



**kwaad bloed & ugo dehaes**

2016 - 2017

2017 - 2018

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# PLANNING

2016 - 2017											
July	Aug	Sep	Oct	Nov	Dec	Jan	Feb	Mar	Apr	May	Jun
Grafted											
	DMNT										
						RATS					
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Intimacy / Geënt											

2017 - 2018											
July	Aug	Sep	Oct	Nov	Dec	Jan	Feb	Mar	Apr	May	Jun
Grafted											
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Geent © Lisanne Valgaerts



UGO © Jesse Vrielynck

## KWAAD BLOED

kwaad bloed (bad blood) is the organisational structure centred around choreographer Ugo Dehaes. He is fascinated by the human body and the person who inhabits that body.

In his work Ugo always uses his personal experience as a member of the audience. His aim is to induce the audience to give free rein to its imagination and to marvel at what it is seeing. That is why we speak of radical accessible performances: they originate from one clear, core idea yet they are deliberately kept sober.

Ugo is a master craftsman and believes in the power and appeal to the audience of a body pushing itself to the limits. kwaad bloed chooses to work for longer running periods, building repertory and making optimal use of its resources. Ugo has picked up the gauntlet to develop greater public support for dance and raise awareness of his own artistic story internationally.

## UGO DEHAES

Ugo (°1977, Leuven) started to dance at the age of 18. During a year he took ballet classes, followed contemporary dance with teachers like David Hernandez, Benoît Lachambre and Saburo Teshigawara and he followed a half-time theater education at De Kleine Academie. After that year he started his full-time 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 the structure kwaad bloed together with Charlotte Vanden Eynde. From that moment onwards Ugo created every second year a full evening production with the support of the Flemish government. kwaad bloed receives structural government subsidies since 2015: next to yearly new creations, Ugo will give some of his earlier work a new life and put them on repertoire.

Meanwhile Ugo danced for many choreographers as Sachiyo Takahashi and Arco Arco Renz, and he performed and acted in a lot of short films, little performances and theatre pieces.



## GRAFTED

### Repertoire

For the creation of *Grafted*, choreographer Ugo Dehaes sought out three couples, both in life and in dance: professional dancers who had not only worked together for years, but also shared their lives as real couples.

Together they created an extremely physical performance that offers a view of the inner workings of relationships: how we fortify and support each other, how we trust and count on each other, and how we drag each other down and weigh on each other. This highly intimate material simultaneously shows both the beautiful and the suffocating aspects of a relationship.

In the course of the performance the dancers dance exclusively with their own partner. The dance material has the spectacular nature of acrobatics and the courtliness of a pas-de-deux from classical ballet. The dancers are as if grafted onto each other, and do not have a moment to themselves.

By giving each couple very similar material to dance in a very simple setting, with the minimal use of music, Ugo Dehaes shows how differently these couples deal with each other, but also how tender and considerate they are to each other. They embody the renowned opening sentence from Tolstoy's *Anna Karenina*: 'All happy families are like each other, but each unhappy family is unhappy in its own way'.

But Ugo Dehaes is also known as a creator of powerful images. In previous work he had succeeded in transforming the body into objects (*Lijfstof*, *ROEST*) or using it in compelling interpretations of scientific principles (*FORCES*). In *Grafted* he combines the best of these two worlds: the duets are interrupted by a solo in which we see a lone female dancer transformed. We see a woman who initially moves much more freely, but because of her solitude she also evolves into something completely different.

**Choreography:** Ugo Dehaes **Creation & dance:** Evelyne Rossie & Miguel do Vale / Kim-Jomi Fischer, Jenna Jalonen & Attila Ronai / Martón Csuzi, Kayoko Minami & Dominique Godderis-Chouzenoux, Louise Tanoto / Dani Escarleth Pozo & Jake Ingram-Dodd, Rita Vilhena & Pawel Konior **Music insert:** Roeland Luyten **Video insert:** Arne Lievens **Costume insert:** Rebecca Flores *in collaboration with* Eugenie Poste & Marie Messien **Production:** kwaad bloed **Co-production:** STUK Leuven, TAKT Dommelhof



