



les ballets C de la B & Muziekcentrum De Bijloke Ensemble present :

# ASOBI

*Adult game*

**Kaori Ito**



© Toni Ferre

**World première**

6, 7, 8 & 10/12/2013 – Café Cocteau - Muziekcentrum De Bijloke, Gent (BE)

*Duration: 60' (no interval)*

les ballets C de la B vzw

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## **les ballets C de la B**

les ballets C de la B (Ghent-Belgium) was founded by Alain Platel in 1984. Since then it has become a company that enjoys great success at home and abroad. Over the years it has developed into an artistic platform for a variety of choreographers. The company still keeps to its principle of enabling artists from various disciplines and backgrounds - to take part in this dynamic creative process. As a result of its 'unique mixture of artistic visions', les ballets C de la B is not easy to classify. It is nevertheless possible to discern a house style (popular, anarchic, eclectic, committed), and its motto is *'this dance is for the world and the world is for everyone'*.

[www.lesballetscdela.be](http://www.lesballetscdela.be)

## **Muziekcentrum De Bijloke**

Muziekcentrum De Bijloke stands for an adventurous and contemporary way of enjoying music in a medieval setting. The music centre hosts more than 120 concerts a season and welcomes every year an audience of 100 000 loyal and regular classical and contemporary music lovers. Jazz, crossover productions and festival weeks make its program complete. Located on the age-old Bijloke-site, Muziekcentrum De Bijloke combines in a unique way its modernized infrastructure with historic heritage.

[www.debijloke.be](http://www.debijloke.be)

# ASOBI

*Adult game*

## les ballets C de la B/Muziekcentrum De Bijloke Kaori Ito

*Asobi* literally means 'adult game' in Japanese and it refers to the superfluous and pleasurable activities of adult life. Games of risk, fight, competition, theatre, dance, sex..., all activities in search of euphoria, surrender, exaltation. In Japan, these games are the exclusive privilege of men. Women are, as we speak, not allowed to lose themselves in such useless things.

*Asobi* wants to disclose that most of these adult games are basically driven by voyeurism: whether we talk about pornography, fetishism, or even the comfortable position of the spectator at the theatre. More than a feminist insight in what voyeurism might mean, *Asobi* is an attempt to go beyond unilateral voyeurism and wants to reveal the physical vulnerability and animal surrender of the dancing human being who knowingly exposes himself to the gaze of others.

Five dancers (three women and two men) are on stage, and a massive mirror that confronts the viewer with his own gaze.

The decadent, erotic universe created by *Asobi* is partly inspired by the bizarre and ambiguous visual language of the French surrealist writer and filmmaker Jean Cocteau (1889-1963). The music, composed by the French composers Guillaume Perret and Marybel Dessagnes, is inspired by work of contemporaries of Jean Cocteau, composers such as Claude Debussy (1862-1918) and Maurice Ravel (1875-1937).

*"Kaori Ito's elegance unfolds in all her work. Whether we see her in a performance by Philippe Decouflé, by James Thiérée, by Alain Platel or by Guy Cassiers (no less !), the Japanese dancer and choreographer Kaori Ito possesses that same incisive detached elegance."*

**Rosita Boisseau - Le Monde Magazine, 12 February 2011**

## On showing, being seen and the desire to dance.

*Bauke Lievens (dramaturge) interviews choreographer Kaori Ito*

### ***What kind of game do you feel is played in Asobi?***

*Asobi* comes from my personal experience of 'being alone' so many times in front of a thousand people when I dance. People who see me sweat and get hurt. I wanted to explore how the communication works in a situation that I consider to be voyeuristic. In theatre, there is not only a difference in "exposure", there is also an inequality of "vulnerability" between the spectator and the performer, that I would call perverse in a sense. In the mirror we put on stage, the audience see themselves watching someone else. At the same time, the performers share their own reflection with the audience, which is a very intimate thing again. In theatre, you can not pretend that you don't know that you are being watched by an audience, unlike a real voyeuristic situation. The game we play, is to balance between the extent to which we control the gaze of the spectator by knowingly exposing ourselves and the extent to which we let go and allow the spectator to really see us, to be seen.

