
ONE SONG – HISTOIRE(S) DU THÉÂTRE IV

MIET WARLOP / Irene Wool & NTGent



Yellow – Luk Perceval/NTGent

photo: © Fred Bensch

foto: © Michiel Devijver

With 'ONE SONG', the Belgian visual artist Miet Warlop is creating the 4th part in the series 'Histoire(s) du Théâtre', at the invitation of the Belgian city theatre NTGent.

What is your history as a theatre maker? At the invitation of the Belgian city theatre NTGent, Miet Warlop formulates an answer as only she can. In the long running series [Histoire\(s\) du Théâtre](#) she is the fourth director to accept the challenge of a creation in which present, past and future meet each other in an inspiring way – after Milo Rau, Faustin Linyekula and Angélica Liddell.

[ONE SONG - Histoire\(s\) du Théâtre IV](#) is set in the unique universe of Warlop.

A group of performers enters the arena for a mesmerizing ritual about farewell, life and death, hope and resurrection. Together they go through extremes: through sung text, images and objects, oxygen and sweat, they evoke our 'condition humaine'. Again and again, someone stands up to push their boundaries. They defy time and give expression to a deep human need: the moment when we can transcend our thinking body.

In *ONE SONG*, a co-production of NTGent and Miet Warlop / Irene Wool vzw, a history resonates that has both artistic and personal significance for Miet Warlop. Her reflection on theatre as an art form leads to a physical concept in which we recognize elements from previous productions. The ritual concert with a choreographic pattern was the basis for *GHOST WRITER AND THE BROKEN HAND BREAK* (2018). The invitation to breathe together to exorcise our fears and demons, is as we saw it in *FRUITS OF LABOR* (2016), using the performance as 'a painkiller for the world'.

It typifies Warlop's artistic signature that such themes and motifs sometimes resurface years later: in her oeuvre, everything is connected, implicitly or explicitly. It is circular, like life itself, in many ways. The physical effort as metaphor is another element of the research that Warlop started in *SPORTBAND / AFGETRAINDE KLANKEN* (2005), made at the time as a requiem and tribute to her deceased brother Jasper.

Through the metaphor of a live competition/concert, including a commentator and a cheerleader, Miet Warlop invites us in *ONE SONG* to form a community and lift each other up, as in a celebration. The temporary thus becomes the universal, and the personal becomes something of the collective. That is the subtext of *ONE SONG*: how one song can give meaning to a whole society. Unity in diversity.

LYRICS 'ONE SONG'

Run for your life
‘till you die
‘till I die
‘till we all die

Knock knock
Who's there?
It's your grief from the past
Not possible
For all time sake
Cause
Grief is like a rock
In your head
It's hard it's rough
It's just always there
It's salty
I can taste it on the drop
Rolling down my nose
Grief is like a block
All since then
I heat the rock
I sand the rock
I move the block
I can taste it on the drop
Rolling down my nose
Grief is like a block
In your head
It's hard
It's rough

Shifting shape
turning sweet
Grief becomes a grape

Shifting shape
turning sweet
Grief becomes a grape

Shifting shape
turning sweet
Grief becomes a grape

Shifting shape
turning sweet
Grief becomes a grape

At this very moment
When others are on mute
The grape will burst
Yet grief remains a fruit
Yet grief remains a fruit
Yet grief remains a fruit
Yet grief remains a fruit
Yet grief remains a fruit

All we need is
That it finds its way
Streaming down the walls
Grief is here to stay

All we need is
That it finds its way
Snap, break, crack, folds, ripples
Grief is here to stay

All we need is
That it finds its way
Grief is like a liquid
And it never goes away

All we need is
That it finds its way
The earth beneath your feet
Day after day after day after day...

