

A D E L A I D E F E S T I V A L 2026

# Works and Days

EDUCATION RESOURCE



Youth and Education Program Partners





# Overview

## Suitable year levels

10 – 12

## Warnings

Contains nudity, smoking on stage, sexual references and imagery, depictions of violence and blood including those involving animals.

## Genre

Theatre, Physical Theatre

## Synopsis

This remarkable theatrical event from Belgium’s FC Bergman (*The Sheep Song*, 2023) unfolds like a living painting, its pastoral imagery evoking the rhythms and battles of nature and the arc of human progress.

Inspired by the ancient Greek poet Hesiod’s original verse *Works and Days*, eight highly physical performers embody the rituals of toil, tradition and transformation, without a single word spoken.

FC Bergman plough up the stage itself, dismantling the very ground beneath them to exhume a future. A steam engine descends to become a fiery altar, and the new age of AI stalks the perimeter.

An array of breathtaking images to an ecstatic live music score, *Works and Days* is a physical poem that speaks to collective strength, the complexities of change and the uncontainable force of nature.

## Background information about the show

The show is inspired by “Works and Days”, a didactic poem by Hesiod, an ancient Greek poet, written around 700BC. The performance uses ensemble physicality with no dialogue to convey meaning.

# Themes/Ideas

## Labour, Toil, and Human Effort

*Works and Days* begins with a literal act of labour: the stage is ‘ploughed up’. This act of breaking and digging up the earth conjures up ideas about the human relationship with the earth: there is the human impulse to shape and transform the environment; it depicts the impact of human actions on nature; it suggests that humans have a struggle against the earth as part of toil, work and development.

A central theme of Hesoid’s poem is that work is necessary, virtuous and foundational to human life and survival – that a good, stable and prosperous life comes through honest work. However, FC Bergman present the idea of work as visceral and often brutal suggesting that human effort is demanding, costly, but also generative: through work, humans are capable of shaping history, societies and futures.

## Tradition, Ritual, and Collective Memory

In Hesoid’s poem, human life is framed within the rhythms of nature: agriculture is tied to seasons, daily rituals of work, and cosmic order. The performers enact depictions of work, tradition, and transformation as rituals of human life. Through movement and collective action, work becomes almost sacred in how it connects humans to land, to cycles of nature, and to each other. This idea can be seen in the earliest civilisations including Australian First Nations culture. By transforming ordinary work into mythic rituals, *Works and Days* becomes a meditation on collective humanity, shared responsibility, and communal heritage.

## Human Progress and the Cost of Advancement

The production presents imagery of human advancement tracing the broad arc of social and technological progress. It moves from early agrarian life, building and construction, mechanisation and industrialisation, capitalism and hints to the future with Artificial Intelligence. FC Bergman raises questions about the relationship between humans and nature by showing the contrast between earth presented as organic and natural, and machinery depicted as industrial and technological. This contrast suggests the tensions between the human need for control versus the ideal of harmony, consumption versus respect and husbandry, and progress versus loss. Audiences are invited to reflect on what is gained and sacrificed in the name of progress, and what we lose when we distance ourselves from nature, manual labour and collective rituals.

## Change, Destruction, Renewal and Existential Uncertainty

We see humans acting our cycles of destruction and rebuilding with each renewal transforming technology, identity, social organisation, and human relationships with the world. Progress brings power and potential, but also alienation, environmental costs, loss of ritual, and connection to earth and community. In each cycle of change there is a tension between building and destroying, and the possibility of renewal or reinvention. The juxtaposition of beauty and brutality, past and future, and natural and artificial with no explicit narrative or dialogue forces the audience to question humanity’s path, the cost of progress, the fragility of nature, and the resilience of community.



# General Capabilities

The Arts Learning Area has a natural link to the elements of the General Capabilities. Specific learning activities have been linked with the following icons:



## Year 9 and 10 Drama

- Make and respond to drama independently and in small groups, and with their teachers and communities.
- Explore drama as an art form through improvisation, scripted drama, rehearsal and performance.
- Refine and extend understanding and use of role, character, relationships and situation.
- Maintain focus and manipulate space and time, language, ideas and dramatic action.
- Experiment with mood and atmosphere, use devices such as contrast, juxtaposition and dramatic symbol and modify production elements to suit different audiences.
- Draw on drama from a range of cultures, times and locations.
- Learn that over time there has been further development of different traditional and contemporary styles of drama and that dramatists can be identified through the style of their work.
- Explore meaning and interpretation, forms and elements and social, cultural and historical influences of drama.
- Evaluate actors' success in expressing the directors' intentions and the use of expressive skills in drama they view and perform.
- Maintain safety in drama and in interaction with other actors.

