

## ABOUT IT'S GOING TO GET WORSE AND WORSE AND WORSE, MY FRIEND

A speech can be a mighty weapon. Throughout the centuries it has enthused countless masses and galvanized them into action, for better or for worse. It has unleashed revolutions and fueled wars. Just by the power of words. But a speech does not only enthuse the hearers, often it also transposes the speaker into a state of trance. Then he loses himself in a stream of words, in an obsessive, ecstatic way of speaking. The power of a speech often depends on the trance of the speaker.

In *It's going to get worse and worse and worse, my friend* Lisbeth Gruwez dances the trance of that ecstatic speechifying. In the process, she takes advantage of fragments from a speech by the ultraconservative American televangelist Jimmy Swaggart. Initially the parlance is friendly and pacifying, but from his compulsive desire to persuade transpires growing despair. Eventually it exposes its deepest nature: violence.

*It's going to get worse and worse and worse, my friend* (2012) is the first installment of Lisbeth Gruwez' triptych of the ecstatic body, also comprising *AH/HA* (2014) and *We're pretty fuckin' far from okay* (2016).

**CREDITS FOR IT'S GOING TO GET WORSE AND WORSE AND WORSE, MY FRIEND**

Concept, choreography & performance: Lisbeth Gruwez

Composition, sound design & assistance: Maarten Van Cauwenberghe

Styling: Veronique Branquinho

Artistic advisor: Bart Meuleman

Light design: Harry Cole & Caroline Mathieu

Technical director: Thomas Glorieux / Gilles Roosen / Caroline Mathieu

Thanks to: Tom de Weerd

Production manager: Anita Boels

Communication: Daan Borloo

Production: Voetvolk vzw

Coproduction: Grand Theater Groningen, Troubleyn/Jan Fabre, Theater Im

Pumpenhaus and AndWhatBeside(s)Death

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## PRESS CUTTINGS FOR **IT'S GOING TO GET WORSE AND WORSE AND WORSE, MY FRIEND**

*Rarely have image, movement, light and sound invigorated each other so powerfully. This turns It's going to get worse and worse and worse, my friend into a subtle masterpiece that has managed to entrance the jury into a nearly magical state.*

Jury TheaterFestival 2012 (a selection of the 10 best shows of the season)

*When did you lately see a dance performance that kept you in rapt attention from second 1 to second 3000 so as to maximally enjoy every single movement? If this was some time ago, then we have some good advice for you: book, no, grab a ticket for It's going to get worse and worse and worse, my friend (\*\*\*\*).*

(...)

*It looks sober but it isn't. This is an ingenious, exacting and exceedingly rich choreography that is once in a while even funny. Gruwez dances as if she has incorporated the sounds. Each sound calls up a movement or a series of movements. Like a matador she dominates the stage. She cleaves the air in half with her movements the way speakers do with their razor-sharp words. The content refers to our contemporary society – we don't get out of the mud and fail to make headway — but the form acts as a counterbalance and proves the opposite: artists do make progress, providing the enabling condition for belief and trust in human capacities.*

(...)

*Even though this performance does not thematize merry subject-matter, the way this subject-matter is being transposed into dance is so impressive that you walk away with a swirly head and eyes gleaming with wonder. Marvellous!*

Els Van Steenberghe, Knack

*The power relation between male voice and female performer (who manipulates who?) becomes a marvellously threatening pas de deux. (...) Lisbeth Gruwez leaves us behind flabbergasted, struck dumb. 2012 has only just started, but Gruwez at once sets the standards very high. \*\*\*\**

Sarah Vankersschaever, De Standaard

*The fusion of sound, choreography and light keep the public enraptured. Once more Lisbeth Gruwez succeeds in keeping the audience spellbound with this new performance.*

(...)

*The dancer's trance fires the audience. She inflames us and keeps us in rapt attention till the end of the show. \*\*\*\*\**

Eline Van de Voorde, Cutting Edge

*With It's going to get worse and worse, my friend she consolidates her status of a strong woman, exploring borders at the cutting edge and transgressing them.*

(...)

*The choreography dialogues with the ingenious soundscape that Maarten Van Cauwenberghe constructed with fragments from Swaggart's speech.*

(...)

*It's a relief to see such a clear elaboration of an idea without it becoming conceptual or arty farty. \*\*\*\*\**

Lene Van Langenhove, ZONE02

*Voetvolk / Lisbeth Gruwez delivers a fascinating performance with It's going to get worse and worse and worse, my friend*

Pieter T'Jonck, De Morgen

*Control is what it is all about. Form is the key. And the power with which Lisbeth Gruwez affirms dance with bravura. End of babbling. End of modesty. From now on it will get worse, friends. Let it come down.*

Melanie Suchy, Ballet Tanz

## ABOUT VOETVOLK

Voetvolk is a contemporary dance and performance group, founded in Belgium in 2007 by dancer/choreographer Lisbeth Gruwez and composer/musician Maarten Van Cauwenberghe, who got to know each other in the artistic laboratory of Jan Fabre.

With Fabre, they created *As long as the world needs a warrior's soul*, *Je suis sang* and the famous solo *Quando l'uomo principale è una donna*, well-known for its olive oil-drenched stage.

Voetvolk's work has been an ongoing conversation between corporal and auditive movement ever since: Gruwez and Van Cauwenberghe direct each other in order to achieve a symbiosis between the aural and the visual/physical.

So far, the company has produced ten shows of which six are still touring: apart from *The Sea Within* these are the hypnotizing installation *Penelope*, the intimate duo *Lisbeth Gruwez dances Bob Dylan* and the triptych of the ecstatic body, comprising *It's going to get worse and worse and worse, my friend*, *AH/HA* and *We're pretty fuckin' far from okay*.

Their work has traveled around the world, from Singapore to Vancouver, and has been selected for festivals of Avignon, Julidans, Tanz im August, Dance Umbrella and the Venice Biennale, amongst others.

Link to the Voetvolk website: <https://www.voetvolk.be>

Link to Voetvolk's Vimeo profile: <https://vimeo.com/voetvolk>

Link to Voetvolk's Facebook page: <https://www.facebook.com/Voetvolk/>