***In that sense, theatre is a magnification of a daily experience we all know too well and that may well be the basis of the way we build our identity: through the reflecting eyes of the Other.***

Indeed. As soon as you are in one space with somebody else, you start in fact playing a game because you are aware that somebody is watching. I think that identity is built on and by the way we feel people look at us. *Asobi* is about the way we deal with the eyes of the Other.

### ***Does a man function as a different mirror for a woman than another woman does?***

We have a lot of movements in the performance that come from the way women behave when they try to please men. I think that women build their identity a lot more on what they see in a man's eyes than vice versa. But *Asobi* is much more than a feminist attack on men reducing the female body to an object. It shows that women often choose to play the rôle of 'little girl' or 'object'. To my opinion, that means that it is the women who set the rules of the game.

### ***So men are the losers of the game?***

No, I don't think it is about winning or losing. It is more like an endless game, an endless loop of seduction. One seduces the other who seduces him or her again. There is no real outcome in this game, that we all play by the way.

### ***Do you feel that being a Japanese woman who lives in Europe gives you a different kind of experience in what the gaze of the Other means for the way you build your identity?***

I feel that people stick the label of a cultural stereotype on me. Through their eyes, I see a vision of how I am expected to be as a 'woman from Japan'. That is difficult because I think that in the process of not seeing a person as an individual but as an incarnation of an entire group, lies the root of racism. But also Facebook, for instance, focusses a lot on how we look and not on how we feel or who we are. Perhaps the way we look and how we feel are blending more and more. Facebook gives the illusion that we show ourselves to others, that we expose ourselves, while in fact, we are very protective of what we let other people see about ourselves. They get to see the surface, not how we feel inside. The idea of the surface, the façade is very present in today's society. In Japan as well. It is where we got stuck. Europeans came and we wanted to become European. Only, we just copied the surface. Inside we stayed Japanese. So there is a mismatch between the inner side and the surface. To my feeling, Japanese culture is based on the tension

between the surface and the inner side.

***Is Asobi an attempt to scratch off the surface of cultural codes that prevent us from being ourselves in a true way?***

It is. At the same time, however, the very coded dance of the performers and the formal relationships between them, are very Japanese ways of being and interacting. Japanese society is ruled by a set of unspoken codes. Codes that cover up an often frustrated and twisted core. That is why Japanese pornography is so extreme for instance. Or when people get drunk, they go completely over the top, unleashing the frustration caused by a society that imposes a strictly coded social behaviour. So yes, *Asobi* talks about this frustration and the desires that are hidden under the surface of what we have been taught to think of as 'our culture'. In *Asobi*, I try to translate this tension between the surface and the inner side into a movement language that balances constantly between a choreography tight as a straight-jacket and the surrender of the body, where you give up control and allow yourself to be watched because the body takes over. In dance we pretend a lot. That is why, in the creative process of *Asobi*, I also felt it was important to find out with the dancers what their desires were that could make their presence 'real and truthful'. As a result, *Asobi* has become a performance about the desire to dance, a desire that can not bloom because the dance is too coded, too tight. But then, through a very physical and exhausting language, it evolves into a physical state in which the body takes over, showing a vulnerable human being that accepts to be watched. The music evolves as well. If initially the music initiates the dance (music as a code to make us dance), it gradually evolves into the expression of how we feel. From this perspective, *Asobi* deals with the duality of the human being and our animal side we desperately want to hide.

Ghent, November 19<sup>th</sup>, 2013



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**les ballets C de la B/Muziekcentrum De Bijloke**  
**Kaori Ito**

**Choreography and direction**

Kaori Ito

**Created and performed by**

Csaba Varga, Jann Gallois, Kaori Ito, Laura Neyskens, Péter Juhász

**Music**

Guillaume Perret, Marybel Dessagnes

**Music performed by**

SPECTRA Ensemble (Jan Vercruysse, Kris Deprey, Pieter Jansen, Bram Bossier, Francis Mourey, Luc Van Loo en Frank Van Eycken)

