



dance touring partnership



dance touring partnership
presents

ULTIMA VEZ
WIM VANDEKEYBUS

What the Body Does Not Remember

Resource Pack

for teachers and students of dance including
Arts Award, GCSE, A Level and BTEC students

Featuring

- Background on the company and the work
- Creative and discursive lesson content
- Interview with the Choreographer
- Tour, workshop and wider participation information

www.UltimaVezTour.co.uk

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1. TEACHERS' NOTES AND YOUR VISIT TO THE THEATRE

AN INTRODUCTION TO THE PACK

This pack has been designed to support dance for GCSE, AS and A Level dance students, BTEC Performing Arts students and those studying Arts Award. It can also be of benefit to young people on Centre for Advanced Training (CAT Scheme) and Gifted and Talented programmes through offering a wider knowledge of the technical, creative and performance aspects of making dance theatre and developing a deeper knowledge of how a choreographer approaches his/her work.

The range of discussion points and creative tasks echo the themes and explorative approaches that Wim Vandekeybus took in the making of *What the Body Does Not Remember* and complements the different aspects of the GCSE and A Level dance syllabi. These tasks can be delivered as 'stand-alone' activities with extension tasks guiding you through further development of the choreography or suggestions in crafting a section of a dance piece. It provides opportunities for students to both develop and practise their critical appreciation, choreography and performance skills.

The discussion tasks are focused on the work itself and the themes that inspired the work. They give students the chance to reference other subjects they are studying and understand the broad range of inspirations that a choreographer can have when making a new production.

The research elements encourage students to be aware of the context of the historical or cultural themes relevant to the works and may be of particular interest to those studying Silver and Gold Arts Award. You will also find additional resources, reviews and links to support further research.

The website www.UltimaVezTour.co.uk gives up-to-date information about the tour, workshops, video clips, competitions and blogs by the company.

YOUR VISIT TO THE THEATRE

Your visit to the theatre can provide the opportunity for students to increase their knowledge, document their experience and develop independence.

You can support this through:

- Engaging students in some preliminary research of the dance company, choreographer and the work
- Leading a discussion prior to your visit to develop an awareness of live performance in a theatre. For example, the audience, the stage, lighting, design
- Setting an assignment with key points for the students to consider during their theatre visit

You can support an increased independence through encouraging students to:

- Access the theatre's website to establish its location, information around performance times, the length of the show and any other relevant information
- Work out the quickest way to get to the theatre
- Print a map or a list of the train/tube/bus times

With the performance fresh in everyone's minds, you may wish to ask students to share initial responses with each other directly after the performance, to give young people the chance to share their opinions without judgement. Meeting the company and attending a Post Show Discussion [see dates in the UK Tour section] can be a great way to do this. There may be some questions that the students would like to ask the dancers directly and it is an environment where new insight is always found.

2. ABOUT THE COMPANY

Wim Vandekeybus

Director, Choreographer and Scenographer

Wim Vandekeybus was born on June 30th, 1963, in Herenthout, Belgium. He had a rural upbringing in a large family with his parents and five siblings. His father's occupation as a vet had a significant impact on Wim as he grew up, as he was exposed to the rawness of nature and the beauty and catastrophe of life and death.

He began to study psychology and developed an interest in theatre, film and photography. In his early twenties he began working with theatre maker Jan Fabre, playing the part of the naked king in *The Power of Theatrical Madness*. He would work intensively and tour with Fabre for the next two years and during this time he began to research his own ideas, reading, writing and talking with potential collaborators.

He founded his company Ultima Vez in 1986, creating his first production *What the Body Does Not Remember* with music performed by 11 musicians that amazed the world of dance of the time. In New York Vandekeybus and composers Thierry de Mey and Peter Vermeersch received the prestigious Bessie Award for this 'brutal confrontation of dance and music: the dangerous, combative landscape of *What the Body Does Not Remember*'.

Since then, Vandekeybus has created theatre, dance and film works, collaborating with composers, actors and dancers – and working with animals and children.

Twenty-eight years since its first performance and with a new cast, *What the Body Does Not Remember* is again on a world tour.

IN CONVERSATION WITH WIM

Interview by DTP's Education Consultant, Anne Colvin

Childhood Explorations

How did you play and explore as a child?

Wim: We were a family, a huge family. Six children and my parents; I was child number three. My mum was home with the kids and my dad was always out. He was a vet so was always on the road. During this time, being a vet was still quite an adventurous profession. It was not so... 'the little doctor comes to give an injection'; it was mostly when things went wrong that my dad was called to help, to solve the problem. Sometimes he would be called in the middle of the night, so it was quite wild.

I went to the farmers a lot with my dad and saw all this animal life. When I was six he bought a farm where an old farming couple lived. They taught me everything. I loved it there, they were like my



"The intensity of moments when you don't have a choice, when other things decide for you, like falling in love, or the second before the accident that has to happen; suddenly they appear, with no introduction, [and are] important for me because of their extremeness rather than for the significance to be given to them. The decision to use this as a basic material for a theatrical composition is at least a paradoxical challenge, considering a theatrical event as repeatable and controllable. Perhaps when all is said and done, the body doesn't remember either and everything is a subtle illusion of luck which helps to define or exhaust the game."

Wim Vandekeybus

grandparents. They taught me how to ride a horse, how to tame a horse, how to plant potatoes, but also how to breed rabbits. But later, when the rabbits were big I had to learn to kill them and to skin them. It was quite extreme though a part of nature. There were very adventurous times though there are some things that I'd rather not think about any more.

There was always this connection between birth and life and death. Beautiful things happened also – a caesarean of a horse – amazing things that you would never usually have the chance to see.

My parents sent us to music school and gymnastics, and we had to learn to play an instrument – at least for one year. We were a very irregular family, where culture played a part, though I always thought that I would become a farmer and eventually a vet. As I got older, I became interested in photography, amongst other things. I studied psychology, and did some theatre at the university. Then I saw a performance by Jan Fabre – *This Is Theatre Like it was to be Expected and Foreseen* and it lasted eight hours. It was not dance, it was performance art. And I

thought, 'Wow, this is interesting'. He held an audition the next day and I was cast as the naked king with a crown, and spent three and a half hours naked in a show that we spent six months working on! It was a heavy and intense creation process. And after three months he held another audition where he took on more people. And he worked more on the piece, so it was tough. We performed a four and a half hour piece, premiering at the Venice Biennale. It was an interesting work and we toured with it for two years to Australia, Japan, Israel, and other places. After this he decided to work with classical dancers. I was more trained by then but because I had never been to dance school or had a dance education I wasn't trained enough. I had to study from books, mainly about performance art, to inform myself whilst working with him.

Dance

What made you think about dance?

Wim: There was something there that I liked, I liked to perform. When I was twelve, my friend said to me, "I'm going to become an actor." And I thought, "Really? I still want to become a farmer". Now, I'm more busy with this [performance art] than him.

I'm a creator. I'm in touch with everything, I never specialised in one thing. I know about photography, about film, about dance, and because I am not focussed only on one thing I can combine many things to create a show.

But what made me think about dance was that I loved to perform. I was a very strong performer and I had a sense of what I could be. The only audition I've had in my life was with Jan Fabre. So when I stopped working with him I realised that I couldn't go anywhere else. I had no technique so couldn't go to auditions. So then I decided that I would make a piece for myself, and I started to collect ideas, to write, to read, to study more, to meet co-producers and to meet some musicians.

The Drive Behind the Making of *What the Body Does Not Remember*

I met [composers] Thierry de Mey and Peter Vermeersch, and I knew the piece was going to be called *What the Body Does Not Remember*, about instincts, about what is not thought, about the reflexes that people lose, about the alienation of human society. Where people living in a city of a million would come home in the evening and say, 'nobody touched me, nobody affected me', and it made me wonder where we were going. If we needed our instincts to survive we would die because we don't use them anymore.