## SACE Stage 1 Drama

### Understanding and Exploration

- UE1: Understanding and exploration of dramatic roles, conventions, and processes
- UE2: Understanding and exploration of dramatic ideas, texts, styles and/or innovations

### Critical and Creative Thinking

- CCT1: Creative thinking and experimentation in the development of dramatic ideas
- CCT2: Analysis and evaluation of dramatic ideas, products, and technologies

### Creative Application

- CA1: Application of dramatic skills
- CA2: Collaborative application of dramatic ideas and processes to realise outcomes

## SACE Stage 2 Drama

### Knowledge and Understanding

KU1 Exploration and understanding of dramatic theories, texts, styles, conventions, roles, and processes.

KU2 Understanding and evaluation of the artistic and cultural value of local, global, contemporary, and/or historical drama.

### Critical and Creative Thinking

CCT1 Creative thinking and experimentation in the development of dramatic ideas.

CCT2 Analysis and evaluation of the student's own drama-making and others' dramatic works, styles, and/or events.

### Creative Application

CA1 Application of dramatic processes, individually and in collaboration with others.

CA2 Application of dramatic skills.

CA3 Integration of theory and practice to make meaningful dramatic outcomes.

## SACE Stage 1 Society and Culture

### Knowledge and Understanding

KU1 Knowledge and understanding of contemporary social and/or cultural issues in Australian and global contexts.

KU2 Understanding of connections between societies and cultures.

### Investigation and Analysis

IA1 Analysis of and reflection on contemporary social or cultural issues.

IA2 Analysis of how and why social change occurs.

### Communication

The specific features are as follows:

Cm1 Communication of informed ideas about social and/or cultural issues and societies.

Cm2 Communication of opinions supported by evidence, with appropriate acknowledgment of sources.

## SACE Stage 2 Society and Culture

### Knowledge and Understanding

KU1 Knowledge and understanding of different aspects of and issues related to contemporary societies and cultures, in local and global contexts.

KU2 Knowledge and understanding of the nature and causes of social change.

KU3 Understanding of ways in which societies and cultures are connected and interdependent.

### Investigation and Analysis

IA1 Investigation and analysis of different aspects of and issues related to contemporary societies and cultures, in local and global contexts.

IA2 Investigation and analysis of ways in which power structures operate in societies.

### Evaluation and Communication

EC1 Evaluation and use of evidence from a range of sources and perspectives, with appropriate acknowledgment of sources.

EC2 Communication of informed ideas about societies and social and cultural issues.





# Production

## Music/Sound

Live musical composition and performance are integral to the performance creating soundscapes as well as establishing setting, mood and atmosphere. Joachim Badenhorst & Sean Carpio composed the original music and perform live. The score underpins rhythm, tension, atmosphere, and transition between physical tableaux, supporting the narrative without words. Furthermore, the evolution of instruments played in the production seems to reflect in technological revolutions and advancements seen elsewhere in the production: wind instruments like pipes, recorders and percussion suggest rural and pastoral sounds, progressing to clarinets, saxophone, bowed bells to electronic and distorted organ. The use of sound as a textural, atmospheric and symbolic element in the production aids the storytelling: sound, stage action and movement merge heightening the mood, rituals, and reflecting the shift in time.

## Set Design

The stage itself is “ploughed up” as part of the action reflecting themes of labour, change, and upheaval. A large mechanical structure representing a steam engine descends on stage and becomes a fiery altar reflecting human praise of technological and industrial advancements. To show the prosperity of humans, pineapples literally spring up from the ground. The set design evolves to show the growth and development of humanity and society and the impact on the natural environment in each transformation and evolution of humankind.