Grafted © Joeri Thiry



## GRAFTED

**Video:** [www.vimeo.com/kwaadbloed/grafted](http://www.vimeo.com/kwaadbloed/grafted)

**Trailer:** [www.vimeo.com/kwaadbloed/grafted-trailer](http://www.vimeo.com/kwaadbloed/grafted-trailer)

**Running period:** July - October 2016

July - October 2017

**Staff on tour:** 10

**Build-up:** on the day of the performance

**Minimum area of stage:** 11m by 11m

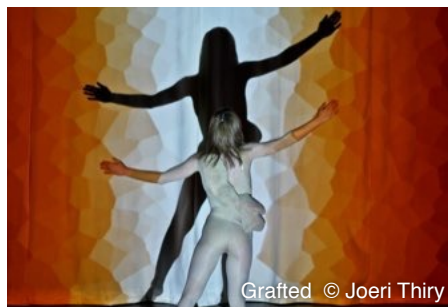
**Confirmed dates:**

14/05/2016 - Sommerblut Kulturfestival, Cologne (DE)

**Previous tour:** Leuven (BE), Amsterdam (NL), Genk (BE), Bruges (BE), Turnhout (BE), Antwerp (BE), Tongeren (BE), Tilburg (NL), Geel (BE)

*“ \*\*\*\* In Grafted, Dehaes has steered the dancers towards a beautiful, breathtaking result that is moving, overwhelming and memorable. The suppleness with which these artists manoeuvred their bodies elicited a series of shocked cries from the audience. After the performance, the dancers received no fewer than four curtain calls. Bravo!”*

On 02/05/2013 in CJP



### Grafted workshop for dancers

Under the guidance of the dancers from *Grafted*, advanced/professional participants learn nearly all of the moves of the performance in one week. After a general warm-up, we work on preparatory exercises and specific techniques in order to eventually learn the actual choreography.

The feedback and pointers given by Ugo Dehaes enable the participants to physically experience how the performance was created and they will gain a unique insight into the choreographer's working method. At the end of the week the participants can then see the whole performance danced by the team with whom they had spent the week working.



## DMNT

### A dance performance about forgetting and being forgotten

In 2015, approximately 50 million people will suffer from some form of dementia. People who forget where they left their keys, how to put one foot in front of the other or who the people are whom they love.

For years, choreographer Ugo Dehaes has been working with universal themes from his immediate surroundings. When he saw a loved one's health deteriorate through dementia, and the pain and uncertainty that this brought their family, he went looking for a way to translate these complex processes to the stage. In earlier work, Ugo Dehaes had successfully dealt with a number of social phenomena and with how to pass emotions from stage to the audience.

In *DMNT*, Ugo Dehaes tries to fathom the process of dementia by trying to understand what goes on in the mind of the dementia sufferer. He translates the physical patterns to the stage. Through movement, the viewer gets to see what it is to forget, how concentration turns into obsession, how thoughts evolve, and how old memories continually recur. The result is a physical trio, in which he dances alongside Kayoko Minami and Charlotte Vanden Eynde, two dancers with whom Ugo already worked in the past.



© Clara Hermans

**Dance:** Kayoko Minami, Ugo Dehaes, Charlotte Vanden Eynde **Music:** Roeland Luyten **Lights:** Arne Lievens **Set:** Pieter Eycken **Costumes:** Peggy Olislaegers **Production:** kwaad bloed **Co-production:** TAKT Dommelhof and de Brakke Grond **Distribution:** Vincent Company **With the support of:** Vlaamse Gemeenschap and Vlaamse Gemeenschapscommissie **Thanks to:** CAMPO, Ghent