I was fascinated by what the body has to do, without having a choice. Where the survival instinct has to return, using our instincts and reflexes, what the body has to do to find its way out.

It's good to work with risk and that's mainly what stimulated me. At school we only went to see one or two dance pieces, and they felt so fake. For *What the Body Does Not Remember* I wanted to do something where the necessity of the movement is understandable for the audience. And so, of course, in the piece when we came to throw the big stones, you realise that a movement has to happen, otherwise there will be an accident. So the intensity is more important than the meaning. The intensity of what it provokes. People don't over react and play the drama, the drama is in the movement. You hit someone without the desire to kill them. You go to hit, and the other person tries to avoid it. It's like playing the game with an open flat hand on a table and stabbing quickly in the spaces between the fingers. It's a game. And, why? ... because when you trust each other, you can do it. But you play with the timing – and so you avoid each other, a clash or an accident. In movies it's all fixed and choreographed; here, it's also choreographed, but it's more like an action movie.

Creation Process

You say that your creation process is different every time. What makes it different?

Wim: Mostly I start from nothing. I have a bit of colour. Sometimes when I have a bit of down time something pops up in my head. There is something in the air but it's not totally planned. It's different every time and gets more difficult every time. Just because I've made lots of work doesn't make it easier. Some people think that it's very easy for me to create, but it's not.

I like to choose difficult ways of working because it satisfies me more. Though sometimes I still wonder if I could have done it better if I had chosen something else or a different way.

What the Body... was quite constructed. I spent my time touring with Jan Fabre reading and writing, creating ideas and writing scenes. There were no rehearsals because I had no money and there were no dance classes.

A neighbour of my parents was a psychologist and had a five-year-old son who was hyperactive and we knew each other well. She suggested that I work with him. We lived together in an apartment in Antwerp and the deal was that we would only speak to each other and to no one else in the three weeks we were together. We couldn't talk to outsiders. We were totally connected only to each other. It was amazing and really intense. He would wake me up each morning, keen to explore straight away. We would write, interview each other, draw, take pictures, visit museums; we made frames and statues... in the heat of the city. We never talked to anyone else, just to each other.

I worked a lot in this period. This child had these strong impulses. When he felt it, he felt it and needed to do something. It was super intense and

very tiring but also very beautiful. It's like throwing a stone or stealing something, or avoiding something, the split second response that's needed. That was the preparation and how I worked.

Then I cast people in Italy and we had a workshop in Belgium. We went to Spain, where I worked with a group of people from 9am until 9pm, seven days a week for three weeks. Some people thought that it was impossible but I was determined. Fabre had been really tough and I wanted to be very extreme. Because it was difficult to get space some weekends, we went up onto the roofs of the cultural centres and spent 12 hours rehearsing by the fire escapes. That gave us an amazing creative force.

I still had a strong connection with Fabre, and I knew that I needed to move away from that or I wouldn't be able to survive independently. And in the end I managed. I didn't work with anyone who was connected with him. As a result I have built up something that is very different, and I have learned new things, including how it is possible to make something with little knowledge. I had no technique. People think that to make work you need to be a choreographer and learn technique and choreography, but I never studied that. And that's lucky, or I would never have made *What the Body...* in the way that I did. I would never have had those crazy ideas of throwing stones or frisking people. It inspired a lot of people afterwards.

Collaboration with Composers Thierry de Mey and Peter Vermeersch

How did your collaboration with Thierry and Peter evolve?

Wim: At our very first meeting I decided that I was going to work with Thierry de Mey. We agreed that we would work together on another piece before starting to work on *What the Body...* We had the opportunity to present a fifteen-minute piece for a performance evening and so in three days we made what has become the opening scene, *Hands*. We started with the sound and created the movement around it. Then we started to work on the rest.

From the beginning I knew that I wanted to work with two composers. They came to our creation time to look at what we were doing and started to construct with tambourines, to make sounds using percussion. Peter didn't blow into the saxophone, but spoke in it, breathed in it. They responded in different ways and were very connected to the movement. They translated the movements into music, like the curve the bricks follow through the air. The physicality of the music, you feel it. Even when the music is not performed live you feel them there, it's not glued on.

Inspiration for the Sections of *What the Body Does Not Remember*

Can you explain a little about your inspiration for each of the sections?

Poses

Wim: I had some ideas that came from my interest in photography and this was part of the inspiration for the Poses section. We took two chairs, laid them down in different ways and took photographs from different angles and orientations. And then we took family poses around the chair.

The idea for this came from when I discovered an old deserted house in the countryside, and I found an old photo album left in a wardrobe that they had forgotten to take. I looked through the history of the family through the photographs. In the photos I had a whole history of the family that lived in that house. So I decided that I wanted to create poses that offer stories. And because I am a photographer and like to take pictures in spatial conflict, we laid the chairs in different ways on the floor and looked at them from different angles.

Frisking

Wim: The inspiration for the frisking came from how people make physical contact with each other, where people make a physical search [like a customs officer or border security], but if they keep going it becomes invasive.

It was also about the sexual attraction between couples, attraction with passion, very like a tango. To be able to tango you have to study hard and for a long time. But then, still, you are not Argentinian and it's not your culture. So I decided to invent a new tango, with new rules, and I think that this is better than the real tango, because it's violent, but also passionate. It's not a fighting against but more about a deep attraction, always with a kind of indifference. It's not like the characters are cat fighting, the dance has a physical limit, with beautiful positions. Of course the frisking suggests the character of a security guard or policeman, but in the end it's not, it's a couple who feel attracted to each other.

Towels

Wim: Another idea came from how we can create or stage an accident, provoked by the actions and desires of a pickpocket. The film *Pickpocket* (Dir. Robert Bresson) was really influential in the making of this section. In it we see how pickpockets have to create something [an accident] in order to hide something else [theft]. I found it really interesting. They steal watches and phones, but we started to explore with jackets and towels.

Hands

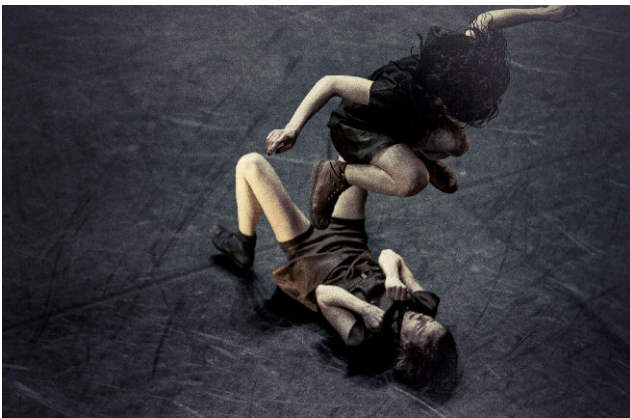
Wim: The first scene was about the connection between sound and movement, like new music. How the focus on the body can be just a part – the hand – and how a small thing can be powerful. 'I command, they do'.

Stones

Wim: The Stones scene was inspired from a book that, at the time, was

really important for actors to read. For me it was the bible for *What the Body...* It is called *Fatal Strategies* by Jean Baudrillard. It's a 'sociologue' [social critique] about the excess of things, how things of meaning implode when they get too much meaning. This was one of the bibles for young people. It's an old book from the eighties, which was when *What the Body...* was made. But if people can feel something in the piece now, it means that there is something timeless in it. And, that's good, I think.

Making the Stones section, I thought, 'If I take the chair and I carry it, it's my chair. But if I throw the chair to you, the moment it's in the air, it's not for you and not for me, so somebody else can take it.' That was the idea for the Stones. If I give it to you, there's a physical contact and it's yours. If I throw it to you, somebody else can steal it because it's in no man's land. And the stone itself has its own irony. To throw the stone is a dance action, but it's nothing to do with dance. The first thing we had to learn was to forget to be a dancer, not to dance the bricks. But to work with intuition, to throw and to catch, to react and avoid. And it's very different each time because we work in different theatres and on different stages. We need to have good throwers who throw towards the audience – and good catchers! So timing is very important. It was a very historical scene because it won us the Bessie Award in New York [1987].