## Lighting

Given the dramatic manipulation of stage and physical action, lighting plays a crucial role in establishing atmosphere, highlighting movement, shadows, silhouettes, and transitions between ritual or symbolic tableaux.

## Costumes

While the production traces an almost complete history of human existence with suggested glimpses into the future, the costume design by An D'Huys remains contemporary. This juxtaposition in time through costume design invites audiences to consider the present and relevance of the themes and ideas presented.

Costumes are presented in a muted palette of earth tones moving to metallic and darker colours to reflect the industrial revolutions, and evoke a sense of communal identity as opposed to characted. They are also designed with ease of movement in mind given the highly physical nature of the production.

## Characterisation

Eight highly physical performers form the ensemble creating portrayals of characters through movement, gestures, group dynamics, and interaction with the environment as opposed to dialogue. Individual presence and group identity are balanced with physical relationships denoting status, ritual, and transformation.

## Dramatic Structure

*Works and Days* departs from conventional Western narrative structures (such as Aristotelian rising action or the three-act model). Instead, it adopts a modular, episodic, and cyclical dramatic structure that mirrors both its thematic concerns and its choreographic logic. The piece unfolds as a series of thematic “movements”—akin to movements in a symphony or ritual steps—each examining a different facet of labour, repetition, endurance, and transformation.

### Modular / Episodic Structure

The production is arranged into distinct segments or “chapters.” Each segment presents a self-contained physical problem, task, or action sequence, often drawn from real labour practices (harvesting, threshing, sorting, lifting, dragging, repairing).

These modules accumulate meaning through contrast and juxtaposition rather than plot progression.

### Cyclical Patterns

Many sequences return in slightly altered forms, reflecting the seasonal cycles of agricultural work and the rhythms of human routine.

Cyclical structure is reinforced through:

- Repetition of movement motifs (digging, carrying, sweeping, hauling)
- Gradual increases or decreases in tempo
- Accumulation and dissipation of sound
- Return to motifs after a major transformation
- This creates a sense of ritualised time, where events feel part of an ongoing continuum rather than a linear story.

### Process-Driven Dramaturgy

Rather than being “about” something, the show invites the audience to witness a process unfolding in real time. Process-driven dramaturgy places emphasis on:

- Tasks (often extremely physical or technical)
- Systems (machines made of people, material behaviours)
- Change over time (fatigue, cooperation, conflict, flow)
- Real effort and real risk



# Dramatic Form/Convention

## Physical Theatre and Non-Verbal Storytelling

Use of non-verbal storytelling, physical theatre, ensemble work, symbolism and abstraction rather than naturalistic realism. The performers communicate meaning through the body – movement patterns, lifts, gestures, rhythms, and spatial formations.

## Devised Theatre

The performers work collaboratively to shape meaning. The work is created collaboratively by the ensemble, using improvisation, task-based exercises, and collective dramaturgy rather than a playwright's script. Actions are drawn from everyday labour – sweeping, lifting, sorting, carrying – and amplified into symbolic or ritual sequences.

## Symbolism and Ritualistic Movement

Use of tableaux, ritualistic movement, stage manipulation, machine imagery as dramaturgical device. Blurred lines between humans and technology, nature and machinery, ancient and modern contexts form part of the convention vocabulary of the piece.

## Live sound and music

The actors create sound while performing through body percussion, rhythm with objects, humming or vocal drones, and mechanical or repetitive beats. In the absence of dialogue, music and sound become part of the storytelling.

## Postdramatic Theatre

The production is concerned with communicating meaning through aesthetic rather than through the narrative. The text becomes the sum of:

- movement
- sound
- scenography
- rhythm
- object work
- atmosphere

Emphasis is on experiential immersion, often destabilising conventional theatrical expectations. Objects and materials shift during the show to create new environments, locations, times or images. The focus on images, sound and atmosphere allows the audience to make their own meaning as this is a performance you experience, not a story you follow.

For more information on Postdramatic Theatre: [thedramateacher.com/postdramatic-theatre](https://thedramateacher.com/postdramatic-theatre)

## Ensemble Work

The ensemble work together to communicate ideas and meaning as a collective with no central protagonist. There are influences here of Chorus traditions in Greek Theatre and Meyerhold's biomechanics which has a focus on collective precision of the ensemble.