## DMNT

**Video:** [www.vimeo.com/kwaadbloed/dmnt](http://www.vimeo.com/kwaadbloed/dmnt)

**Running period:** September - December 2016  
April - August 2017

**Staff on tour:** 6

**Build-up:** on the day of the performance

**Minimum area of stage:** 9m by 9m

### Confirmed dates:

06/07/2015	Condition des Soies, Avignon (FR)	07/01/2016	Schouwburg, Utrecht (NL)
07/07/2015	Condition des Soies, Avignon (FR)	29/01/2016	Bruges, Magdalenazaal (BE)
08/07/2015	Condition des Soies, Avignon (FR)	30/01/2016	TAKT Dommelhof, Neerpelt (BE)
09/07/2015	Condition des Soies, Avignon (FR)	02/02/2016	STUK, Leuven (BE)
10/07/2015	Condition des Soies, Avignon (FR)	03/02/2016	STUK, Leuven (BE)
11/07/2015	Condition des Soies, Avignon (FR)	04/02/2016	STUK, Leuven (BE)
12/11/2015	Antwerp, Monty (BE)	16/02/2016	Brakke Grond, Amsterdam (NL)
13/11/2015	NONA Mechelen (BE)	17/02/2016	Brakke Grond, Amsterdam (NL)
14/11/2015	NONA Mechelen (BE)	18/02/2016	Brakke Grond, Amsterdam (NL)
18/11/2015	Tongeren, De Velinx (BE)	19/02/2016	Brakke Grond, Amsterdam (NL)
26/11/2015	Maastricht, AINSI (NL)	20/02/2016	Brakke Grond, Amsterdam (NL)
27/11/2015	Genk, C-Mine (BE)	23/04/2016	Campo, Ghent (BE)
02/12/2015	De Werft, Geel (BE)		
17/12/2015	De Werf, Aalst (BE)		

*“Barely touching the dancers wrap themselves into each other, only to shut themselves into their own arms, and that is of a staggering beauty. And the despair in their eyes turned towards us is poignant.”*

10/07/2015 dans La Provence



© Clara Hermans

### DMNT workshop for the audience

Under the guidance of choreographer Ugo Dehaes both non-professionals and non-dancers work on the basic principles of the performance. We start from our earliest memories: Which songs did we sing during our childhood? How did we dance? Which feelings did we then encounter? We examine if there's a possibility to control our memories and our movements; but do we also dare to let loose?



## GRAFTED DUET

### Performance on location

*Grafted duet* is a very physical and yet intimate duet of 20 minutes on being together as a couple. Throughout the dance we see how beautiful it is to rely on a partner, but also how much work it takes to support each other and stick together. *Grafted duet* is performed in the middle of the audience, in public spaces as musea and parcs or during dance-festivals in lobbies, halls or outside. The audience is invited to observe the performers from up close. They get a microscopic view on their muscles and the sweat forming on their bodies.

*Grafted duet* is based on the big dance-performance *Grafted* (p.4).

**Video:** [www.vimeo.com/kwaadbloed/geent](http://www.vimeo.com/kwaadbloed/geent)

**Playing period:** continuous, on demand



## INTIMACY

### Living room performance

For *Intimacy*, Ugo returns to the absolute essence of making dance: what are the deep reasons that make us move, which intimate events lead up to a new project, how does the private life of a choreographer reflect in his work? Together with his girlfriend, the french actress Guylène Olivares, Ugo invites you into the intimate world of being together. A dance performance based on the short story by Raymond Carver.

In this performance, Ugo's movements are inspired by breaths, rhythm and sounds. In front of the public, he slowly builds up a dance vocabulary that ends in a solo, guided by Tuur Florizoone's music. Just as in the story, Ugo the performer takes inspiration from his girlfriend and the situation they find themselves in. The audience is also given an exceptional glimpse of the creative process, as they literally see the dance being born.

**Playing period:** continuous, on demand

**Dance:** Ugo Dehaes **Acting:** Guylène Olivares **Live music:** Tuur Florizoone





## RATS

Creation Jan. 2017

*RATS* is a production for 6 young urban dancers and 1 female contemporary dancer. In this performance we bring together some extreme opposites: a few youngsters sharing the stage with an adult dancer, amateurs dancing with a professional, urban styles being confronted with contemporary dance. With this piece we're looking for an audience as well in the evening, as in the youngster circuit.

The basic thought is the shared desire of *kwaad bloed* and *fABULEUS* to set contemporary dance against urban dancing styles. Not to work with skills in a naive way of thinking, but to go look for a valuable artistic basis that exceeds the well-known urban skills.

The performance starts off within the world of the youngsters, commencing with a choreography for little remote controlled vehicles and a pattern-card of their urban techniques (breakdance, popping & locking, house,...). At a certain moment, this is interrupted by a contemporary dancer that appears on stage. She succeeds in leading the youngsters into her world, increasingly mixing up the styles. Eventually, the audience is looking at a performance built out of different styles and choreographic systems, where Ugo introduces contemporary principles into urban material and contaminates contemporary dance with the urban culture.

The performance can't be pinned down onto one category. On one hand, this piece perfectly fits in Ugo's repertoire of evening performances, but by working with young urban dancers, it also appeals to a much younger audience. *Kwaad bloed* likes working on productions involving large groups of dancers and has proven that it can do this well. By contrast, the core task of the *fABULEUS* company is working with youngsters. They take adolescents' artistic abilities seriously and often cover a longer path with them. The fact that the combination of the two companies is a perfect match, was apparent from their collaboration on *GIRLS*, in which 8 girls from 10 to 14 years old passed through a process of development from auditions to performances.

