

ATTENDS, ATTENDS, ATTENDS... (POUR MON PÈRE)

The Play

In Attends, Attends, Attends... (Pour Mon Père) the son has an imaginary exchange of thoughts with his father... a dialogue in which he bids his father to wait and be patient. He asks his father to open himself up to his son's time. He asks his father to withdraw into his son in order to become a child again and prepare for death. The son reveals himself as Charon, the ferryman that prepares the father for the last passage. He knows death like none other. Like the performer he's become, he's a specialist in dying. Every night again he allows death and birth to come. Every night again he crosses the Styx, he is after all the accomplice of the spiritual, he awakens phantoms and sends them back to their heaven and hell from which they were born. He knows his role well, it is on, he has played it so often. Father will you join me?

For this solo, Jan Fabre was inspired by the life of Cédric Charron, a dancer with whom he has worked closely since As Long as the World Needs a Warrior's Soul (2000). In this performance Jan Fabre explores the art of postponing. The postponement creates a reserve, an instant in which everything is still possible, in which you don't have to make choices yet. You reserve yourself in time, as well as in space: respite will also create a distance, will retreat upon itself in a movement of patience. There is something erotic even about postponement: opening oneself up for what is yet to come. But not quite yet.

The Director & Playwright

Jan Fabre is a graduate of the Municipal Institute of Decorative Arts and the Royal Academy of Fine Arts. He is well known both at home and abroad as one of the most innovative and versatile artists of his generation. Over the past 30

years, he has produced works as a theatre maker, author and visual artist. Jan Fabre is renowned for expanding the horizons of every genre to which he applies his artistic vision. In the late 1970s, still very young, Jan Fabre caused a furore as a performance artist.

He makes a clean break with the conventions of contemporary theatre by introducing the concept of 'real-time performance' – sometimes called 'living installations' – and explores radical choreographic possibilities as a means of resurrecting classical dance. Fabre has been writing his own plays since 1975, although it was not until 1989 that they were first performed. His recent 24-hour project *Mount Olympus, to Glorify the Cult of Tragedy* is internationally praised as one of the most outstanding theatre productions of the last decade.

The Performer

Cédric Charron, born in Bretagne, France, completed his MA, and decided to study performance and dance at P.A.R.T.S in Brussels, in 1997. He started to work with Jan Fabre in 1999, and has performed many of Fabre's works. He also collaborated on *Preparatio Mortis*, a solo for Annabelle Chambon, and dances in Pierre Coulibeuf's film *Les Guerriers de la beauté*. He founded the Label Cedana, together with Annabelle Chambon and collaborated with artists such as Boris Charmatz, William Forsythe, Thierry de Mey, Michèle Anne de Mey, Fatou Traoré, Filip Sangdor etc.

The Group

Troubleyn is a theatre company with an extensive international practice, and home base is Antwerp. Troubleyn's mission is two-fold: creating and presenting the stage work (theatre, dance ...) and by extension coordinating research projects, book publications, films, lectures and giving shape to the working of the Troubleyn / Laboratory that houses both the rehearsal studios and the offices. This building not only functions as a rehearsal room and as a workplace for emerging talent, but

also as a laboratory for independent research into body and language.

Cast & Credits

On Stage	Cédric Charron
Music	Tom Tiest
Dramaturgy	Miet Martens
Light	Jan Fabre, Geert Van Der Auwera
Costume	Jan Fabre, Andrea Kränzlin
Translation to French	Michèle Deghilage
Production	Troubleyn / Jan Fabre
Co-Production	Festival Montpellier Danse
Text, Direction & Choreography	Jan Fabre