m on 12m (min capacity of 150p) - min height 6m - there is smoking on stage

VIDEO (password: WARLOP)

Full registration: <https://vimeo.com/295344526>

Compilation 5 min: <https://vimeo.com/295337900>

Trailer: <https://vimeo.com/235207497>

ghostwriter

“What is your true matter of practice?” a ghost writer asked Miet Warlop once. “Electric jellyfish”, she said. “In transition. From tension to attention, from breathing to singing, from focus to staring, from staring to starring. Vibrating with the smallest detail in galaxy. And there is no frame to add, only gravity. In obeying its pull I will stick one of my hands to the heaven and the other one to the ground. My voice chords will tremble, but I will stay calm. My right ear will tune to the left, and my left one - to the right. Boundlessness will kick in. Without ever stopping the movement I will start singing songs you wrote about matters of life, death and shapeshifting. I will not be teaching wet plaster how to dry this time. Two or maybe more bodies will be spinning around their axis next to me, but keep in mind - it is not me who is in the center, neither you nor anyone else whose biography you wanted to use. Their speed will be different. They will be in all kinds of futures and pasts, making sounds with their instruments and tongues, all aligned with their feet. No culmination will clap on a horizon – the horizon is in circle too. When a time will come to stop, we will look at our own palms and break the spell of never-ending transition. The truth is always somewhere there.”

“What an odour of suggestions to follow,” the ghost-writer thought and went to write the songs. They turned out to be about illusion, perceptual gags, invisible break ups, self-optimisation, present and now that it all started, *nowciousness*. Nothing remained true to the cyclical order of things.

by Miet Warlop and Raimundas Malasauskas

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[Press Review Theaterkrant](#)

mietwarlop

Miet Warlop (°1978) is a Belgian visual artist born in Torhout. She lives and works between Ghent and Brussels.

Miet Warlop holds a master degree in Multimedial Arts from KASK, Ghent. For her graduation project **Huilend Hert, Aangeschoten Wild**, an 'inhabited installation consisting of six scenes and a crawling subject', she won the Franciscus Pycke Jury Award and the residence prize for Young Theatre Work 2004.

Many other performances, actions and projects followed and in 2005 she premiered **SPORTBAND / Afgetrainde Klanken** a 40' performance, 20 people racing against time through music and sports. In the context of Lovepangs (Vooruit, 2005) she created the one-on-one performance **Cherish the Cherries**. From January 2006 until November 2007 Warlop was one of the six artists of DE BANK (Arts Centre CAMPO, Ghent), where she was working on her series of 'Propositions', called **Big Heap / Mountain**. In between, she was responsible for the set design for performances by Pieter Genard, Raven Ruëll, DitoDito-Jef Lambrecht, KVS (Brussels), Arts Centre Vooruit (Ghent) and Les Ballets C de la B (Ghent).

While she was touring the 'Propositions' all over Europe, she realised **Springville**, a 50 min game of chaos, expectation and surprise, in which scenography, costumes, props and characters are closely interwoven and merged together. *Springville* premiered in May 2009 at Arts Centre BUDA (Kortrijk).

Miet Warlop moved to Berlin for three years, to concentrate on her visual work and prepare a new piece called **Mystery Magnet**, which premiered at KunstenFestivalDesArts (Brussels) in May 2012. *Mystery Magnet* Won the Stuckemarkt Theatertreffen Prize at the Berliner Festspiele for best work in new forms of theatre. *Mystery Magnet* has played more than 100 times all over the world and was nominated for Theatertreffen Berlin for finding a new way of making stage-arts. *Mystery Magnet* is still touring all over Europe and beyond.

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In the course of 2012-2013 Miet Warlop explored different possibilities with her **Nervous Pictures** and performances, through projects and commissions, both in visual arts as in a theatre context in/with Baltic Triennial (Vulnius), Hebbel am Ufer (Berlin), Lisson Gallery (London). In November 2012, as part of her four-year associated artist residency at Beursschouwburg (Brussels), she created the opening event of the season with the **Alligator Project**: a weekend of combined media and performances by different artists and musicians like Reggie Watts and Michael Portnoy, curated by Miet Warlop.

In 2014 Miet Warlop started her own legal structure “**Irene Wool**”. In October 2014 the first production **Dragging the Bone** premiered at Beursschouwburg (Brussels). *Dragging the Bone* is a solo performance on a sculpted planet.

In 2015 Miet Warlop opened the festivities that celebrated the 50 years of Beursschouwburg (Brussels) with a **Rocket Piece** that took off to the grit. Also, Art Gallery Barbican (London) commissioned a performance as part of the project **Station to Station**, hosted by Doug Aitken.

While touring her solo *Dragging the Bone* and celebrating the 100th show of *Mystery Magnet* in Ghent, Porto and Bordeaux, she finished the year by opening her first solo exhibition project in KIOSK gallery (Ghent) titled **Crumbling Down the Circle of my Iconoclasm**.

In 2016 a new large scale stage work premiered - **Fruits of Labor**, a deep night music performance functioning as a painkiller for the world. *Fruits of Labor* premiered at KunstenFestivalDesArts (Brussels) in May 2016 and is up until now touring around the world.