Knock knock
Who's there?
It's your grief from the past
Not possible
For all time sake
Cause
Grief is like a rock
In your head
It's hard it's rough
It's just always there
It's salty
I can taste it on the drop
Rolling down my nose
Grief is like a block
All since then
I heat the rock
I sand the rock
I move the block
I can taste it on the drop
Rolling down my nose
Grief is like a block
In your head
It's hard
It's rough

Oh you think you are silent
And in a bubble
But
Everyone around you smells your trouble

[WATCH THE TRAILER HERE](#)



[WATCH THE VIDEO INTERVIEW WITH MIET WARLOP](#)



CAST:

CONCEPT, DIRECTOR & SET DESIGN: Miet Warlop WITH: Simon Beeckaert, Elisabeth Klinck, Willem Lenaerts, Milan Schudel, Melvin Slabbinck, Joppe Tanghe, Karin Tanghe, Wietse Tanghe MUSIC: Maarten Van Cauwenberghe TEXT: Miet Warlop advised by Jeroen Olyslaegers COSTUME DESIGN: Carol Piron & Filles à Papa
DRAMATURGY: Giacomo Bisordi, Kaatje De Geest
PRODUCTION: NTGent, Miet Warlop / Irene Wool vzw COPRODUCTION: Festival d'Avignon, deSingel (Antwerp), Tandem Scène Nationale (Arras-Douai), Théâtre Dijon Bourgogne Centre dramatique national, HAU Hebbel am Ufer Berlin, La Comédie de Valence - Centre dramatique national Drôme - Ardèche, Teatre Lliure (Barcelone)
CONTACT & DISTRIBUTION : Frans Brood Productions

DATES:

- ✓ 08/07 – world premiere Festival d'Avignon (FR)
 - ✓ 09/07, 11/07, 12/07, 13/07, 14/07 – Festival d'Avignon (FR)
 - ✓ 20/09, 21/09 – Festival Actoral (Marseille, FR)
 - ✓ 28/09, 29/09 – Tandem Arras Théâtre (Douai/Arras, FR)
 - ✓ 01/10, 4/10, 05/10, 06/10, 07/10 – NTGent Schouwburg (Ghent, BE)
 - ✓ 27/10, 28/10, 29/10 – Berlijn (HAU2)
 - ✓ 18/11 – Leietheater Deinze (BE)
 - ✓ 26/11 – CC Strombeek (BE)
 - ✓ 01/02, 02/02/2023 – Valence (FR)
 - ✓ 03/03, 04/03/2023 – NTGent Schouwburg (Gent, BE)
 - ✓ 06/03, 07/03/2023 – ITA Amsterdam (NL)
 - ✓ 22/03/2023 – Turnhout (BE)
 - ✓ 24/03, 25/03/2023 – Antwerp (deSingel, BE)
 - ✓ 28/03, 29/03, 30/03, 31/03/2023 – Dijon (FR)
 - ✓ 06/04, 07/04/2023 – Barcelona (SP)
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THE PRESS ABOUT 'ONE SONG – HDT IV':

“A frenetic tableau... eliciting a massive ovation at
Festival d’Avignon”

--- The Guardian ****

“Loud, preposterous and extremely entertaining”

--- The New York Times

“A passionate performance that seems to replay life itself and its
endless variations”

--- Le Monde

“A rocking primal scream bursting of zest for life, energy and
humour”

--- De Standaard ****

“*ONE SONG* enchantes”

--- Les Echos

[READ ALL REVIEWS HERE](#)

ABOUT MIET WARLOP



credit: Ivan Put

MIET WARLOP (°1978) is a Belgian visual artist born in Torhout. She lives and works between Ghent and Brussels. Miet Warlop holds a master's degree in visual arts from KASK, Ghent. For her graduation project *Huilend Hert, Aangeschoten Wild*, an 'inhabited installation consisting of six tableaux vivants and a crawling subject', she won the Franciscus Pycke Jury Award and the residence prize for Young Theatre Work 2004 at TAZ Festival in Ostend (BE).

Many other performances, actions and projects followed and in 2005 she premiered *SPORTBAND / Afgetrainde Klanken*: a forty-minute performance, in which twenty people race 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', named *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 fifty-minute game of chaos, expectations and surprises, in which scenography, costumes, props and characters are closely interwoven and merged together. *Springville* premiered in May 2009 at Arts Centre BUDA (Kortrijk).



credit: José Caldeira

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 its innovative form of theatre. *Mystery Magnet* has played more than a hundred 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.