Stamping/Final

Why did you introduce the stamping in the final section?

Wim: The last scene was a kind of mirror of the first scene, but with people really stamping.

I was interested in two things that go together, [the hands and the feet], and because they fell together, they create a kind of catastrophe ["...in a drama, the point at which the circumstances overcome the central motive," <http://dictionary.reference.com/browse/catastrophe?s=t>]. They are very indifferent to each other. We start to do a hand rhythm on the table, and then it falls together with a foot rhythm. It doesn't make it dramatic, but makes it catastrophic. The character of catastrophe is indifference. Art creativity doesn't seek permission at a specific time, it just happens, unexpectedly.

SOME THOUGHTS FROM THE DANCERS

We asked three dancers from *Ultima Vez*; Eduardo Torroja, Sebastián Méndez Marín and Eddie Oroyan to answer some questions about their part in the creation process and touring with *What the Body Does Not Remember*.

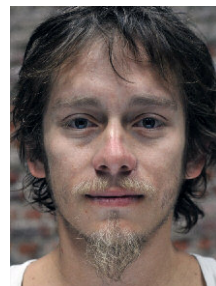


Eduardo Torroja

Eduardo was born in Madrid, Spain, where he studied dance and theatre. In 1986 he moved to Brussels to collaborate with Wim Vandekeybus as a Choreography Assistant, trainer and performer for the very first *Ultima Vez* productions *What the Body Does Not Remember* (1987), *Les Porteuses de Mauvaises Nouvelles* (1989), *The Weight of a Hand* (1990) and the film *Roseland* (1991).

During the nineties, he worked with Anne Teresa De Keersmaecker's Rosas in *Erts* and *Mozart – Concert Aria's: Un Moto di Gioia* and also with Needcompany in *Rood-Red-Rouge*, *Morning Song*, *The Miraculous Mandarin*, *Caligula* and *King Lear*. He created the choreography for *Starmania*, a French-Canadian rock opera directed by Lewis Furey (1993-2000). He led the rehearsals and the restaging of *What the Body Does Not Remember* (1995, 2002 and 2012) and *Les Porteuses de Mauvaises Nouvelles* (2004).

He has undertaken the teaching of *Hands* (P.A.R.T.S. – Brussels and IT Dansa – Barcelona), *Frisking* (State School of Athens and Ballet des Jeunes d'Europe) and a duet from *Les Porteuses de Mauvaises Nouvelles* (Conservatoire National Supérieur de Musique et de Danse de Paris) and has also given *Ultima Vez* repertoire workshops in Leuven, Volgograd, Brussels, Madrid, Amsterdam, Seville, Rotterdam, Lisbon, Cologne etc. In 2000 he moved back to Madrid and since then has acted in film, TV and theatre productions and as Assistant Director, returning to Brussels for various *Ultima Vez* projects, including as Artistic Assistant for *Blush* (2002) and *Sonic Boom* (2003), and most recently Rehearsal Director for *What the Body Does Not Remember* (revival 2013).



Zebastían Méndez Marín

Zebastían Méndez Marín is a dancer and was born in San José, Costa Rica, in 1986.

He started his own work as creator and dancer in 2009. Since then, he has been crafting and dancing pieces and performances that have been hosted in several places across Costa Rica, Guatemala and Portugal. Zebastían's background in

theatre has been fundamental for his understanding of body language and technique. These were his main triggers for discovering and studying contemporary dance, which have inspired and influenced his research of

a personal movement language and choreographic creation, as well as his very personal way of transmitting body knowledge as a teacher. Zebastián's playful and non-conformist spirit keeps him involved in other forms of art and contemporary culture. Whilst working as a dancer with Ultima Vez, he continues researching not only with his own dance collective La Fabulosa Chanchavalancha, but also with various artists from different fields with whom he is in constant renovation of his aims and style.



Eddie Oroyan

Eddie Oroyan has been with Ultima Vez since 2012. Although originally from Hawaii, he lived in Minneapolis, Minnesota in the ten years prior to moving to Brussels, dancing and acting as Artistic Associate for the company Black Label Movement. His experience also spans Creach/Company, Shapiro & Smith, ARENA Dances, Andrea

Miller, and Roberto Olivan. Eddie is active in creating his own works as well and teaching master classes, guesting most recently at the American Dance Festival in Durham, North Carolina. In 2006, Eddie received "Dance Artist of the Year" in City Pages, was given an honourable mention in the Star Tribune's "Artist of the Year," and was awarded a McKnight Artist Fellowship in 2010.

Eduardo, having been in the original production, how different was the rehearsal processes for you this time around?

Eduardo: The original version was a creation of 5 months, our first piece... It was very intense in every sense. We started almost from zero until the final result. Lots of ideas and movements were deeply developed, but were not used in the final performance. This time all of the material was there to teach to the new cast in only two months. The process was more to copy first, and then to adapt it to the new performers. This adaptation was for me the most interesting part of the work. To make the vocabulary alive again in other bodies, other minds...

What was your draw towards Ultima Vez and Wim's choreographic approaches?

Zebastián: I first knew about the company thanks to a couple of former students who went to the dance school I attended in Costa Rica. They not only brought the videos and material from the company, but also shared with us the language of Ultima Vez and Wim's research. For me it felt natural, and from then on Ultima Vez became an inspiration. Little did I know that some years later I would be part of this!

Eddie: The wildness. I saw the animal in his work and I wanted to be a part of that.

How did you develop your relationship with What the Body...[in 2012], given that it was created 25 years earlier in 1987? What was the rehearsal process like for you?

Zebastián: Even though every dancer has his or her own journey through the piece, it has been created on the premise of performing tasks, actions. So as long as you stick to that goal, inserting yourself into the piece should not be hard. Also there are no big 'dancey' phrases, so the real challenge is keeping the truth in the action.

In the rehearsal process, once we passed the tedious and boring learning from bad quality VHS videos, it was smooth and productive. These are the advantages of having an amazing cast.

Eddie: It's a work that's totally relevant today! Real responses, real consequences, sex and power. It's about giving everything you have, the last thing you'll do. Ultima vez [Meaning 'last time' in Spanish]. So, in that respect building a relationship with the work was the easy part. To get to the spirit of the piece took time. We watched videos from the past performances, but we also got to have Wim and Eduardo to feed our brains during the learning process. We found that it's not about the specific movement, but how and why you do it. So we spent much of our time trying to take anything that looked too much like dance and remember how to move with our instinct.

How do you keep the piece fresh and exciting, particularly in the stones section? How do you keep an element of risk each time?

Eduardo: Risk is the key word. By taking it from the moment we arrive taking the stone, running faster and pushing the limits of our actions. It is like real life: I run to take the bus, almost miss it... But once inside everybody is calm and I become calm too... Life has these constant changes of energy. By being mentally in the action needed on stage, performers change their way of being and moving naturally.

Zebastián: Stones is easy to keep fresh as it still surprises us after more than a hundred shows! We are able to push risk to the limit because we know the scene very well, so we know where the spaces to surprise and challenge each other and oneself are.

Eddie: The Stones section is exactly the section that keeps the piece alive for me. Wakes me up! The risk is built into it. There are real stones flying through the air. As I said, real consequences. Now, we are never out of control, but we push the edge always and that's what continues to enliven the work.

Can you tell us a bit about your process for learning the hands section?

