

Origin of the project

« Hide-and-seek » was created within the framework of Small Size, the European Network for the diffusion of performing arts for early childhood, which enabled the team from La Guimbarde to meet the Japanese choreographer Yutaka Takei. The show is part of the Wide Eyes project, which evokes children' eyes when they are wide open onto the world. The Small Size Partners have started a joint creation process from that same idea, but from which 15 very different productions have emerged throughout in Europe.

Practical Info

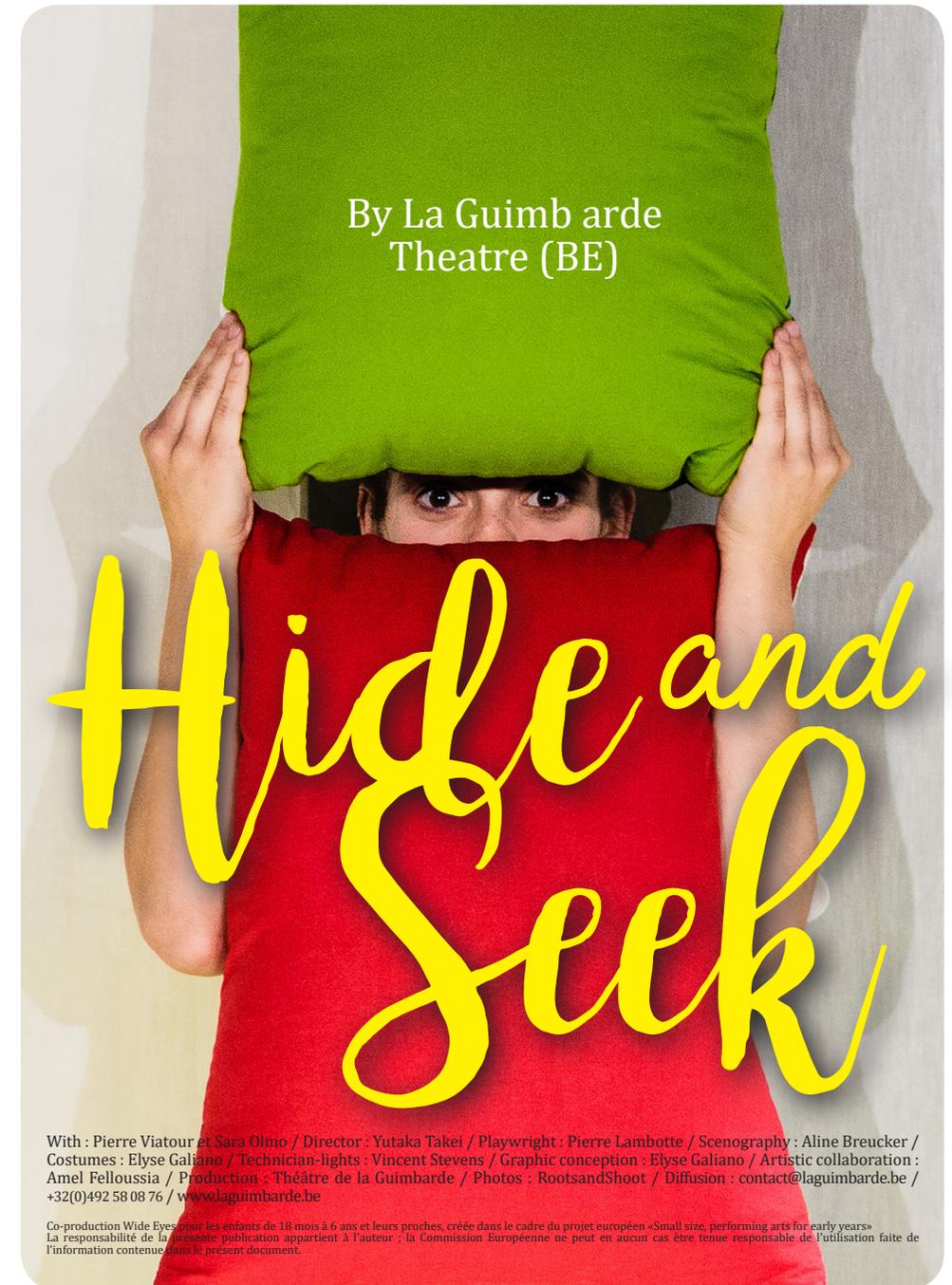
Duration : 40 min
Setting up : 2h
Dismantling time : 1h
Arrangement : frontal
Min Height : 3 m
Min Width : 5 m
Min Depth : 5 m
Touring Team : 3 people
Fee : Please contact us
Capacity : 80 people
Tiers : adapted to children,
higher than the stage