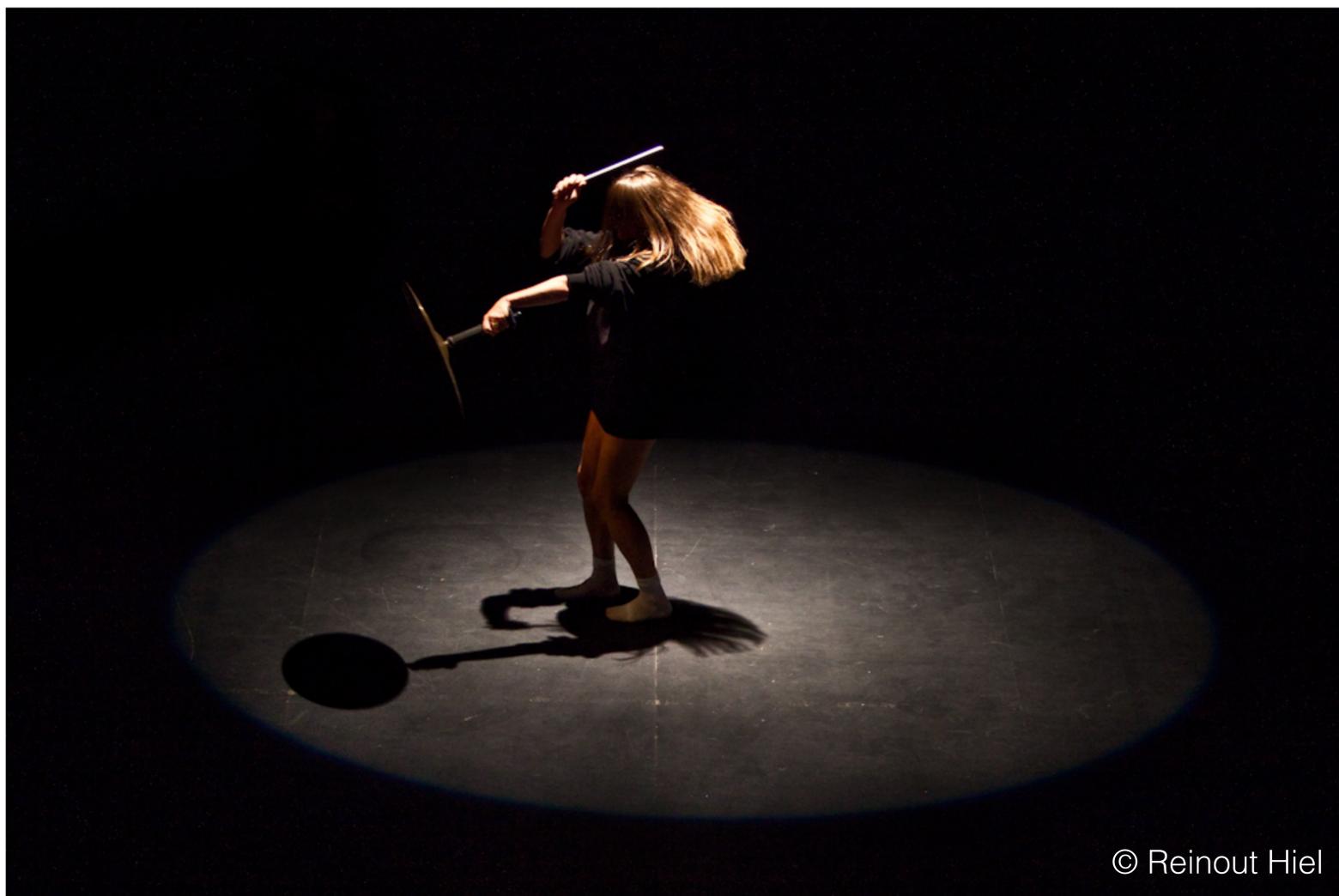
In addition to her performance work for theatre venues, Miet Warlop has created and presented an ever-growing cycle of visual art performances, interventions and live installations. **Nervous Pictures** has been presented in KW Institute for Contemporary Art (Berlin), Lisson Gallery (London), Barbican Art Gallery (London), Palais de Tokyo (Paris), Performatik (Brussels), among others.

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In 2017 she opens Art Institute Vooruit (Ghent) with her monumental performance **Amusement Park**, and she was invited by BOZAR Centre for Fine Arts (Brussels) within the context of the Yves Klein retrospective exhibition to re-envision and re-stage her seminal work, *Mystery Magnet*, as well as to create the opening performance of the exhibition, **A horse, a man, a woman, a desire for adventure**, and to present a visual art intervention, **The Board**, during the closing ceremony of the Paul Bury exhibition.

Festival Actoral. 17 (Marseille) invites Miet Warlop to collaborate with author and curator Raimundas Malasauskas for “L’Objet des Mots”, which results in a new project **Ghost Writer and the Broken Hand Break** – a production that premieres in September 2018 at NTGent (Ghent).

Beginning of 2018 Miet Warlop creates **Big Bears Cry Too**, a show for all ages that premieres at hetpaleis (Antwerp) in April 2018.



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technical**rider**

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songtexts

We kindly ask you to print the **LYRICS** and hand them over to the audience right before the show.

If you provide an evening programme, you can use the PDF with only the lyrics.

If not, you can use the PDF with the lyrics on one side and a short text + credits on the other side, in this case we suggest you to print recto verso.