Zebastián: Livia and I learned and play the Hands score totally differently. I always read from the score, because for me it is a piece of music and I prefer reading it. For Livia, I think she stopped looking at the score long ago, when her body memorised the whole scene. I don't think there's a right way, or a better one, both versions are inside the possibilities of the scene.

Eddie: We spent some time learning the music of the table part first which really helped us understand the relationship. When we learned the movement we learned it in parts: A, B, C, "Opposite Fist," "Clocks," etc. Once we had the movement committed to memory we dived into the subtleties of the first entrance, the "looking for the place" and the improvisation parts. We also trained for precision and speed and dynamics. We were constantly told, "We need to see the rage!"

How does the music influence the performance?

Eduardo: The music was composed during the creation process and has a crucial role in this show. Music is our battery, our food, our needed companion through the piece. It brings us further into our actions, pushes our limits and helps us in our performing. It is our invisible landscape from which we evolve...

Eddie: I usually try to not let the music affect my performance, but it certainly helps give some extra power to my legs when I need it. Especially with the live music. There are some times in the piece, though, that if we align the movement with a specific moment in the music I definitely experience an internal, "YES!"

Some sections, like the Towel and the Poses section are more light-hearted and playful than the others. How do you work with the change of energy, intension and intensity?

Zebastián: Well, that's our job. I don't think I'm part of this company only because I can run fast and catch some bricks, but also because my range of possibilities on stage is big. To explore the calmer and lighter parts of the piece is as challenging as is saving my mate's head from a brick.

Eddie: "Every section is a new day." These are the words that ring in my head.

What are your favourite parts in the piece and why?

Eduardo: Impossible to answer this question, because the six parts in this piece are influencing each other in a very close relation... And because the show is very much alive and changes every time, my

preference will depend on how the parts are performed and the energy the dancers are transmitting...

Zebastián: For me, Stones and Stamping, because we can and must get wild. But I also love the little intervention Livia and I have in the Frisking section. It's a great duet and I get to see the 'beasts' of my partner's dance!

Eddie: It varies depending on the day and how I'm feeling, but if there's any accident that happens and we have to problem solve on the spot... that's almost always my favourite. Those are the gifts this piece gives because it is never the same.

How do you keep up your fitness and technique when you're on tour?

Zebastián: When I'm on tour I sleep and rest a lot. I also take it easy with the partying and sightseeing that always goes hand in hand with touring, so I keep my shape and hone my technique when not on tour.

Eddie: If we are performing a lot, I don't have to do much to keep in shape. But I do try to work on my dance training/flexibility and keep my body from getting used to one way of moving. I also occasionally mentally walk through the piece and remember or develop nuances so as not to let the work become a steamroller of energy and passion, but that it also has tenderness and levity.

What do you enjoy about touring?

Eduardo: Discovering different cultures, people, cities, cuisines, landscapes... I need to do that, in this globalised world...

Zebastián: Are you kidding? Touring is the best of the best! Especially with our crew. It's not all so enjoyable – the many planes, trains, buses, hotel rooms, crappy breakfasts, customs... You know, that part of travelling we could all do without.

Eddie: Wow, we are seeing the world and performing an amazing work! What don't I enjoy about touring? I've been wanting this for a long time.

What do you do to relax?

Zebastián: I take my longboard and skate down a massive hill in a forest close to home in Brussels. That's also another way I keep fit and trained.

Eddie: Usually get a beer or find some hills to longboard down. I also read a lot or play my ukulele.

CREATIVE TEAM FOR *WHAT THE BODY DOES NOT REMEMBER*

STYLING

Isabelle Lhoas

Isabelle Lhoas studied Art History at the University of Liege, Belgium and Haute Couture at ESMOD in Paris. In 1989 she returned to Brussels, where she began a full-time collaboration with Wim Vandekeybus and his company, Ultima Vez. Her collaboration on the level of styling, art direction and scenic design with Vandekeybus is ongoing. In 1992, her creation for the Ultima Vez production *Immer das selbe gelogen* received the first prize at the Arte Povera Festival in Torino and was later used by Dries Van Noten for one of his fashion shows. In 1996 while continuing to work with Vandekeybus, Lhoas began freelance collaborations with Iztok Kovac (Slovenia), Carmelo Fernandez (Spain), Roberto Olivan (Spain), François Brice (France), Alexandra Bachzetsis (Greece/Germany), Douglas Becker (USA), Ted Stoffer (USA), Michèle Anne De Mey (Belgium) and Sidi Larbi Cherkaoui (Belgium). She has designed costumes for guest choreographies for the Ballet du Grand Théâtre de Genève, the Cullberg Ballet Stockholm, the Cedar Lake Contemporary Ballet in New York and the Compañía Nacional de la Danza in Madrid. In the field of opera she has among others designed the costumes for Guy Cassiers' *Rage d'amour* for the Nederlands Opera Festival and *The Flying Dutchman* for La Monnaie/De Munt in Brussels. Next to her work for the performing arts, Isabelle has also designed costumes and sets for films by among others Martine Doyen, Guillaume Mallandrin, Michaël Roskam and Wim Vandekeybus.



THE COMPOSERS

Thierry De Mey

Composer, film director and percussionist Thierry De Mey was born in Brussels in 1956 and studied at the IAD (a Brussels film school). With a keen interest in mathematical structure he was introduced to the music of Steve Reich whose rhythmic shifts, and chaotic sounds of the city formed important sources of inspiration for De Mey.

De Mey composed most of his musical works in collaboration with choreographers or for the group Maximalist! (1984-1991), which he founded with Peter Vermeersch. He is also one of the founders of the ICTUS Ensemble, a Belgian ensemble for contemporary music, which has premiered many of his works. It was during this period that he and Peter began their collaborations with Wim on *What the Body Does Not Remember*. ICTUS Ensemble will play live at the London performances of Ultima Vez's 2015 UK tour.

The central element in De Mey's compositions is movement. *Musique de Tables* (1987), a composition for six hands on three tables is a representative example of this sense of movement. The three percussionists have only the table as an instrument and perform various movements with both hands. This work explores the boundaries between music and movement and reflects his knowledge of and interest in movement, which inspires him to collaborate with choreographers such as Wim Vandekeybus and Anne-Teresa De Keersmaeker of Rosas.

Thierry De Mey's music and films have won numerous national and international prizes, including the Bessie Award in New York, the Forum des Compositeurs de l'Unesco, Eve du Spectacle, the prize for the best Belgian short film at the 1999 Flemish Film Festival in Ghent for his film *Musique de Tables*, the prizes for best director and music at the Grand Prix International du Film de Danse in Nice and the Dance for the Camera Award at the Moving Pictures Festival in Toronto in 2000. In 1998 De Mey was also guest composer in Fresnoy and was house composer at MUSICA 2001-2002 in Strasbourg.

He is associate artist at Charleroi Danses, a centre for choreographic exploration that operates between Brussels and Charleroi and focuses on exploring the creative work of De Mey, his sister choreographer Michèle Anne De Mey, and choreographer Pierre Droulers, whilst offering opportunities for training and choreographic exploration for other artists.

Peter Vermeersch

Peter Vermeersch was born in 1959 in Waregem, Belgium, and is a composer, clarinetist and music producer. His education was in architecture but ultimately he chose the life of a musician-composer. In the early 1980s, he met filmmaker Thierry De Mey who, himself a budding composer, stimulated Vermeersch to start writing music.

A turning point in Vermeersch's career was *Rosas danst Rosas*, the first dance production made by Anne Teresa De Keersmaeker in 1983 for the Théâtre Royal de la Monnaie in Brussels with music composed by himself and De Mey. This production would provide a forum for a number of musician-composers, including De Mey. Together they formed the group, Maximalist! in 1984, which aimed to connect with more popular genres, partly through their concert attire and their energy on stage. The music they played was also not immediately classifiable, either as classical or as pop. Maximalist! became a vehicle for composing and performing music for Ultima Vez's dance productions including *What the Body Does Not Remember* with a score composed with De Mey in collaboration with Vandekeybus and Ultima Vez.