**Dramaturgy**

Bauke Lievens

**Assistant choreography**

Gabriel Wong

**Acting coach**

Renaë Shadler

**Light**

Carlo Bourguignon

**Sound**

Bart Uyttersprot

**Set**

Wim Van de Cappelle

**Costumes**

Mina Ly

**Photography**

Chris Van der Burght

**Production management**

Eline Vanfleteren

**Tour management**

Edith Ulens



**Production**

les ballets C de la B

**Coproduction**

Muziekcentrum De Bijloke (Gent), SPECTRA Ensemble, TorinoDanza, Théâtre National de Chaillot (Paris), Theater im Pfalzbau (Ludwigshafen), La Rose des Vents (Villeneuve d'Ascq), Les Théâtres de la Ville de Luxembourg

**Many thanks to**

Bureau FormART (Paris), KVS (Brussel), Iris Raspoet, Nora Horvas, Adrienn Reka, Satoshi Kudo, Impulstanz (Wien), ménagerie de verre (Paris), Tatjana Jankovic, Philippe Gasnier

**Bookings**

Frans Brood Productions

**les ballets C de la B is supported by**

The City of Ghent, Province of East-Flanders, The Flemish authorities, The Saison Foundation (Tokyo)



THE SAISON FOUNDATION

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## **Choreography and direction**

Kaori Ito

b. 1979, Aichi (JP)

From the age of five, Kaori studies classical ballet under Takagi Syuntoku in Tokyo. At eighteen years old, she is declared by Ryouichi Enomoto to be the best young dancer and choreographer. In 2000 Kaori Ito goes to the United States of America to study at the Purchase College, State University of New York. Back in Japan, in 2003, she graduates in sociology and education from the Saint-Paul University in Tokyo. That same year she obtains a grant and goes to New York under the Japanese Government Overseas Program for Artists. There she studies at the Alvin Ailey Dance Theatre. From 2003 to 2005, she dances the main role for Philippe Decouflé in *IRIS* and she joins Ballet Preljocaj (Centre Chorégraphique National d' Aix-en-Provence) with Angelin Preljocaj for *Les 4 saisons*. Then, in 2006, she works with James Thiérée for *Good Bye Umbrella* and continues the collaboration with him for *Raoul* and *Tabac Rouge*.

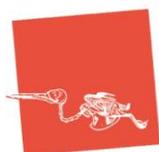
Moving into the film world in 2008, she takes on the position of assistant of Sidi Larbi Cherkaoui for his film *Le bruit des gens autour* with Léa Drucker and goes on working with Larbi as soloist in an opera by Guy Cassiers, *House of the Sleeping Beauties*. In the same year, her own production, *Noctiluque*, opens in the Théâtre Vidy-Lausanne. As a choreographer, she works for Édouard Baer on *Looking for Mister Castang*.

In 2009 Kaori Ito performs her own creation *Solos*, which she will recreate for the Biennale in Lyon in 2012. In 2010 she receives the first prize in the competition (Re)connaissance for *Island of no memories*. The performance was chosen for the project *MODUL DANCE* by EDN (European Dancehouse Network) which supports for two years the creation of her own works.

In 2011 she works with Denis Podalydes as a choreographer and dancer for *Le Cas Jekyll 2*. She continues the collaboration with Podalydes and choreographs the comedic ballet *The Bourgeois Gentleman* by Molière and *L'homme qui se baigne* de Emmanuel Bourdieu. The collaboration is pursued in the preparation of *Lucrece Borgia* of Victor Hugo for the Comédie Française. With *Plexus*, a solo created in 2012 in the Théâtre de Vidy-Lausanne, Aurélien Bory devotes a portrait to Kaori Ito, which she co-choreographs.

After her collaboration with les ballets C de la B as a dancer in *Out of Context-for Pina* (2010) by Alain Platel, Kaori Ito is preparing an own production for les ballets C de la B: *Asobi*.