For more information on Meyerhold's Biomechanics: [thedramateacher.com/biomechanics/](https://thedramateacher.com/biomechanics/)

For more information on the role of the Greek Chorus in Greek Theatre: [thedramateacher.com/the-role-of-the-chorus-in-greek-theatre/#role-of-the-chorus-in-greek-theatre](https://thedramateacher.com/the-role-of-the-chorus-in-greek-theatre/#role-of-the-chorus-in-greek-theatre)





# Suggested Tasks

## BEFORE THE SHOW

### Questions for students:

- What do you know about physical theatre or wordless performance? How might meaning be conveyed without dialogue?
- Based on the title Works and Days and its historical / poetic origins, what expectations do you have about themes this performance might explore?
- How do you think live music and movement together might change the way a story is told on stage? What strengths, challenges, or surprises do you imagine?
- Consider the idea of “ritual and tradition.” How might performers represent these ideas physically (without words)?
- What does “progress” mean to you? How might a theatre production visually or physically represent human progress, labour, technology, and change?
- How can a set or stage design (rather than spoken word) become a character / element in a theatre piece? What might you look out for in the performance?
- Think of a time in history – or today – when workers, technology, or machines dramatically changed people’s lives. How could this be represented on stage in an abstract way?

### ACTIVITY 1: Tableaux

Begin with a short warm-up exploring movement: walking, stomping, ploughing (imagined), building and dismantling.

In small groups, ask students to create silent tableaux (3-5 poses) that represent “community labour / toil / ritual.”

Share tableaux and discuss how meaning shifts depending on posture, distance between bodies, levels (high/low), clustering or isolation.

### ACTIVITY 2: Soundscape

In class, create a live or recorded soundscape (e.g. percussion, clapping, sticks, chanting) that could accompany movement.

Ask students to improvise movement sequences in response to changes in rhythm, tempo, volume.

Reflect on how sound affects physical storytelling.

### ACTIVITY 3: Story Mapping

Provide students with blank large sheets of paper. Ask them to sketch ideas for sets, environments, or stage designs that could represent

- - pastoral life
- - machine / steam engine
- - future / AI
- - transformation

In groups, they annotate their designs with notes about how performers might interact with the set pieces, move through the space, or change the environment during performance.

Share and compare design maps; discuss implications of space for movement & meaning.

### ACTIVITY 4: Small Stage, Big Ideas

Students create a small-scale stage diorama or installation (tabletop) that performs one function seen in the production. :

- ground that transforms
- object that descends
- shifting terrain
- ritual space
- technology encroaching

This task is about prototyping and engaging in the Design Thinking model as a way of developing ideas and exploring staging opportunities.

- **Empathise:** we want the stage to be a physical reflection of the evolution and destruction of society and to show the human impact on the land with each revolution
- **Ideate:** how can set and physical staging convey the story through its use, destruction, rebuilding and transformation?
- **Prototype:** use a small scale stage (replica, model, diorama) to experiment with how ideas can be presented in a low cost/high yield series of experiments.

*Kmart sell cheap storage tubs (storage tub with lid, \$6~~kmart.com.au/product/storage-tub-assorted-43470815/~~ sensory play tray \$4~~kmart.com.au/product/sensory-play-tray-assorted-43396160/~~ and Tuff Tray \$16 ~~kmart.com.au/product/tuff-tray-43467181/~~) which, coupled with a good quality play sand or even dirt or potting mix from a garden centre can create an inexpensive installation that can be used to prototype the stage.*

**Test:** Use simple materials (card, clay, found objects) in the sandbox to rehearse what the stage can DO and create tableaux that represents the action on stage. You can use torches with coloured cellophane and small projectors to explore possibilities for lighting, shadow and projection.