He has made numerous musical recordings for Wim Vandekeybus including *Immer das Selbe Gelogen* (1991), *Her Body Doesn't Fit her Soul* (1993) and *Mountains Made of Barking* (1994) and *Bereft of a Blissful Union* (1996).

With Thierry de Mey, Vermeersch brought together twelve musicians to work in collaboration with Vandekeybus and Ultima Vez to create *The Weight of a Hand* (1990), integrating musical and theatre based on Wim Vandekeybus' first two productions, *What the Body Does Not Remember* (1987) and *Les Porteuses de Mauvaises Nouvelles* (1989). This ensemble was later to become the Brussels-based contemporary music ensemble ICTUS.

Vermeersch launched his most ambitious and longest-lasting project to date, Flat Earth Society (FES), in late 1998. With an 18-piece line-up the big-band FES held its first concerts in Ghent and Brussels in February 1999, followed by a live broadcast on Belgian National Radio.

With FES Vermeersch has released several albums including the theatre production soundtrack *Larf* (2001); *Trap* and the film soundtrack album *Minoes* (both 2002); the Louis Armstrong tribute *The Armstrong Mutations* (2003); *Psychoscout* (2006) and *Cheer Me, Perverts!* (2009), both released by Crammed Discs; *Answer Songs* (2009); and the band's 13-track 13th anniversary 13th album, *13* (2013).



"Music is our battery, our food, our needed companion through the piece. It brings us further in our actions, pushes our limits... It is our invisible landscape from which we evolve."

Eduardo Torroja, original cast member and Assistant Director for *What the Body Does Not Remember* 1987, and Rehearsal Director for the Spring 2015 tour

3. ABOUT THE WORK

AN INTRODUCTION TO *WHAT THE BODY DOES NOT REMEMBER*

What the Body Does Not Remember was the debut work from Wim Vandekeybus and Ultima Vez in 1987 and stunned the world of dance at the time. Vandekeybus and composers Thierry de Mey and Peter Vermeersch received the prestigious Bessie Award in New York for this 'brutal confrontation of dance and music: the dangerous, combative landscape of *What the Body Does Not Remember*.' Twenty-eight years later and with a new cast, the show still stands as one of the most exciting pieces of dance ever made and is once again on an unmissable world tour.

THE DIFFERENT SECTIONS OF *WHAT THE BODY DOES NOT REMEMBER*

What the Body Does Not Remember has been created in **six sections**. Although these are clearly separated, with obvious music and lighting changes, and with many sections beginning with an empty stage, there are recurring themes of risk, control and instinctive response, which thread through the entire piece. Movement motifs are revisited and developed in subsequent sections as is the physical rhythm from the Hands section, which is mirrored in Section 6, Stamping/Final.

The dancers have been selected partly for their individuality, their personal responses to the themes and embodiment of the movement. Because of this we see very little in the way of tight unison sequences with precision of movement, though all actions have a clear intention, with the dancers and the movement working together and complementing each other.

Section 1, Hands – Composed by Thierry De Mey

This section focuses on the connection between sound and movement and how sound can dictate or control the movement. The sound is played live where a woman sits at a table and follows a sound and movement score with tapping, scratching, brushing, slapping and thumping actions. She sits at the back of the stage (upstage centre – USC) and is lit from above with a stark white spotlight. The strong energy through her body is evident in the sounds she makes.



Vandekeybus' first piece of choreography balances on the razor edge of attraction and repulsion. It's an exploration of where the survival instinct has to return, and what the body has to do to find its way out. Dancers are driven to act and react at high speed and with split second timing, to each other, and the music. Moments of humour thread through explosions of aggression, fear and danger in this adrenaline-fuelled distinctly physical performance.

*"Tough, brutal, playful, ironic and terrific. Adjectives seem unduly passive in describing *What the Body Does Not Remember*, an extraordinarily innovative dance piece."*

The New York Times, November 22nd, 1987

The rhythmic sound score directs the movements of two male dancers who perform a floor sequence of energetic fragmented and sharp actions and body shifts. Their movements mirror the dynamic of the music, building in intensity and becoming more frenetic as the music does. Her hand flips result in body flips, and silences in the sound are reflected in the dancers' physical stillness and use of suspension. The lighting is low throughout with a series of narrow white strips cast onto the floor of the stage, so that the dancers shift in and out of the light, almost giving a strobe effect when they move across the floor more quickly.

Section 2, Stones – Composed by Peter Vermeersch

This section focuses mainly on risk, instinct, reaction and avoidance. The whole cast of ten dancers is involved in this section, sometimes taking on different roles.

The section begins in blackout where the placing of large bricks or breeze blocks can be heard. A dim light reveals a dancer exploring the weight and movement of the blocks, moving them one after the other in a line. The stage is further lit from upstage right (USR) and upstage left (USL), creating a cross on the stage as another dancer with larger blocks enters, rolling them and placing them on their edges along the USR diagonal of light. Both are engrossed in their own activities. A third dancer enters with smaller blocks and begins to explore the possibilities of them, using them as stepping-stones.

Throughout most of this section these dancers continue with an internal focus and curiosity, balancing, building, toppling and stepping onto the blocks, with little awareness of or interest in others around them.

In contrast, as the remaining dancers enter the space they are engaged in more energetic actions with an awareness of and connection with each other. Their actions take them with speed around the space, running, leaping and jumping with some contact and using a range of straight and curved pathways. The element of risk builds as the dancers throw the blocks into the air or across the space, but with no obvious



catcher nearby. With split second reactions someone is there to catch the blocks and immediately throw them again, giving little time for the audience to work out who will catch them next.

There is a short sequence where a female dancer stands centre stage (CS), throws a block in the air directly above her head and waits for it to land back where she stands. She makes no move to shield herself or to get out of the way. At the last second she is grabbed away by another dancer and someone else jumps in to catch the block. This sequence is repeated six more times with different combinations of dancers as others run around the stage, building the suspense.

The running, throwing, catching and avoiding is peppered with short duets, trios or quartets of dancers playing with a similar element of risk or quick action timing. Sometimes it feels like a game, other times giving the impression that the chaos is going too far and that the stage is going to explode.

There is a trio of female dancers who engage in a 'piggy-in-the-middle' type game. One dancer is held around the torso and arms whilst another throws a brick. Jackets are taken off and swapped and there is some ducking and swapping of places in the trio line using curved figure-of-eight pathways. As with many of the other sequences, this is repeated until someone leaves, falls or is pulled away.

At the beginning of this section the music is quiet and minimal with strings and clarinets. This builds to repetitive phrasing on clarinets, strings and piano. Brass instruments are introduced, creating a driving force that pushes the physical activity to its limits.

Section 3, Towels – Composed by Peter Vermeersch

This section takes its inspiration from the Robert Bresson film, *Pickpocket*. It explores how pickpockets have to create an accident in order to hide their intention to steal. Jackets and towels are used as the focus of desire where movement is explored and developed.

The section begins as a shaft of light is cast along the floor from upstage right (USR) to downstage left (DSL). A minor piano riff is repeating. Dancers enter from USR or DSL and walk on the diagonal through the light, passing each other as they go. There is occasional lifting or passing of blocks and then the activity shifts to focus on the taking off and putting on of jackets, sometimes handing them to others. The dancers begin to slip the jackets off others as they pass, as if stealing or pinching them. The taking and putting on of jackets builds with some sharper changes of dynamics, stopping and starting. Some physical contact through nudging or pushing is introduced, initiating surprise from the dancers.