**Running period:** January - June & September - December 2017

**Choreography:** Ugo Dehaes **Dance:** Jenna Jalonen, 6 youngsters **Set & Lightdesign:** Timme Afschrift **Production:** *kwaad bloed*, *fABULEUS* **Coproduction:** STUK



RATS © Ugo Dehaes



# WOMEN

## Repertoire

The very first notion was to do a production that could touch the audience emotionally in the same way as music can give you goose flesh. To this end Ugo spent a week with Nico Frijda, Emeritus Professor of Psychology at the University of Amsterdam. As the author of the reference work *The Emotions* (1986), Frijda is considered one of the most important specialists on the emotions. After numerous conversations and tests, they started experimenting with breathing: they found that when one used very specific ways of breathing (or not breathing), the audience tended to adopt the same breathing pattern. This made it possible to lead an audience through a variety of moods and to play on their emotions. This preliminary study meant that *WOMEN* became a very pure performance: to do full justice to the power of this breathing, the whole performance is danced without music, to make the experience as vivid as possible, and, to show that bodies and pure movements could have a major impact, we opted not to use any stage elements or special lighting; the whole of the soundtrack comprises only the sounds the dancers produce by their breathing.



The second important element in *WOMEN* is that we chose dancers who were all older than the cliché age at which people think female dancers are past their sell-by date: all the dancers in *WOMEN* are between 30 and 60 years old, and many of them are mothers. Ugo considered it important to show that it was still possible to make a professional performance without compromises even with dancers who were supposedly too old. Because the material is complex and highly physical, the choreographer tries to put the dancers into a state of concentration and fatigue so that they forget to act or perform. He found it extremely important to show the woman behind the dancer: although there are no clichés in the dance material and it is not specifically 'feminine', we nevertheless see eight real women. The simplicity of the piece, and above all the dancers' age, mean that many in the audience can identify with the performers, which is a second reason why *WOMEN* is able to touch and move the audience to such a degree.

**Choreography:** Ugo Dehaes **Dance/creation:** Louise Chardon, Marie De Corte, Ida De Vos, Miryam Garcia Mariblanca, Sayaka Kaiwa, Kayoko Minami, Natascha Pire, Karin Vyncke  
**Production:** kwaad bloed **Co-production:** STUK kunstencentrum, TAKT Dommelhof

WOMEN © Marco Mertens



## WOMEN

**Video:** [www.vimeo.com/kwaadbloed/women](http://www.vimeo.com/kwaadbloed/women)

**Trailer:** [www.vimeo.com/kwaadbloed/women-trailer](http://www.vimeo.com/kwaadbloed/women-trailer)

**Running period:** June - October 2017

**Staff on tour:** 10

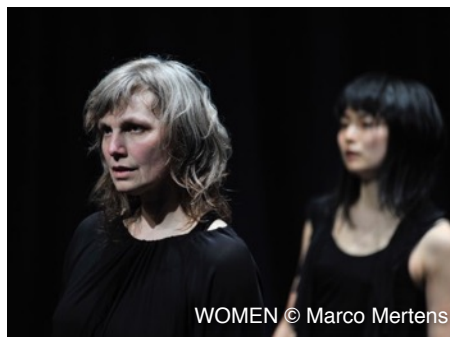
**Build-up:** on the day of the performance

**Minimum area** of stage: 10m by 10m

**Previous tour:** Leuven, Brussels, Amsterdam, Rome, Ghent, Waregem, Lokeren, Berchem, Beveren, Hasselt, Dilbeek, Turnhout, Bruges, Aalst, Genk, Geel, Kortrijk, Mechelen, Neerpelt

*“WOMEN ★★★★★ is highly recommended for anyone who is moved by subtle things like a nuance in a breath. Ugo Dehaes translates this essence into a choreography that balances expertly between melancholy and humour..”*

08/04/2011 in De Standaard



WOMEN © Marco Mertens

### WOMEN workshop for the audience

Ugo Dehaes developed a workshop especially for non-dancers, that can be attended before seeing the performance. In this workshop Ugo takes the participants through all the scenes. Each scene can be experienced through simple dance-phrases that are gradually composed into complex structures. Depending on the level of the participant we work with the real material of *WOMEN* or simplified versions. The participants learn how to combine dance and breath, and get a unique, physical, inside in how the performance was created.