### Year 9 and 10 Drama

**ACADRM047** *Improvise with the elements of drama and narrative structure to develop ideas, and explore subtext to shape devised and scripted drama*

**ACADRM048** *Manipulate combinations of the elements of drama to develop and convey the physical and psychological aspects of roles and characters consistent with intentions in dramatic forms and performance styles*

**ACADRM049** *Practise and refine the expressive capacity of voice and movement to communicate ideas and dramatic action in a range of forms, styles and performance spaces, including exploration of those developed by Aboriginal and Torres Strait Islander dramatists*

**ACADRM050** *Structure drama to engage an audience through manipulation of dramatic action, forms and performance styles and by using design elements*

**ACADRM051** *Perform devised and scripted drama making deliberate artistic choices and shaping design elements to unify dramatic meaning for an audience*

**ACADRR052** *Evaluate how the elements of drama, forms and performance styles in devised and scripted drama convey meaning and aesthetic effect*

**ACADRR053** *Analyse a range of drama from contemporary and past times to explore differing viewpoints and enrich their drama making, starting with drama from Australia and including drama of Aboriginal and Torres Strait Islander Peoples, and consider drama in international contexts*





# Suggested Tasks

## AFTER THE SHOW

### Questions for students:

- Which moments / tableaux in the performance were most striking or memorable for you? Why?
- How did the live music / sound interact with the movement and staging? Did it amplify or contrast with what was happening on stage?
- In what ways do you think the production’s abstract style (no dialogue, physical theatre) affected your understanding or emotional response?
- Did any particular set or stage manipulation (e.g. descent of set pieces, shifting ground) change your perception of the story being told?
- How did the performers communicate roles, relationships, or status among characters without words? Give examples.
- Which themes (e.g. transformation, labour, progress, ritual) came across most clearly? Did any feel ambiguous or open to interpretation?
- If you were the director / designer, what elements would you highlight more or change? How and why?
- How does this production compare with more traditional scripted theatre you have studied? What are the strengths or weaknesses of each?
- Could you see any contemporary parallels (in society, culture, technology) to what was portrayed on stage?
- What was the purpose or message / meaning you took away from this work?

### Year 9 and 10 Drama

**AC9ADR10E01** investigate use of elements of drama, performance skills and/or conventions to communicate and/or challenge ideas, perspectives and/or meaning in drama across cultures, times, places and/or other contexts

**AC9ADR10D02** reflect on their own and others’ drama or practices to refine and inform their use of elements of drama, conventions and/or approaches to shape and sustain dramatic action

### Activity 5: Thinking Routine: See-Think-Wonder

- **See:** Ask students to list what they observed during the performance and during selected scenes, for example, movement, staging, music, lighting, costume, symbols.
- **Think:** Encourage them to interpret what they saw. What might it mean? Why do they think the artist/s made certain choices?
- **Wonder:** Finally, ask what questions the performance raised for them and/or what did it make them wonder about society, humanity, history, the present, the future, or even theatre itself.

### Year 9 and 10 Drama

**AC9ADR10E01** investigate use of elements of drama, performance skills and/or conventions to communicate and/or challenge ideas, perspectives and/or meaning in drama across cultures, times, places and/or other contexts

**AC9ADR10D02** reflect on their own and others’ drama or practices to refine and inform their use of elements of drama, conventions and/or approaches to shape and sustain dramatic action

### ACTIVITY 6: Thinking Routine: – Layers of Meaning

Works and Days relies heavily on layering of dramatic elements such as soundscapes, physical movement, tableaux and symbolism in order to communicate dramatic meaning. This routine provides a scaffold for students to articulate the complexity of the production and the interdependence of dramatic elements.

This thinking routine can also be used to leverage students into Assessment Type 2: Evaluation and Creativity in Stage 2 Drama.

**Identify:** Students list 3-5 moments where multiple dramatic techniques overlapped or integrated to create dramatic impact or meaning (eg sound + choral gesture + lighting)

**Describe:** For each moment, students describe what they observed in these moments. Avoid interpreting the ideas here, just focus on describing what they saw.

**Analyse:** Explain what each layer (technique, element) contributed to the moment. Which layer communicated the most meaning?

**Synthesise:** What overall idea or feeling emerged from the interaction of these layers?

**Reflect:** How might sensory layering be used in their own performance-making?



ACTIVITY 7: Cultural Connections

Works and Days invites us to consider how traditions, rituals, and collective labour builds our sense of cultural identity and worldview. FC Bergman present community, ritual, and intergenerational labour in a way that invites the audience to analyse how communities bond, transmit meaning, and reinforce social norms.