In the second half of the section the lighting state opens to cover the whole stage, getting warmer with yellows and oranges, perhaps as a suggestion of the brightly coloured towels which are about to be introduced. The dancers enter walking on the diagonal again with towels wrapped around their bodies, necks and over arms. In the main, the men are topless and the women are showing more upper body flesh (wearing short sleeved dresses, vests or bras, though some are just wearing underwear). A group of five women enter from different parts of the stage, stop and tend to their towel activities, and then walk off. These gestural actions are then incorporated into the walking. There is also a phrase involving seven dancers and the towels, which is performed in a loose unison and repeated in smaller groupings at other points in the section.



As the section develops, the layering of actions and dynamics becomes more obvious and frenetic, with a combination of faster, more direct walking and pinching activity. These are mixed with the more relaxed, considered, static and focussed gestural actions of the putting on of jackets and towels.

Most travelling is in straight pathways, emphasising a direct intention, and develops to use the whole of the performance space.

The gestural actions of taking are direct and mirror the clear intention of stealing, though there are some more flexible movements in the putting

on of garments suggesting more care and time is taken to do the action well. In the towels section the effort is generally light. The tossing of the towels in the air reflects the throwing of the blocks in Section 2, though with a lighter dynamic. The towels are only lightly thrown towards others, so it is possible that anyone can catch them. This offers some reflection of the intention in the Stones section.

There are some elements of contact through hugging, nudging, pushing, and some casual friendly resting of arms around the shoulders or waist. This brings with it a contradiction. The intention is to steal, so friendliness, though it appears genuine, is false. The speed of the movement helps to emphasise this.

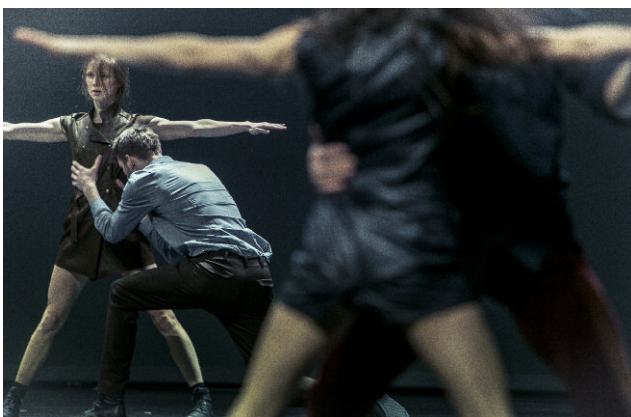
The jackets and towels feature throughout, and a chair is brought on part way through the sequence, perhaps acting as a link to or a flavour of what's to come.

Section 4, Frisking – Composed by Thierry De Mey

The inspiration for the frisking came from the passion and strength of physical contact as experienced in an Argentine tango and how persistence develops an intrusive, or violating control.

The section begins with a cold white lighting state covering the whole stage. The music begins with eerie, husky breathing rhythms and percussion. This makes some reference back to the sounds from the Hands section... scratching, slapping, banging sounds with some knocking.

Duets or partner dances fill this section, beginning with one duet where a female dancer attempts to warn off the advances of a male dancer, initially through casual shrugging or brushing off and eventually through stamping. His responses become more violent and she is grabbed and put into a 'frisking position' – facing downstage, feet wide and arms to the side. He begins to frisk her. Two other duets begin to develop in a similar way, the men tracing around the bodies of the women, checking very intimately. As the women begin to pull away from the men, they are grabbed by the arm or the leg and put back into the 'frisking position' and the frisking resumes.



The female dancers begin to shrug, kick or slap off the male contact but are pulled back into position.

These fragmented movements begin to develop into push, pull, turn and hold sequences which resemble a partner dance, but with more force. The duets shift the dancers about the stage, changing directions with the male dancers appearing to have more control. The music is more frantic and layered. Some of the duets include movements that suggest tenderness, but the speed and force of the movement makes the relationship more aggressive.

In the middle of the section only one duo is left onstage, the lighting changes coming from USL, lighting the centre of the stage and casting shadows on the dancers, making them less easily visible.

The softness and intimacy of a tango begins to reveal itself as the movement and energy in the duets shift between sharp and controlling to more tender, provocative and sensuous. There is also an exchange of control and more space is used, so we see the dancers moving in and out of the light.

Section 5, Poses – Composed by Thierry De Mey



In this section the dancers play with a series of tableaux or poses, deconstructing and recreating them with a change of orientation – a 'displace' in space. This is emphasised through the use of two chairs. All ten dancers are included in this section, one of whom stands out as a solitary figure and is only able to create his poses in every way but 'upright'. The rest of the dancers pose in different groupings and formations, sometimes playing with positioning and facings. At one point the solitary male dancer is joined by the others in some large group poses.

The dancers begin in silence and a long single note from a stringed instrument is heard, followed by a plucking rhythm which repeats. The music intensifies alongside the movement, building with string and piano rhythms that get faster and more frantic.

Sometimes the dancers compete to claim the second chair. In one short scene, or vignette, five dancers stand in a line behind a dancer seated at

the front. They are fidgeting and preening, waiting for their turn to sit and pose on the chair. At another point, a couple is trying out different poses on or with the chair. The woman becomes possessive of the chair and a tussle occurs incorporating some jumps, falls and rolls.

This section begins playful and becomes absurd before taking on an aggressive quality. This is particularly evident in three duets with chairs that make reference to the changes in dynamic seen in the duets from the Frisking section. Breeze blocks also return and line the edges of the stage, USR and USL, and some dancers stand on them to wait for their next 'entrance'.

At the end of the section, there is a change in dynamic where three feathers are introduced and three dancers from the more aggressive duets are left onstage. They begin blowing the feathers trying to keep them off the ground and floating through the air, sometimes blowing the feather towards another dancer, swapping. The dynamic is gentle and light with calmness.

Section 6, Stamping/Final – Composed by Thierry De Mey

This section reflects back to elements and themes that have been explored in the previous five sections.

It begins with two dancers walking in the space and lying down, mirroring aspects of Section 1, Hands, including the lighting state which returns to strips of light across dance floor SL to SR.

Two dancers enter from upstage though only their legs and feet are properly visible (just like the focus in the female dancer's hands at the table in Section 1). They enter using individual stamping rhythms, which

in some way mirror the hands rhythm of the first section. Their stamping begins to control the movement of the dancers lying on the ground as they move into their space. An echoing percussion rhythm slowly begins and builds. Again this mirrors the table music from the first section. The dancers respond to the percussion rhythms, rolling, folding and flipping.

Layering in the percussion rhythm is introduced making the sound appear syncopated. The lighting shifts from a full brightness to casting shadows or only part lighting the dancers emphasising the change in physical dynamic.

There is a lot of repetition in this section, involving all of the dancers. It builds in intensity and suspense, with more running, changing roles, split second responses, control and manipulation and some reference to the 'frisking duets'.

This section is hard, strong and builds to a crescendo, before finishing with just one dancer onstage feebly stamping around in the silence.



THE PRODUCTION

Original production in 1987 and revival for touring to UK in spring 2015

Original performance of *What the Body Does Not Remember*



World Premiere June 12th 1987, Toneelschuur, Haarlem, Netherlands

Choreography Wim Vandekeybus

Assistant Director Eduardo Torroja

Composers Thierry De Mey & Peter Vermeersch

Music performance Maximalist!

Production Ultima Vez. Louise De Neef. Nadia Cornelis

Co-production Centro di Produzione Inteatro Polverigi;
Festival de Saint-Denis; Festival d'Eté de
Seine-Maritime; Toneelschuur Produkties
Haarlem

REVIVAL for 2015 UK Tour



Direction, Choreography and Scenography Wim Vandekeybus

Original Music Thierry De Mey & Peter Vermeersch
Live music for performances at Sadler's Wells by ICTUS

Styling Isabelle Lhoas assisted by Frédéric Denis

Technical Co-ordination Davy Deschepper

Lighting Design Francis Gahide

Rehearsal Director Eduardo Torroja

Production Ultima Vez

With the support of Charleroi Danses, Centre Chorégraphique de la
Fédération Wallonie-Bruxelles

Co-production KVS

Dancers Jorge Jauregui Allue
Zebastián Méndez Marín
Aymara Parola
Livia Balážová
Pavel Mašek
Revé Terborg
Eddie Oroyan
German Jauregui Allue
Maria Kolegova

UK tour is funded by the National Lottery through Arts Council England
and the Arts Council of Wales.