This workshop lets the audience experience a unique watching experience when they see some professional dancers perform similar dancing material during the performance.



## LANDSCAPES

Creation Dec. 2017

*Landscapes* (2017) is a very visual production with two dancers. They examine how we can approach a body as a landscape and how we can set that body in an (artificial) landscape. By putting some objects upon the body, we change its experience: it loses the statute of 'human' and becomes a surface, a landscape. By using waste materials, we can create landscapes that hide the body within.

*Landscapes* will be an intimate, cross-disciplinary performance that centralizes our senses: we want to put the visual and auditive experience in the extreme, but we also want to experiment with scent, taste and tactile sense.

By combining dance with lights, sound, smell and objects which can - on arranged moments - be touched and maybe even tasted, we strive for an amalgamation of senses, as it happens with synesthesia: a disability mixing senses, as a result of what we can taste colors or see sounds.

*Landscapes* is an intimate production and is building further on earlier work as *lijfstof*, *ROEST* and *FORCES*, in which bodies are used to create strong images, and it shows less 'pure dance' in regard to the latest big productions. In *Landscapes* the body is shown as a basic ingredient for dance and the audience is brought along a sensory journey.

**Running period:** December 2017 - April 2018

**Staff** on tour: 6

**Build-up:** on the day before the performance

**Minimum area** on stage: 8m by 8m

## KWAAD BLOED ON TOUR

**DMNT:** Festival d'Avignon | La Condition des soies, Avignon (FR) | Monty, Antwerp (BE) | Nona, Mechelen (BE) | de VELINX, Tongeren (BE) | AINSI Theater aan het Vrijthof, Maastricht (NL) | C-mine cultuurcentrum, Genk (BE) | CC De Werft, Geel (BE) | CC De Werf, Aalst (BE) | Stadsschouwburg Utrecht (NL) | CC Bruges (BE) | TAKT Dommelhof, Neerpelt (BE) | STUK kunstencentrum, Leuven (BE) | de Brakke Grond, Amsterdam (NL) | CC Diest (BE) | Campo, Ghent (BE) - **GIRLS:** Fabrik Potsdam | Potsdammer Tanztage, Potsdam (DE) | OPEK, Leuven (BE) | Kaaitheater, Brussels (BE) | De Verkadefabriek, 's-Hertogenbosch (NL) | Depot, Leuven (BE) | Tanz Im August, Berlin (DE) | de Warande, Turnhout (BE) | CC Het Gasthuis, Aarschot (BE) | TAKT Dommelhof, Neerpelt (BE) | frascati, Amsterdam (NL) | CC De Werft, Geel (BE) | Tweekt Festival Nederland, Utrecht (NL) | CC 't Vondel, Halle (BE) | CC Lier (BE) | C-mine Cultuurcentrum, Genk (BE) - **GRAFTED:** de Brakke Grond, Amsterdam (NL) | CC Begijnhof, Diest (BE) | De NWE Vorst, Tilburg (NL) | CC Guldenberg, Wevelgem (BE) | Zodiak, Helsinki (FI) | tanzhaus nrw, Düsseldorf (DE) | Cultuurcentrum Brugge (BE) | De Studio, Antwerpen (BE) | CC De Werf, Aalst (BE) | C-mine Cultuurcentrum, Genk (BE) | de Warande, Turnhout (BE) | ccBe, Berchem (BE) | De VELINX, Tongeren (BE) | STUK kunstencentrum, Leuven (BE) | De NWE Vorst, Tilburg (NL) | CC De Werft, Geel (BE) | A.H.K., Amsterdam (NL) | STUK kunstencentrum, Leuven (BE) **WOMEN:** [ActYourAge festival] Theater aan het Vrijthof, Maastricht (NL) | [Equilibrio festival curated by Sidi Larbi Cherkaoui] Fondazione Musica per Roma, Rome (IT) | CC De Schakel, Waregem (BE) | Cultureel Centrum Lokeren (BE) | ccBe, Berchem (BE) | CC Ter Vesten, Beveren (BE) | Kunstencentrum Vooruit, Ghent (BE) | Cultuurcentrum Hasselt (BE) | Westrand - CC Dilbeek (BE) | de Warande, Turnhout (BE) | de Brakke Grond, Amsterdam (NL) | Cultuurcentrum Bruges (BE) | CC De Werf, Aalst (BE) | C-mine Cultuurcentrum, Genk (BE) | CC De Werft, Geel (BE) | Platform Of Young Choreographers, Zagreb (HR) | Buda Kunstencentrum, Kortrijk (BE) | [Het Theaterfestival] Kaaitheater, Brussels (BE) | Kunstencentrum Nona, Mechelen (BE) | Kunstencentrum Vooruit, Ghent (BE) | STUK kunstencentrum, Leuven (BE) | TAKT Dommelhof, Neerpelt (BE) - **INTIMACY:** [Laverna Inspiratiedagen] Groenhove, Torhout (BE) | Salon Bombardon, Brussels (BE) - **FORCES:** de Brakke Grond, Amsterdam (NL) | Oktoberdansen, Bergen (BE) | MALTA festival, Poznan (PL) | [Amperdans] ccBe, Berchem (BE) | LE REGARD DU CYGNE, PARIS (FR) | TAKT Dommelhof, Neerpelt (BE) | Kunstencentrum nOna, Mechelen (BE) | CC De VELINX, Tongeren (BE) | Kunstencentrum Vooruit, Ghent (BE) | STUK kunstencentrum, Leuven (BE) | Working Title Festival De Pianofabriek, Brussels (BE) - **COUPLE-LIKE:** CC Maasmechelen (BE) | Schöne Aussicht, Stuttgart (DE) | TanzRäume, Hagen (DE) | theater, Roskilde (DK) | theater, slagelse (DK) | theater, holbaek (DK) | theater, odsherred (DK) | CC De Leest, Izegem (BE) | Starcke Stücke, Gallus Theater, Frankfurt a. M. (DE) | tanzhaus nrw, Düsseldorf (DE) | frascati, Amsterdam (NL) | Corosia, Almere (NL) | Plaza Futura, Eindhoven (NL) | Theater aan de Parade, 's Hertogenbosch (NL) | Nederlandse Dansdagen, Amsterdam (NL) | Stadsschouwburg, Utrecht (NL) | Fest Spiel Haus, St. Pölten (AT) | Theater aan het Vrijthof, Maastricht (NL) | krakeling, Amsterdam (NL) | Grand Theatre, Groningen (NL) | [Dance Smash] De Lieve Vrouw, Amersfoort (NL) | Nederland, Utrecht (NL)