**Task:** Divide the class into groups and give each group a ritual or tradition depicted symbolically in the production:

- Ploughing the earth
- Communal building
- Cyclical destruction and renewal

Have students analyse how this ritual or tradition is depicted symbolically in the production.

Ask students to research and then compare it to similar rituals in

- First Nations cultures
- Migrant communities
- Religious or secular traditions
- Family or community rituals

DISCUSS

How rituals maintain social cohesion, cultural identity and intergenerational continuity?

How do modern life pressures (technology, pace, individualism) affect the survival of tradition?

Present their responses to the class in a multimodal presentation.

ACTIVITY 8 : Group Devised Physical Theatre

Working in small ensembles, students will devise a short performance that explores one thematic section inspired by Works and Days:

- Labour and Ritual
- Change and Transformation
- Human vs Machine

Their performance should demonstrate clear connections to the original production’s forms, conventions and stylistic qualities – such as ensemble physicality, repetition, rhythm, live sound, and symbolic or task-based actions.

The emphasis is on collective creation rather than individual starring roles. Students will collaborate to generate meaning through physical action, visual storytelling, spatial composition, and sensory design.

Your devised piece must incorporate the following elements, echoing the aesthetic of Works and Days:

Year 9 and 10 Drama

**ACADRR052** Evaluate how the elements of drama, forms and performance styles in devised and scripted drama convey meaning and aesthetic effect

**ACADRR053** Analyse a range of drama from contemporary and past times to explore differing viewpoints and enrich their drama making, starting with drama from Australia and including drama of Aboriginal and Torres Strait Islander Peoples, and consider drama in international contexts

*This task links to potential assessment design in Stage 1 Society and Culture: Identities / Cultural Expressions, Stage 2 Society and Culture: Cultural Perspectives (Assessment Type 2), Stage 1 Drama Responding to Drama (Assessment Type 2) and Stage 2 Assessment Tyope 2: Drama Evaluation and Creativity.*

Year 9 and 10 Drama

**ACADRM047** Improvise with the elements of drama and narrative structure to develop ideas, and explore subtext to shape devised and scripted drama

**ACADRM048** Manipulate combinations of the elements of drama to develop and convey the physical and psychological aspects of roles and characters consistent with intentions in dramatic forms and performance styles

**ACADRM049** Practise and refine the expressive capacity of voice and movement to communicate ideas and dramatic action in a range of forms, styles and performance spaces, including exploration of those developed by Aboriginal and Torres Strait Islander dramatists

Ensemble Physicality

- Use collective movement, synchronisation, counterpoint, or shared rhythms.
- Create sequences where the group functions as a single organism or system.
- Design moments where collective action communicates meaning more strongly than any individual performance.

Non-Verbal Storytelling

- Primary storytelling should be physical, visual or auditory—not reliant on spoken dialogue.
- If voices are used, they must serve rhythm, atmosphere, or texture rather than traditional scripting.

Symbolic Props or Objects

- Integrate a small number of props used symbolically or rhythmically (e.g., tools, buckets, fabric, stones, paper).
- Props should be transformed or reinterpreted through performance.

Live Sound / Music / Percussion

- Create sound live using voices, body percussion, found objects, or simple instruments.
- Consider rhythmic repetition or dronelike ambience inspired by the production’s sound world.
- Creative Set or Environmental Transformation
- Use simple materials (e.g., cardboard, rope, chairs, fabric) to create a performance environment.
- Include at least one transformation of the space—shifting configurations, levels, or pathways.
- Lighting can be symbolic (flashlights, lamps, shadow work) if theatrical rigging isn’t available.

Theme-Specific Prompts

Labour & Ritual

- Explore repeated actions or daily tasks.
- Show where ritual becomes comfort—or oppression.
- Highlight collective labour vs individual experience.

Change & Transformation

- Show how bodies, space, or sound evolve over time.
- Consider growth, decay, shifting landscapes, or personal metamorphosis.
- Use transformation of props and set pieces as metaphors.

Human vs Machine

- Contrast organic, fluid movement with mechanical rhythm.
- Explore dependency on machines, or the impacts of automation.
- Use sound to construct “industrial” or “mechanised” environments.