[www.kaoriito.com](http://www.kaoriito.com)



## Created and performed by

Csaba Varga

b. 1987, Várpalota (HU)

As a child, Csaba was interested in everything that is moving- or music-related. He played the cello, danced Hungarian folklore, played in his school basketball team and did athletics. But all these were left behind when he joined his hometown sport aerobics group. He loved that this unusual sport involved music, dance, acrobatic power and the joy of performing. Soon he started to compete and won several youth national and world championships. Doing this sport for almost ten years provided him with a technical basis and physical advantages to start dancing hip hop, and to enter hip hop contests as well.

At the age of 19 he moved to the capital city and attended Budapest Contemporary Dance School (2007-2009). Then he went to Salzburg Experimental Academy of Dance (2009-2010). After finishing SEAD's fourth year he continued his education in Paris studying hip hop once again, this time at Juste Debout School and learning parkour at ADD Academy from the "Yamakasi" founders. He has deep interest in breakdancing and martial arts, and likes to play the drum. He uses all these moving forms and rhythm while creating choreography.

Beside attending school he has been working with several Hungarian dance companies such as The Symptoms, HODWORKS, PR-evolution, Kitti Fejes, Vladka Mala, Tamás Bakó, and foreign choreographers: Matej Kejzar, Jelka Milic, Eléonore Valère.

Since 2008 he has been travelling with The Symptoms all over Europe and Hungary performing *Nothing There* and *Chance*. In 2011 he became a member of the Eléonore Valère-Lachky Collective whose creation, *Whirling* is still touring in different parts of the world. In the same year he was invited by Frank Micheletti to join Kubilai Khan Investigations' new creation, *Tiger Tiger Burning Bright* which they often perform in Europe and Asia.

Jann Gallois

b. 1988, Paris (FR)

Coming from a family of musicians, Jann Gallois was steeped in the world of music from a very early age and underwent a rigorous musical education. Obligated, despite her own reluctance, to play several instruments, she spent many years learning the violin, the piano, the bassoon and then the French horn at the conservatory.

Jann discovered hip hop dance by chance at Châtelet, back when dancers could still practice in the Forum des Halles.

Going against the express opinion of her parents, in 2004 she decided, at the age of 15, to give up music and take up dance. It was meeting Thony Maskot, a big name in French hip hop, that led to her discovering the thing that, little by little, became her passion. This collaboration would last 3 years, during which she learned to master all the styles of hip hop dance.

At the same time, in order to broaden her range, Jann Gallois trained in contemporary dance at the central conservatory of Paris, as well as taking acting training at the Ecole de Théâtre de Paris under the direction of Colette Louvois.

In 2008, when she was 19, after numerous professional experiences in cinema, theatre and advertising (L'Oréal, Adidas, Orange, Nintendo), she began teaching her dance at a cultural association and joined the Trafic de Styles company to play the role of Juliette in *Roméo et Juliettes*, choreographed by Sébastien Lefrançois. In 2009, the Des Equilibres company, led by François Berdeaux, hired her for their show, *Derrière la Penderie*.

In January 2010, the choreographer Sylvain Groud brought her into his company for the show *Elles*, in which she performed a solo about her journey as a young artist and her battle against her family's attitude to dance. In October 2010 she began working with Sébastien Lefrançois on *Obstacle*, the last piece by the Trafic de Styles company.

Since September 2011, Jann has collaborated with the contemporary choreographer Angelin Preljocaj on his piece for 4 hip hop dancers, *Royaume Uni*, alongside her work with the director and choreographer Coraline Lamaison, as well as with Bouziane Bouteldja on *Altérité*, by the company Dans6t.



Kaori Ito

Laura Neyskens

b. 1985, Gent (BE)

Laura Neyskens made her first steps on stage when she was eleven years old, in *Bernadetje*, a performance by Arne Sierens and Alain Platel. She discovers dance to be her greatest passion. In 1998, she performed in *Iets op Bach* by Alain Platel and that is when she met the young dancer Sidi Larbi Cherkaoui. It is the beginning of a long collaboration.

She danced in his first successful production *Rien de Rien* (2000) and put her education on hold in order to play in his first large scale production *Foi* (2003).