## PRESS

(visit [www.kwaadbloed.com](http://www.kwaadbloed.com) for complete articles)

### Grafted op 02/05/2013 in De Standaard

*"Joy, humor, eroticism and a sigh in an ironic reference to WOMEN: Dehaes knows how to keep a silent choreography interesting."*

### GIRLS on 19/02/2013 in KNACK

*"After his WOMEN being selected for Theaterfestival 2011, GIRLS (Fabuleus) is a staggering piece of work performed by (and not only for) young people that at once raises the bar by a few kilometers. The audacious step of letting young girls dance this incredibly demanding choreography, which renders them taut with concentration as they absolutely dance their socks off, delivers rock-solid dance on a bare stage."*

### GIRLS on 18/02/2013 in De Standaard

*"GIRLS is an incredibly beautiful experience. The best thing of all is that these inexperienced teenagers manage to succeed where young adult professionals sometimes fall down: on stage, instead of being self-obsessed, they are immersed in the story they want to tell us. And the story is disarmingly beautiful."*

### WOMEN on 23/04/2011 in Theatermaggezien

*"Every last frill, decoration and effect has been thrown overboard. With this group of women, Ugo Dehaes tries to return to the essence of the dance's dynamic and to the strength of its performers by means of a detailed symbiosis of breathing and timing in the movements. He succeeds beautifully in this with Luise Chardon, Marie De Corte, Ida De Vos, Miryam Garcia Mariblanca, Saykai Kaiwa, Kayoko Minami, Natascha Pire and Karin Vyncke."*

### WOMEN the 2011 Flemish Theatre Festival's most exciting discovery:

*"The choreography appears to be clear and simple, yet is intelligently put together. Because anyone listening carefully can hear a thousand and one nuances; and anyone looking carefully can see an equal number of satirical references. And yet, with eight dancers on stage, it really is possible for dance to be this uncomplicated."*