**ACADRM050** Structure drama to engage an audience through manipulation of dramatic action, forms and performance styles and by using design elements

**ACADRM051** Perform devised and scripted drama making deliberate artistic choices and shaping design elements to unify dramatic meaning for an audience

*This task can be designed as a response for Assessment Type 3: Creative Synthesis in Stage 1 Drama, or Assessment Type 2: Evaluation and Creativity or Assessment Type 3: Creative Presentation in Stage 2 Drama.*



# FC Bergman

FC Bergman was founded in 2008 by six actors / theatre-makers / artists: Stef Aerts, Joé Agemans, Bart Hollanders, Matteo Simoni, Thomas Verstraeten and Marie Vinck. FC Bergman has been a permanent Toneelhuis theatre-maker since 2013. In a short time, this group of makers has developed a highly unique theatrical idiom, which apart from being anarchistic and slightly chaotic, is essentially visual and poetic. Their productions often give centre stage to the floundering, ever-striving human. The most recent and impressive production in that series, JR, literally and figuratively takes this theme to the next level. Simoni and Hollanders have since left the core team and now work on an adhoc basis with FC Bergman.

In 2009 FC Bergman won the Young Theatre Prize at Theater Aan Zee with its adaptation of Harold Pinter's *The Homecoming*. With *Walking along the Champs-Élysées* with a tortoise so as to have a better look at the world, but it is difficult to drink tea on an ice floe if everyone is drunk FC Bergman was short-listed for the Dutch Theatre Festival (2010). In 2011 FC Bergman created *300 el x 50 el x 30 el* at Toneelhuis, a production still on the repertoire. *Terminator Trilogy*, created in 2012, was again a site specific work that toured internationally. Back in Toneelhuis (where FC Bergman is a collective in residence) they created an impressive music theatre project, *Van den vos* (December 2013), together with Liesa van der Aa, Muziektheater Transparant and Solistenensemble Kaleidoskop (DE). In 2015 FC Bergman made a site-specific show *Het land Nod* (The Land Of Nod): "In this atmospheric, scriptless production FC Bergman measures up to the greats: the mystical naturalism of Romeo Castellucci, the disconsolate absurdism of Christoph Marthaler, and the dancing dynamics of Pina Bausch. And all that gives *Het land Nod* visual grandeur" Wouter Hillaert in *De Standaard* \*\*, May 9th 2015. The show was invited to participate in 2016 in the Festival of Avignon (FR) and the Zürcher Theater Spektakel (CH). *Het Land Nod* remains on the repertoire (and after Spain, France and Poland is now also going to Russia and Italy

In March 2018, FC Bergman completed JR. This site-specific project based on the eponymous cult novel by William Gaddis has since been acclaimed as the major theatre event of 2018. Through an ingenious interweaving of film and theatre, powerful acting with strong dialogues and astounding scenography, FC Bergman has taken his work to another level. At the same time, the company has remained true to itself, in the course of the show painting a picture of a world in which man fights against the windmills of his existence in vain. The show has meanwhile met with success in Paris and in the 2019-2020 season it can be admired in Brussels. Plans for Hong Kong and New York are also taking shape!

In the 2020-2021 season, FC Bergman is creating *The Sheep Song*, a wordless performance about a creature that is no longer content with its lot. It feels it is capable of more, is destined to lead a more glorious life than that of its fellows.

The members of FC Bergman are individually involved in various other theatre productions, TV projects and films or make productions, installations and videos under their own name.

# Resources

**Company website:** [fcbergman.be/en/](https://fcbergman.be/en/)

A summary of critical responses, production images, trailers and interview videos can be found at [toneelhuis.be/en/program/werken-en-dagen/](http://toneelhuis.be/en/program/werken-en-dagen/)

## Reviews

***The Guardian*, Works and Days review – wild ride charts the arc of human progress**

[theguardian.com/stage/2025/aug/08/works-and-days-review-lyceum-edinburgh-fc-bergman](https://theguardian.com/stage/2025/aug/08/works-and-days-review-lyceum-edinburgh-fc-bergman)

## Luxembourg Times, Unique non-verbal performance charts man's progress

[luxtimes.lu/culture/unique-non-verbal-performance-charts-man-s-progress/36601931.html](http://luxtimes.lu/culture/unique-non-verbal-performance-charts-man-s-progress/36601931.html)





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