Contact and distribution

Théâtre de la Guimbarde

En Résidence au Palais des Beaux-Arts
de Charleroi

Place du Manège
6000 Charleroi (Belgique)
0032 71 58 52 80
0032 492 58 08 76
contact@laguimbarde.be



With : Pierre Viatour et Sara Olmo / Director : Yutaka Takei / Playwright : Pierre Lambotte / Scenography : Aline Breucker /
Costumes : Elyse Galiano / Technician-lights : Vincent Stevens / Graphic conception : Elyse Galiano / Artistic collaboration :
Amel Felloussia / Production : Théâtre de la Guimbarde / Photos : RootsandShoot / Diffusion : contact@laguimbarde.be /
+32(0)492 58 08 76 / www.laguimbarde.be

Co-production Wide Eyes pour les enfants de 18 mois à 6 ans et leurs proches, créée dans le cadre du projet européen «Small size, performing arts for early years»
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Hide and Seek

**By La Guimbarde Theatre (BE)
For children from 2y+**

The show explores the ritual called upon when playing 'hide-and-seek': fear, excitement, surprise and joy. Played alone or with others. It is a poetic invitation to retrieve the pleasure of hiding in order to better discover oneself. Eyes wide open.

The show was awarded the price of best show for toddlers by the Youth Minister Alda Greoli in August 2017.

A timeless and universal game

Children will happily play hide-and-seek if they know for sure they will find those they have lost sight of. To this end, they must have acquired the capacity to picture the absent person, to keep him/her in their mind, their thoughts, inside of them.

The show offers a vivid example of the games children develop to overcome their fear of the unknown, of strange noises and dark corners. It brings into play the strategies, which, from a very young age, help children get used to the balance between absences and reunions.

The show also underlines the necessity to play out our own fears, invent stories and break rules to grow up.

Yutaka Takei: choreographer

Yutaka TAKEI discovers contemporary dance in Japan with Hervé Robbe who later takes him to the Théâtre de la Ville in Paris in 1997. After dancing with the National Dance Centres of Angers and Caen, he joins in 2000 the Carolyn Carlson Company, which will create 2 solos for him.

On his professional path, he will also meet choreographers and theatres directors like François Verret, Raimond Hoghe, Nils Tavernier, Thibault De Montalembert and Yoshi Oida.

A choreographer and dancer, Yutake Takei multiplies exchanges and experiences with artists from various backgrounds. From this synergy have emerged videos, musical creations and texts. He develops his own research within his company, Forest Beats.

What the press says

"A most playful, gracious, tender and enjoyable play of 'hide-and-seek'"

Laurence Bertels, La Libre Belgique - 22 August 2017

« From almost nothing, the actors recreate the atmosphere of a bedroom that parents have just left. The cheeky little savages know how good it is to play wild and engage in a game of crossing boundaries. Anything goes: table, duvet, pillow, cover... Because one can hide anywhere, any old how. They remain vigilant though because, sometimes, parents do come back to check if they are sound asleep. But following their intuition, the cheeky duo stops just in time. (...) This is an excellent example of the need for breaking rules, the wish to frighten the

other as well as to terrorise oneself, of the creative process consisting of transposing the regular into the imaginary. Without psycho-educational insistence, although showing this perspective just beneath the surface ».

Michel Voiturier, Rue du Théâtre - 4 September 2017

Pillow fights leave room for a foot ballet under a table. Air figures give birth to giants, folded covers produce snakes, black birds and horses. A small light hiding behind a screen carves ephemeral shadows. Sounds and subtle projections suggest the parents' arrival, the unrelenting guardians of curfew. Even the few words spoken in a mix of French and Spanish give the impression of playing hide-and-seek with meaning.

Catherine Makereel Le Soir - 24 August 2017

"We look for each other, find each other, surprise each other, catch each other, we laugh at playing with fire, we fly into the air, we invent a hut, we experiment... everything is an excuse to play and enjoy."

Sarah Colasse, Les coups de coeur du Ligueur - 5 December 17

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