Duration: 80 minutes (no interval)

4. POINTS FOR DISCUSSION AND CREATIVE MOVEMENT TASKS

Each of the following discussion points and creative tasks refer to the themes evident in *What the Body Does Not Remember* and Wim Vandekeybus' choreographic approaches. Tasks can be further developed through researching themes, engaging in movement analysis and focussing on production elements (sound, lighting, costume and design).

POINTS FOR DISCUSSION

Discussing Work Around a Chosen Image

Look at the following images from Section 5, Poses:
(See p18 for large prints)



[a] Look at the body positioning of the two dancers in the first photograph. Consider each of the two scenarios that have been brought together to create this image.

[b] The Poses section takes its inspiration from an old photo album that Wim found in a derelict house. Consider who the people in the second image could be. What's their story? How does their body positioning and their costumes help you to make this decision? Are they a family or could this image be a collage of different times in a couple's life?

Use of Costume and Props

Throughout *What the Body Does Not Remember* we see how the jackets are used as costumes, but also as props.

- [a] Consider how the jacket as a prop is introduced in Section 2, Stones, and how it features throughout the piece.
- [b] Discuss how the focus on the jackets is emphasised when they are used both as costumes and props, particularly in Section 3, Towels.
- [b] How does the introduction of the towels, alongside the jackets change the mood and intention of this section?

In Section 5, Poses, jumpers are introduced.

Discuss how the role of the jumper develops during this section

Exploring the Influence of Other Dance Forms

Section 4, Frisking, took its inspiration from the Argentine tango, because of its strength, passion and energy.



Research the Argentine Tango, its focus and principles.

- Consider the different elements, including walking, crossing, figures and embrace
- Consider how the principles and elements of the Argentine tango affect the relationships in the Frisking section
- Discuss how these elements can be explored through improvisation to shift the role of control between dancers



CREATIVE MOVEMENT TASKS

These movement tasks focus on different elements of *What the Body Does Not Remember* and on Wim's approach to creating his choreography. Although each task is complete in itself with ideas for development, it is recommended that dance teachers and leaders devise a warm up which begins to introduce these themes and approaches for exploring and developing dance.

Exploring themes through mind maps can be really useful in generating ideas before the physical improvisation begins. They are also a great way of charting the creative journey of a piece of work.

Encourage the students to share their processes and movement material with others during and at the end of the movement tasks. Giving and receiving positive comments and constructive feedback will help to enrich movement exploration, technique and performance and will deepen a more thoughtful choreographic experience.

It can also be useful for students to experience these movement tasks without the pressure of showing to or performing for others. This gives them the freedom and confidence to challenge themselves to dance differently and discover new possibilities.

Task 1 – Using images to create movement material

Task 2 – Creating sound and rhythm to generate movement and intensity

Task 3 – Using props in your choreography

Task 4 – Exploring the element of risk

Task 1 – Using images to create movement material

Section 5, Poses, explores the breaking down and re-creation of new or altered images, displacing these in space through changing the facing or orientation.

Solo: Taking inspiration from a series of photographs, or images from different occasions or important aspects of your life, create five individual poses using a range of levels and visual focus. These photographs or images could be from a holiday, a party, a personal success, new adventures, an action shot or family portrait.

- Develop the poses through exploring body positioning and orientation (twists, tilts, facings).
- Link these images into a moving sequence, shifting from pose to pose.
- Explore different speeds for moving in between and set your phrase.

Ideas for Development

Small group improvisation: In small groups and using the solo phrases, improvise with the timing and spatial relationships that develop. Begin with a group pose using the first image from each solo

phrase. Consider how the improvisation can change through exploring timing and positioning in the group in the initial pose.

Whole group improvisation: As with the small group improvisation, create the first tableau using the first image from each solo phrase. Improvising with timing and space, explore splintering off into different groupings and posing alone. Incorporate stillness and watching others. This will help to develop spatial relationships and character.

Consider contact through weight bearing, manipulation or smooth lifts, but without leading the focus away from the poses.

Task 2 – Creating sound and rhythm to generate movement

Sections 1, Hands, and 6, Stamping/Final use sounds generated by the hands and the feet to initiate and control movement.

Solo: Create a rhythmic gestural sequence incorporating sounds from the hands and feet. These could include, clapping, brushing, sliding, stamping, tapping, scratching. Explore different speeds, repetition and stillness, loudness and softness. Set the sequence giving equal importance to the sound and the movement and ensure that your visual focus enables an awareness of others.

Ideas for Development

Quartet: Label each dancer A, B, C or D. Dancers B, C and D space themselves out and take a position at a low level. Dancer A prepares to start the rhythmic sequence in a space that gives them dominance and where the other dancers are visible to them.

Dancer A performs his/her rhythmic sequence as dancers B, C and D respond physically to the dynamics of the sounds, considering speed, length and intensity. Dancers B, C and D set their movement sequence to the rhythm of dancer A.

Repeat this activity swapping the rhythmic dancer. How might you link these sequences?

Further Development

Developing intensity through closeness and contact.

Dancers B, C and D improvise with their sequences set by dancer A's rhythmic sequence, but move in close proximity to each other. Look for opportunities for contact or moving over, under or around another.

Contact could include holding, touching, pushing, pulling. At the same time dancer A explores moving around the group whilst performing the rhythmic sequence but maintaining a separateness. Set the material.

Repeat this activity swapping the rhythmic dancer at appropriate points. This may mean chopping the sequences up a little or discarding some material, but the dance will gain in intensity as a result.

Task 3 – Using props in your choreography

What the Body Does Not Remember uses a range of props in different ways to emphasise a point, build intensity and to encourage playfulness.



Group improvisation: Each person has a bath towel and begins to explore the different actions associated with it. These could include wrapping, folding, rubbing, patting and twisting. Incorporate some walking in between or during performing these actions.

Consider other items similar in material, shape or size (such as a blanket, tablecloth – or tent!), and incorporate some actions associated with these into the improvisation.

Notice others and their movements as you pass them and begin to copy or borrow their movements, returning the focus back to individual exploration.

Begin to build the walking through changing pathways and passing more closely to others. When borrowing the movements of others, consider following behind or walking beside as you do so.

Act on the opportunity to swap or pinch another's towel.

Ideas for Development

Set a short **solo sequence** with the towel, incorporating a range of actions and use of personal space. Consider the different zones of the body (front, back, sides, above, underneath) as the sequence is created.

Duet: In turn watch each solo and look for opportunities to move between your partner and the towel. Explore and create a duet from both solos. The duet can also incorporate performing some of the towel actions at the same time and swapping or taking the other's towel.

Explore how different the improvisation or sequences would be if using a bath sheet, hand towel or face cloth, or the other similar items considered.

Task 4 – Exploring the element of risk

Risk partnered with avoidance are elements that are revisited throughout *What the Body Does Not Remember*. Split second reactions, playing with timing and sharpness of movement is particularly evident in Sections 2, Stones, and 6, Stamping/Final.

Solo and Trio: Explore and create a sequence of 8 actions using some of the following words to influence movement and effort: nudge, flick, reach, kick, thrust, prod, shrug, shunt, turn, tilt, jump, duck. The first six words correspond with a moving towards or at someone else, whereas the second six refer to a moving away from or avoiding. Use a range of body parts and explore different levels and directions in your improvisation.