[Krokusfestival] Cultuurcentrum Hasselt (BE) | Szene Bunte Wahne Tanzfestival, Horn (AT) | STIPDAG, Utrecht (NL) | Het Klooster, Woerden (NL) | frascati, Amsterdam (NL) | Huis a/d Werf, Utrecht (NL) | STUK Kunstencentrum, Leuven (BE) | Dance Arena Festival, Jerusalem (IS) | Tmuna Theatre, Tel-Aviv (IS) | Acco theatre, Acco (IS) | MALTA festival, Poznan (PL) | [festival ARDANTHE] Théâtre de Vanves, Vanves (Paris) (FR) | Body/Mind festival, Warschau (PL) | Szene, Salzburg (AT) | CAPE, Ettelbruck (LUX) | [DansClick] Lochemse Schouwburg, Lochem (NL) | Mu Színház Nincs Lehetetlen, Holland Kultfeszt, Budapest (HU) | [DansClick] theater 't Voorhuys, Emmeloord (NL) | [DansClick] Isala Theater B.V., Capelle aan den IJssel (NL) | Schouwburg Arnhem, Arnhem (NL) | [DansClick] De Purmarijn, Purmerend (NL) | [DansClick] Podium Twente, Muziekwartier, Enschede (NL) | [DansClick] Schouwburg Almere, Almere (NL) | [DansClick] Zaantheater, Zaandam (NL) | [DansClick] Theater De Lampegiat, Veenendaal (NL) | [DansClick] Leidse Schouwburg, Leiden (NL) | [DansClick] Schouwburg Amstelveen, Amstelveen (NL) | [DansClick] Schouwburg Agnietenhof, Tiel | Schouwburg het Park, Hoorn (NL) | [DansClick] Theater Amphion, Doetichem (NL) | [DansClick] Theater De Vest, Alkmaar (NL) | [DansClick] Witte Theater, IJmuiden (NL) | [DansClick] Theater 't Speelhuis, Helmond (NL) | [DansClick] Theaters Tilburg, Tilburg (NL) | [DansClick] Theater Castellum, Alphen aan den Rijn (NL) | [DansClick] Goudse Schouwburg, Gouda (NL) | [DansClick] Theater de Veste, Delft (NL) | [DansClick] Schouwburg Kunstmin, Dordrecht (NL) | De Verkadefabriek, 's-Hertogenbosch (NL) | [DansClick] Theater De Maaspoort, Venlo (NL) | [DansClick] Theater Odeon, Zwolle (NL) | [DansClick] chassé theater, Breda (NL) | [aerowaves] Mousonturm, Frankfurt am Main (DE) | BIT Teatergarasjen, Bergen Oktoberdans, Bergen (NO) | De NWE Vorst, Tilburg (NL) | Tanzendenzen, Greifswald (DE) | OEROL, Midsland-Terschelling (NL) | Pumpenhaus, Münster (DE) | Huis a/d Werf, Stadsschouwburg, Utrecht (NL) | Museum Beelden aan Zee, Scheveningen (NL) | Cultureel Centrum Lokeren (BE) | Kampnagel, Hamburg (DE) | CC De Spil, Roeselare (BE) | De Lawei, Drachten (NL) | Westrand - CC Dilbeek (BE) | Cultuurcentrum Kortrijk (BE) | Korzo theater, Den Haag (NL) | December Dance, Cultuurcentrum Brugge (BE) | Isala Theater B.V., Capelle aan den IJssel (NL) | The Place, London (UK) | eXplore Dance Festival, BUCURESTI (RO) | Stanica Railwaystation Zilina, Zilina (SK) | LAKtheater, Leiden (NL) | [Maastricht] Nederlandse Dansdagen, Amsterdam (NL) | Plaza Futura, Eindhoven (NL) | Melkweg, Amsterdam (NL) | Grand Theatre Grenzeloos, Groningen (NL) | Nagib Festival, Maribor (SI) | Julidans, Amsterdam (NL) | OEROL, Midsland-Terschelling (NL) | Kunstencentrum Vooruit, Minardschouwburg, Gent (BE) | Theater Lantaren/Venster, Rotterdam (NL) | METU International Contemporary Dance Festival, Ankara (MO) | Grand Theatre, Groningen (NL) | Grand Theatre, Groningen (NL) | de Brakke Grond, Amsterdam (NL) | Monty, Antwerpen (BE) | Kunstencentrum Vooruit, Gent (BE) | Kunstencentrum Vooruit, Gent (BE) | Platform Of Young Choreographers, Zagreb (CRO) / uitmarkt | c.c. De Brakke Grond, Amsterdam (NL) | ateliers | PACT-zollverein, Essen (DE) | T S E H | Dialogues, moscow / Monty, Antwerpen (BE) | Kunstencentrum Vooruit, Gent (BE) | Platform Of Young Choreographers, Zagreb (HR) | Uitmarkt, de Brakke Grond, Amsterdam (NL) | ateliers, PACT-zollverein, Essen (DE) | T S E H, Dialogues, Moskou (RU)