In the course of 2012-2013 Miet Warlop explored different possibilities with her *Nervous Pictures* and performances/interventions, through projects and commissions, both in a visual art as in theatre context in/with Baltic Triennial (Vilnius), Hebbel am Ufer (Berlin), Lisson Gallery (London), Southard Reid 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 *Alligator Project*: a weekend of combined media and performances by different artists and musicians like Reggie Watts and Michael Portnoy.

In 2014 Miet Warlop started her own legal structure Miet Warlop / Irene Wool. In October 2014 the first production *Dragging the Bone* premiered at Beursschouwburg in Brussels. *Dragging the Bone* is a solo performance on a sculptured world.

In 2015 Miet Warlop opened the festivities that celebrated the fiftieth anniversary of Beursschouwburg (Brussels) with *Rocket*. Also, Art Gallery Barbican (London) commissioned a performance as a part of the project 'Station to Station', hosted by Doug Aitken. While touring her solo *Dragging the Bone* and celebrating the hundredth 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 choreographical concert performance” functioning as a painkiller for the world. *Fruits of Labor* premiered at KunstenFestivalDesArts (Brussels) in May 2016 and is still 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 2017 in KW Institute for Contemporary Art (Berlin), Palais de Tokyo (Paris), Performatik (Brussels), among others. In 2017 she opens Arts Institute Vooruit (Ghent) with the monumental performance *Amusement Park*, and she was invited by BOZAR (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: *HORSE, a man, a woman, a desire for adventure*. During the closing ceremony of the Paul Bury exhibition the visual art intervention *The Board* is presented.



credit: Reinout Hiel

Festival Actoral. 17 (Marseille) invites Miet Warlop for 'L'Objet des Mots', which results in a new project *Ghost Writer and the Broken Hand Break* – a production that premiered in September 2018 at NTGent (Ghent). Warlop cooperates with author and curator Raimundas Malasauskas and musician Pieter De Meester.

Beginning of 2018 Miet Warlop created *Big Bears Cry Too*, a solo performance with Wietse Tanghe. This performance for all ages premiered at hetpaleis (Antwerp) in April 2018. Both performances are successfully touring since then. Together with *Fruits of Labor* and *Mystery Magnet*, no fewer than eighty-five performances were played in 2019 between Belgium and abroad: Switzerland, France, Germany, Hungary, Norway, Austria, the Netherlands, Italy, Latvia, Poland, Great Britain, Spain, Singapore and Canada.

In 2020 Miet Warlop / Irene Wool starts a collaboration with Frans Brood Productions and this results in the programming of many performances, nationally and internationally. However, since the outbreak of Covid-19, only a few of the planned shows could be performed; the remaining dates were moved to 2021 and 2022.

During the Covid lockdown, Miet Warlop started a series of online episodes titled *Slamming Doors*: a sitcom format that will function as a pleasure platform for the artist practice, collaborations, sources, and open talks... A series of episodes has been produced to go against the age-old niche thinking about art and experiencing art, gradually gaining popularity, and transcend the live performance's momentum. Moreover, Warlop has developed the idea to create an online platform to share a live database with archive material with a glimpse into the daily artist practice.

In autumn 2021, Miet Warlop revisited the twelve-year-old piece *Springville* under the new title *After All Springville*. Warlop commemorated her much-loved piece in a new era and repositions the work within her oeuvre. The revival mixes an existing show (*Springville*) and an installation (*Amusement Park*) into a new whole and premiered in August 2021 at the Internationales Sommerfestival Kampnagel (Hamburg).

At the moment Miet Warlop is working on *One Song – Histoire(s) du Théâtre IV*, as the fourth director to accept the NTGent commission. She is also researching on her new production, *Delirium*, in collaboration with Kunstenfestivaldesarts and Kaaitheater. *Delirium* will premiere in Spring 2025.
