

Happily ever after?

Flou

ABKE HARING

A woman and a man are standing side by side onstage; in the background the remnants of their living room, cold and bare. Side by side, but not together, they stare into space. They have long since stopped being lovers, so it seems. In the half-light, the woman starts a dialogue, supplying the man's answers herself. A moment later, she is the one who is silent, while her husband starts talking. When, at long last, they do meet in a conversation, it is barely any different from silence. Their trite exchanges cannot hide the fact that routine and suffocation have an increasing hold over their relationship. At the same time, these banal interactions hint at the dysfunctionality of their relationship and the serious reproaches at the heart of it. Is there not a spark of love or passion left?

A chilling still life that is immensely recognisable yet also allows the viewer maximum freedom of interpretation.

KNACK

'Flou' explores the relationship between silence and discourse with characters trying to get to grips with the ruins of their family life. In a raw and poignant text, Abke Haring zooms in on a dysfunctional relationship that may have lost its shine, but that retains room for humour and playfulness. Despite all the difficulties, it ends the way it began: with a man and a woman side by side onstage. This time they are holding hands.

Great art, if you ask us.

DE MORGEN



AUTHOR



Abke Haring (b. 1978) is an actress and theatre maker. Following her graduation project 'Nageslachtsfarce/genocide' (2002), she was picked up by the big names in Flemish theatre. Since then she has played in successful productions by the likes of Luk Perceval, Josse De Pauw and Guy Cassiers. Between 2010 and 2018 she was one of the associate artists at Toneelhuis, Antwerp's prestigious municipal theatre. Haring writes and directs her own plays, in which text goes hand in hand with powerful images and elements from performance art. In 2011 she devised 'Flou', a piece that met with great acclaim, with reviews describing it as 'great art' and 'a clean wound'. Photo © Dries Segers

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