### **FORCES on 18/12/2008 in De Morgen**

*“You don’t have to understand the allusion to natural forces to enjoy these experiments in movement. They are often based on a series of simple steps, on swinging the arms or curving the torso. But these only serve to heighten the audience’s enjoyment. ... There’s a great deal of visual and auditory pleasure to be had here.” (Pieter 'T Jonck)*

### **COUPLE-LIKE on 11/10/2007 in Het Leidsch Dagblad**

*“The fiercest contact you could possibly imagine. ... The movements are highly inventive. It is fascinating to see what kinds of positions, challenges and confrontations are possible between these two people. You could describe it as acrobatic, but the dancers are not actively seeking to create a spectacle. This dance is too personal and too internal for that. There is scarcely any music and that’s a good thing. The panting, stamping, dragging, crying and groaning that the vigorous movements draw from them are the perfect musical accompaniment to this impressive dance.” (Maarten Baanders)*

### **ROZENBLAD on 30/09/2004 in Gazet van antwerpen**

*“With a minimum of props – a pair of stilts and a cotton cocoon – the three young dancers manage to captivate both young and old for three quarters of an hour... In Rozenblad, choreographer Ugo Dehaes certainly proves that it is possible to perform modern dance for infants.”*

### **ROEST on 22/10/2003 in De Morgen**

*“In Roest too, it is apparent that Dehaes is, above all, an expert in creating powerful images. This time, it is not the body that is the central ‘thing’, but the relationship between humans and machines. Our verdict: Dehaes is, above all, an expert in creating potent images.”*

### **LIJFSTOF on 14/09/2000 in De Standaard**

*“Using a juxtaposition of images, Lijfstof explores the way in which the body leads a life of its own, as well as its relationship with other things.*

*... You are constantly left feeling astonished.*

*... The material in the performance is often truly brilliant, and is closely related to experimentation in visual art”*



**ROZENBLAD:** OC Marke, Cultuurcentrum Kortrijk (BE) | Stadsschouwburg, Utrecht (NL) | Dschune/Wien, Wenen (AT) | de VELINX, Tongeren (BE) | HETPALEIS, Antwerpen (BE) | BRONKS Festival, Brussel (BE) | De Werf, Brugge (BE) | CC Leuven (BE) | de Warande, Turnhout (BE) | Kopergietery, Gent (BE) | CC De Spil, Roeselare (BE) | Plaza Futura, Eindhoven (NL) | CC De Kern, Wilrijk (BE) | CC De Werf, Kunstencentrum Netwerk, Aalst (BE) | CC Mortsel (BE) | CC Muze, Heusden-Zolder (BE) | CC Strombeek, Grimbergen (BE) | Kruidhuis, Groningen (NL) | CC Sint-Niklaas (BE) | WP Zimmer, Antwerpen (BE) - **ROEST:** Tanzquartier, Wenen (AT) | Mousonturm, Frankfurt am Main (DE) | Opéra de Rouen, Rouen (FR) | STUK kunstencentrum, Leuven (BE) | Beursschouwburg, Brussel (BE) | Kunstencentrum Vooruit, Gent (BE) - **LIJFSTOF:** [boxes only] Hebbel Am Ufer, Berlin (DE) | Les Brigittines, Brussel (BE) | C-mine Cultuurcentrum, Genk (BE) | Danças na Cidade, Lissabon (PT) | Mousonturm, Frankfurt am Main (DE) | Driemast, ccBe, Antwerpen (BE) | Something Raw, Amsterdam (BE) | Kaaitheater, Brussel (BE) | ccBe, Berchem (BE) | Festival d'Automne, Théâtre de la Bastille, Paris (FR) | ImPulsTanz, Wenen (AT) | Szene, Salzburg (AT) | Tanzraum Festival, Tafelhalle, Nürnberg (DE) | Kunstencentrum Vooruit, Gent (BE) | Beursschouwburg, Brussel (BE) | City of Women, Ljubljana (SI) | STUK kunstencentrum, Leuven (BE) | Kaaitheater, Brussel (BE)

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