She danced in his performance *Myth* (2007). She featured as a dancer and a singer in the musical *Adams Appels* (2009) by the theatre company Olympique Dramatique and assisted Sidi Larbi Cherkaoui on the choreography. As a dancer, she featured on the Scala of Milan stage in the opera *Das Rheingold*, directed by Guy Cassiers, conducted by Daniel Barenboim and choreographed by Sidi Larbi Cherkaoui.

She had her first film experience featuring in the dance scenes of *Ana Karenina* (2012), choreographed by Sidi Larbi Cherkaoui.

She specializes in more ethnic dance forms such as Bollywood, Indian gypsy dance, kathak, flamenco and Oriental dance.

She is one of the founding members of La Guardia Flamenca, a street theatre company directed by Libeth Maes, touring every summer since 2005 with street performances such as *Anda La Banda* (2005) and *Carrément Carmen* (2008). *Club Flamingo* (2012) is their first 'indoor' performance.

Péter Juhász

b. 1987, Kazincbarcika (HU)

Peter started dance at the age of six in the small town where he was born and as most children there he began his dance studies with traditional Hungarian folk dance.

At 19 he moved to the capital city (Budapest) where he first experienced contemporary dance and where he first met foreign choreographers and teachers. Peter then moved to Austria and finished his dance studies at the Salzburg Experimental Academy of Dance (SEAD) where he further developed his skills as a performer. Throughout those years he met, learnt and worked with artists such as Roberto Oliván, Matej Kežzar, Jozef Fruček and Anton Lachky, people who had a great impact on his life.

Since his graduation Peter has been working and touring with Kubilai Khan Investigations, a company based in France and with Eléonore Valère-Lachky, a former dancer with Ultima Vez as well as with Hungarian choreographers. He has been invited to give master classes and workshops in different countries across Europe.

In 2013 Peter will join les ballets C de la B for the creation of *Asobi* with Kaori Ito.

## Music

Guillaume Perret

b.1980

A composer saxophonist with an innovative approach to performance and the desire to unravel a new kind of sound, Guillaume Perret is a sound explorer who has performed all over the world. He plays the wah wah pedals and electric effects to elevate his notes to a new and surprising universe.

His music doesn't belong to a specific genre, rather it calls upon our senses. It is a hybrid of contemporary jazz, funky grooves and screaming metal that is combined with a visual presence that enhances his reputation as one of the most exciting performers on today's live scene.

*Guillaume Perret & the Electric Epic*, his first album released by TZADIK (John Zorn's label) was extremely well received by press and audience, so he was nominated "Revelation" for the

Victory of Jazz 2012 in France, he won the Talent Jazz 2013 (ADAMI, FR) and the Take Five Europe 2013 (SERIOUS UK).

[guillaume-perret.com](http://guillaume-perret.com)

### Marybel Dessagnes

b. 1970, Toulon (FR)

Coming from a long line of musicians and playing the piano since she was four, Marybel Dessagnes puts creation in the centre of her artistic and pedagogical work.

As a composer and arranger, she emphasizes in her creations originality and new experiences, communication with others, humour and extravagance, emotion and poetry; letting in various musical influences as contemporary Eastern European music, alternative pop rock music, North-Indian ragas, traditional music from Burkina Faso and Arabic-Andalusian music... Free improvisation for prepared piano and several keyboards are also an important part of her artistic practice.

She created more than one hundred and twenty musical works: mainly performance music, vocal music, chamber music, pedagogical pieces, songs... ordered by several partners (Orchestre des Pays de Savoie, the African contemporary dance company Joseph Aka sponsored by J.C. Gallotta, Ecole Supérieure de Danse Rosella Hightower, Ensemble Télémaque, the French-Japanese ensemble TriO+...). She worked with the AFPC (Association Française des Professeurs de Chant) on the internationally well-known publication of *Vocales 2000*, in which three of her melodies were published and more recently on *Vocales d'aujourd'hui*, edited by Billaudot.

