

KASPER VANDENBERGHE / MOVEDBYMATTER

Calculated Risk (The Ritual – The Story – The Installation)

THE INSTALLATION

KAAISTUDIO'S ∫ concert studio

ongoing ∫ free

29/06 ∫ 16:00 ∫ 22:00

THE STORY

KAAISTUDIO'S ∫ dance studio

NL ∫ 45' ∫ €5

29/06 ∫ 18:00

THE RITUAL

KANAL-CENTRE POMPIDOU

NL ∫ EN translation available ∫ 40' ∫ €5

29/06 ∫ midnight

A production by **movedbymatter / Kasper Vandenberghe**

Concept, direction and performance **Kasper Vandenberghe**

Text *The Ritual* **Peter Verhelst**

Scenography **Pepijn Gyssels**

Construction **Rico Naessens**

Motion engineer **Wiebe Van Gansbeke**

Physical coaches **Arne Sabbe, Simon Bruyninckx**

Research **Fisheye team**

Costume design **Kasia Mielczarek**

Text *The Story* **Kasper Vandenberghe**

Camera and montage **Pieter Van Campe**

Sound design **Frederik De Clercq**

Dramaturgy **Matthias Velle**

Artistic advice **Katrien Bruyneel**

Technique **Randy Thielemans**

Technical advice **Philip Van de Gehuchte**

Production manager **Yacoba Corral Davalos**

Financial director **Wouter Vermeylen**

Financial advice **Wim Viaene**

Photography **Kris Dewitte, Thomas Nolf**

Co-production **C-TAKT, workspacebrussels**

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Mieke Ronsmans, Geert Staelens, Koen Vandenberghe

"All is falling." – **Bas Jan Ader**

Calculated Risk by artist-equilibrist Kasper Vandenberghe consists of three intimately intertwined parts: *The Ritual*, *The Installation* and *The Story*. The course is a poetic search for how vulnerable we can still allow ourselves to be and how we can understand vulnerability as a force. How can we withstand the storm of live? Vandenberghe dances on the loose rope between two deeply human desires: the desire for balance versus a bottomless leap into the unknown.

During *The Ritual*, he climbs on a scaffolding clad in a protective suit made of mattress padding and bubble wrap and then drops down like a rock from a height of 4.20 meters. It is calculated recklessness. It is an ode to the fragility and extraordinary resilience that reveals the kinship between the creative artist and the playing child. Every one of Vandenberghe's steps is accompanied by a text from Peter Verhelst.

The Installation reveals the monks' work behind his meticulous research into trial and error. Finally, during *The Story* he discusses various aspects of the calculated risk. He reports on his conversations with professionals such as a circus artist, hypnotist and insurer and testifies of what is perhaps the most important risk factor in our lives: love. And because of a delayed assembly of his fall movement, Vandenberghe's entire enterprise suddenly appears in a different light.

BIO

Performer and actor **Kasper Vandenberghe** (BE, 1983) founded the company **MOVEDBYMATTER** in 2018. Starting in 2004 at Toneelklas Dora van der Groen, in the initial stage of his career he worked for the renowned Dutch theatre company Zuidelijk Toneel and Ghent's theatre collective Ontroerend Goed. Since 2008 Vandenberghe performs at Jan Fabre's Troubleyn company. He performed in Troubleyn's *Orgy of Tolerance*, *Prometheus Landscape II*, *The Power of Theatrical Madness*, *This Is Theatre Like It Was To Be Expected and Foreseen (Reenactment)*, as well as in the endurance piece *Mount Olympus*. Since 2013 he teaches at the Teaching Group Jan Fabre in Antwerp.

Your new work consists of three parts: *The Ritual*, *The Installation* and *The Story*. Why did you choose these different forms and how do they connect?

Matthias: Much like the *Calculated Risk* project in general, *The Story* contains multiple stages, myriad details and many characters all contributing to Kasper's journey towards the calculated risk in question. You get an insight into his very personal research of the past three years and in the atelier (*The Installation*) where he conducted that research. The text by Peter Verhelst, recited by Kasper during *The Ritual*, presents as a mantra all the stages he has to go through to get to this point of no return. The whole project culminates in the split second of Kasper's fall.

Kasper: At some point in this process, I reached the moment where letting myself fall was the only option I had left. To literally let yourself fall is a completely absurd thing to do, but it became almost like an obsession. In the end I am not just telling a story, I give a very honest insight into the state I am in right now. By telling the story, going through this ritual and opening my atelier, I am showing every part of this process.

Taking risks, as you said, also involves making yourself vulnerable, either emotionally or physically. How do you experience this vulnerability in your project?

Kasper: Besides having the urge to open myself up in many ways, I also put myself in a position that really scares me every time I do it. In the first conception of this piece, I thought I would jump with my face down and land on my chest. But very soon it turned out that this was impossible. My lungs would have imploded due to the impact. I had to turn and let myself fall on my back. This was a shock for me, because it felt like becoming blind. I had to really believe that everything would be fine in that moment.

Matthias: It entails a tragic paradox: the more Kasper tries to protect himself by making himself smaller, the bigger the risk as he collapses on the floor. He literally has to open up, spread out his weight as much as possible, only then can he fall safely. This is why we try to see vulnerability as a real strength. This strength collides in two moments: the second he falls and thinks that everything is lost and one second later when he hits the floor. From catastrophe to catharsis in two seconds. For me, this is a very mythical image.

The act of falling from a big height is not only metaphorically a risk, but also physically. How did you calculate this risk and where is its limit?

Matthias: The limit is exactly at 4.22 meters. This maximum height of the fall is based on several Newton meter tests by motion engineers and is specifically calculated for Kasper's weight of exactly 78kg. In the beginning we did tests with a dummy, later with Kasper himself from lower heights, and we ended up with an optimal height of 4.22m. This is the point at which the technical possibilities and the physical limits of this project are exhausted and where the calculation and the risk come together within Kasper's body.

Kasper: The more focussed and better prepared I am, the lower the risk. I really need my ritual before *The Ritual*, basically the whole day starts to be one big ritual. If everything is organised and prepared and I don't feel tired or stressed, the risk is also more precisely calculated. Otherwise it can get really dangerous. It is a calculated risk, yes, but still a risk.

Interview with **Kasper Vandenberghe** and **Matthias Velle** (dramaturg)
by **Andreas Fleck**