[www.marybel-dessagnes.eu](http://www.marybel-dessagnes.eu)

## **Music performed by**

### SPECTRA Ensemble

SPECTRA Ensemble is an ensemble for contemporary music and was founded in 1993. The core of this chamber ensemble consists of seven inspired musicians, working intensively together for over two decades, thus creating a unique sound and musical coherence. The ensemble contributes ardently to the promotion of Flemish contemporary composers in the (inter)national music scene. Filip Rathé is artistic leader and conductor of the ensemble.

[www.spectraensemble.com](http://www.spectraensemble.com)

## **Dramaturgy**

### Bauke Lievens

b.1985, Gent (BE)

Bauke Lievens studied Performance Studies at the University of Ghent and Philosophy of Contemporary Arts at the Universitat Autònoma de Barcelona. She is working as a freelance dramaturge and journalist for circus and theatre. In the past, she worked with Théâtre d'un Jour (BE) and Cie Un loup pour l'homme (FR) and the Flemish theatre collective Tibaldus en andere hoeren. She published various articles on the topic of contemporary circus in CircusMagazine, Rekto:Verso and Courant. Bauke also teaches practical dramaturgy at KASK, School of Arts (Ghent, Belgium).

## **Assistant choreography**

### Gabriel Wong

b. 1975 (MAL)

After his graduation at the Hong Kong Academy for Performing Arts (1998) and the Laban Centre London (Transition Dance Company) in 1999, he became a member of the Augsburg Ballet Theater directed by Jochen Heckmann (1999-2003). He received the Theater Prize from

the city of Augsburg in 2002. Then he joined Carlos Matos' company in Stadttheater Hildesheim both as a dancer and a modern dance trainer (2003-2006).

Since 2006, Gabriel Wong has been working as a freelance trainer, choreographer, choreographic assistant, production assistant, conceptualist and rehearsal manager in Europe. He also worked as a media technician, evening director and stage manager.

He teaches mostly for productions and workshops for festivals as well as in Mousonturm Frankfurt and in Tanzhaus nrw Düsseldorf.

He is still actively involved as a dancer and he worked with choreographers like Jean Ranshow, Eric Trottier, Carlos Cortizo, Felix Landerer, Philip Bermann, Karel Vanek and Mark Sieczkarek in Germany, Nor Dar and Barak Marshall from Israel, Fin Walker in UK, Kei TaKei and Kaori Ito from Japan and Lin Huai Min from Taiwan.

In the meanwhile he founded his own dance comedy group tanzUtan and presented his own productions such as *Bla Bla Bla*, *Loser* and *Sommernachtram: Erwachen* that received the first prize for 'Freie Theatergruppen' in Spielzeit 2011/2012 from the Bürgerstiftung Hildesheim.

## Acting coach

### Renae Shadler

b.1989, Busselton (AUST)

Renae Shadler is a Melbourne-based actor, performance maker and educator. Commencing tertiary dance studies at Adelaide Centre for the Arts in 2007, Renae then moved to theatre where she completed her BA in Dramatic Art at the Victorian College of the Arts (Australia). Renae is 2012 Australia Council of the Arts: Artstart and 2013 Creative Young Stars Grant recipient. This has allowed her to travel to Europe to study theatre at Ecole Philippe Gaulier (France 2013), perform at Volterrateatro Festival (Italy 2012) and LIFT Festival (UK 2012), as well as undergo an internship with Théâtre Du Soleil (France / London 2012 Festival).

## Light

### Carlo Bourguignon

b. 1962, Tienen (BE)

Carlo Bourguignon worked at the Kaaitheater for five years before he went on to join KVS for a seven-year term, working as an assistant to the director, as a stage manager and as a production assistant. At P.A.R.T.S. he was giving technical support to the student's projects. In 2000, he joined les ballets C de la B, where he created the light design for *Wolf, vsprs, pitié!* and *Out of Context-for Pina*, *C(H)EURS* (Alain Platel), *Tempus Fugit* (Sidi Larbi Cherkaoui), *Just another landscape for some jukebox money, bâche*, *IMPORT EXPORT* (Koen Augustijnen), for the project *1,2,3 / Propositions* and for *Patchagonia* (Lisi Estaras).

## Sound

### Bart Uyttersprot

b. 1976, Brussels, Belgium

He studied oboe, contrabass and piano in art high schools in Louvain and Brussels. After that he followed audio engineering at the SAE Institute in Amsterdam. Since 2008, he has been working for les ballets C de la B and engineered the sound of *Ashes* (Koen Augustijnen), *primero* (Lisi Estaras), *Pénombre* (Rosalba Torres Guerrero/ Lucas Racasse), *Gardenia* (Alain Platel/Frank Van Laecke), *Out of Context – for Pina* and *C(H)EURS* (Alain Platel).

## Set

### Wim Van de Cappelle

b. 1967, Bruges (BE)

After studying Art and Graphic design in Bruges and Antwerp, Wim Van de Cappelle trained as a sound engineer at the Pianofabriek, Brussels. He went on to work as a technician, technical director and set constructor for various theatres in Belgium including De Werf, De Stroming and Nieuwpoorttheater. He began designing sets in 1993 with *Chez Jean-Jacques* by Dinska Bronska, followed by *Blues* for the Chaos company. In 1996, he was in charge of the organisation and music programming for an homage to Andy Warhol. In 1997, he began what was to become a long collaboration as technical director with the Young@Heart Chorus, touring the United States with shows such as *Road to Heaven* and *Road to Nowhere* and *End of the Road*, for which he also designed the set.

In 2000, he started working for les ballets C de la B in Ghent. He was sound engineer, stage manager, set designer for *primero-erscht* (Lisi Estaras, 2010), *Au-delà* (Koen Augustijnen, 2012) and set constructor for various productions. At this time he was also a technical director for the Bruges 2002 Cultural Capital of Europe organisation. Wim Van de Cappelle's artistic collaboration with Sidi Larbi Cherkaoui began in 2003, when he designed the set for *Tempus Fugit* and *Corpus Bach*. Other requests for set design followed: *Loim* (Grand Théâtre de Genève, 2005), *End* (Ballets Cullberg in Stockholm, 2006) and *Myth* (Het Toneelhuis in Antwerp, 2007).

## Costumes

### Mina Ly

b. 1978 (KR)

Mina Ly was born in Korea. She studied at the university in Seoul and then at the Institute Marangoni in Milan. She gained broad experience in fashion and illustration in Italy, Belgium and France before focusing entirely on costume design.

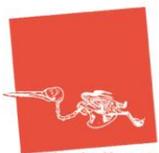
Today, she is living in Belgium and France. She designed costumes for quite a series of performances, operas and films in Europe, South-Korea and the United States.

She had the privilege to work with a number of well-known artists such as John Malkovich, Bernard Sobel, Stéphane Hillel, Martin Haselboeck, Philippe Calvario, Fatou Traoré, Catherine Dreyfus, Stéphanie Loik, Armel Roussel, Stéphane Boko, Pierre Nouvel.

Mina Ly's creations have been presented in many prestigious places such as Shakespeare Theatre Company in Washington, Opéra Bastille in Paris, Opernhaus Halle in Germany, Opera Baluarte in Spain, National Opera of south-Korea, Théâtre National de Strasbourg, Centre National des Arts de Cirque (CNAC), Almada Theater in Portugal, Théâtre national Varia in Belgium, Théâtre des Amandiers in Nanterre etc. She often gives workshops in the Conservatoire in Paris (CNSAD). She was also the costume designer for Gentry de paris with Dita Von Teese. She worked for years with the DRAGONE company for Cinéma Parade in Paris, for A new day by Céline Dion and Le Rêve in the Wynn Resort of Las Vegas. She was costume design consultant for "The Fantom of the Opera" in Seoul, in collaboration with RUG (Really Useful Group) from Australia. In the world of cinema, she worked for directors such as Masérati, Brival and Van Dormael. She has been designated to coordinate the international performance festival of Busan, South-Korea since September 2012.



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les ballets C de la B

# ASOBI

*Adult game*

**les ballets C de la B/Muziekcentrum De Bijloke  
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## **Important remark**

In order to avoid possible mistake, we are asking you send us your draft (brochure/evening program/press file etc..) before print, so we can have a final check.  
Thank you for your cooperation.

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