Working in a trio, show each other the solo sequences, one at a time. Starting close together but at approximately elbow distance apart. Mark through the sequences at the same time, noticing opportunities to match the moving towards and avoiding actions. When more familiar with the sequences, move closer together and begin to set material, playing with timing and contact, and adding some transitions where appropriate.

Ideas for Development

Once confident with the sequences and trusting more in each other, begin to explore weight taking, pushing, pulling and lifting within the sequence, noticing how the use of space changes and the intensity grows. Create a second trio through this improvisation and perform after the original trio. You may find that this second trio provides the opportunity to momentarily split into a solo and a duet. Explore the possibilities of this.

5. SUPPORTING INFORMATION

SPRING TOUR 2015

Tue 10 & Wed 11 February 7.30pm

Sadler's Wells, London

Meet the Company 10 February [TBC]

0844 412 4300 www.sadlerswells.com

Fri 13 & Sat 14 February 7.30pm

Gulbenkian, Canterbury

Meet the Company 13 February

01227 769075 www.thegulbenkian.co.uk

Tue 17 & Wed 18 February 7.30pm

Brighton Dome

Meet the Company 17 February

01273 709709 www.brightondome.org

Fri 20 & Sat 21 February 7.30pm

Sherman Theatre @ Dance House, Cardiff

Meet the Company 20 February

029 2064 6900 www.shermancymru.co.uk

Tue 24 & Wed 25 February 7.30pm

Hall for Cornwall, Truro

Meet the Company 24 February

01872 262466 www.hallforcornwall.co.uk

Fri 27 & Sat 28 February 7.45pm

Lighthouse, Poole

Meet the Company 27 February

0844 4068666 www.lighthousepoole.co.uk

Tue 3 & Wed 4 March 7.30pm

Warwick Arts Centre, Coventry

Meet the Company 3 March

024 7652 4524 www.warwickartscentre.co.uk

Fri 6 & Sat 7 March 8.00pm

Nottingham Playhouse

Meet the Company 6 March

0115 941 9419 www.nottinghamplayhouse.co.uk

Tue 10 March 7.30pm

Cast, Doncaster

Meet the Company post show

01302 303959 www.castindoncaster.com

Fri 13 & Sat 14 March 8.00pm

The Lowry, Salford Quays

Meet the Company 13 March

0843 208 6000 www.thelowry.com/dance

Tue 17 & Wed 18 March 7.30pm

Northern Stage, Newcastle

Meet the Company 17 March

0191 230 5151 www.northernstage.co.uk

Fri 20 March 7.30pm

Grand Theatre, Blackpool

Meet the Company post show

01253 743346 www.blackpoolgrand.co.uk

Running time 1 hour 20 minutes with no interval

For booking links and the latest information about *What the Body Does Not Remember* tour, competitions, artist blogs, videos, interviews, photos, reviews and much more, go to: www.UltimaVezTour.co.uk

Meet The Company after the show

Across the tour there is the opportunity to meet and talk with the company. Each venue is hosting a free post show talk, offering the chance to put questions to the company. Hosted by a local dance professional or enthusiast, audiences will be able to hear about the inspirations, influences, processes, challenges and adventures behind the making of the show.

Facebook: Visit us on Facebook at www.facebook.com/DanceTouringPartnership

Twitter: Follow us on twitter <https://twitter.com/dancetp>

YouTube: www.youtube.com/user/dancetouringpartners

UK WORKSHOP INFORMATION

The *What the Body Does Not Remember* workshop has been designed to enhance the dance curriculum in the UK and will support students with their study and development.

The workshops will be led by Eduardo Torroja, a performer from the original production of *What The Body Does Not Remember* (1987) and current Rehearsal Director. They will introduce *Ultima Vez* and the work, and will include repertoire and creative tasks. Students will have the opportunity to develop their choreographic/creative skills and learn about Wim Vandekeybus' choreographic process.

The workshop will focus on developing key motifs and themes as they appear in the production. Through the warm up and repertoire sections students will have the opportunity to expand on their dance vocabulary and performance skills.

Students are encouraged to ask questions in an Artist Q&A at the end of the workshop.

Suitable for: Age 14 years+ [studying at GCSE / A Level / BTEC]

Duration: 1.5 hours inclusive of warm up and Q&A session at the end of the workshop. (Longer workshops may be possible, please enquire)

Level of experience: Workshops can be arranged for beginners with some experience and students at intermediate level, through to advanced and professional level participants.

Maximum No. of Participants: 26 (varies depending on size of space, e.g. 10x10m for 20 participants, 11x11m for 22 and 12x12m for 26).

Space: A sprung or suspended wooden dance floor or other space with wooden floor like basketball, indoor football etc. (not a concrete, solid wood block or stone floor).

Costs: £150 + VAT

To book workshops please contact
education@dancetouringpartnership.co.uk

DANCE TOURING PARTNERSHIP

www.dancetouringpartnership.co.uk

Formed in 2002, Dance Touring Partnership (DTP) is a network of theatres working together to bring exciting and engaging dance to audiences around the UK. It has commissioned new work and, through its national tours of groundbreaking dance, aims to build audiences, increase the range and diversity of work available and encourage new attendees into dance. It also gives people the opportunity to meet artists and experience new dance first-hand through workshops and talks as well as providing useful education resources to students and teachers. The combination of these has helped to dramatically change the face of dance in the UK.

Since 2004 DTP has toured *Ultima Vez*, Australian Dance Theatre, Jasmin Vardimon, Renegade Theatre, Stan Won't Dance, Theatre Rites, Fabulous Beast, Hofesh Shechter, Tanja Liedtke's *Twelfth Floor*, Bounce Street Dance Company, Danish Dance Theatre, Shaun Parker & Company, Blanca Li Dance Company, Nobulus and Boy Blue Entertainment.

To find out more about DTP, download previous resource packs and sign up to receive updates about future tours visit

www.dancetouringpartnership.co.uk

DTP core members

Brighton Dome
Hall for Cornwall, Truro
Lighthouse, Poole
The Lowry, Salford
Northern Stage, Newcastle
Nottingham Playhouse
Oxford Playhouse
Sherman Theatre, Cardiff
Warwick Arts Centre, Coventry

RESOURCES, LINKS AND REVIEWS

Links to Ultima Vez's Spring 2015 tour and *What the Body Does Not Remember*

UK tour website – www.UltimaVezTour.co.uk

Films, including interviews with Wim Vandekeybus – www.UltimaVezTour.co.uk/videos

Ultima Vez website – <http://www.ultimavez.com>

Wim's influences and inspiration

Jan Fabre, Theatre Maker and Director –

<http://janfabre.be/troubleyn/about-jan-fabre/theatre-maker/>

This Is Theatre Like it was to be Expected and Foreseen (Jan Fabre)

<http://janfabre.be/troubleyn/performances/on-tour/this-is-theatre-like-it-was-to-be-expected-and-foreseen/en/%5D/>

Musique de Tables composed by Thierry de Mey –

<http://vimeo.com/16650995>

Pickpocket [1959], Dir. Robert Bresson

<http://www.imdb.com/title/tt0053168/>

Available through www.artificial-eye.com

Film that influenced the Towels section

Fatal Strategies [1983] by Jean Baudrillard

Editions Grasset, Paris

ISBN 0-936756-50-0 (Semiotext[e])

Available from www.amazon.co.uk

Reviews

<http://www.theguardian.com/culture/2013/mar/09/what-the-body-does-not-remember>

<http://www.dancemagazine.com/issues/March-2013/Ultima-Vez>

Music references

<http://www.matrix-new-music.be/en/componist/de-mey-thierry-1956>

Composer Thierry de Mey

<http://www.flandersmusic.be/identity.php?ID=134485>

Composer Peter Vermeersch

<http://www.charleroi-danses.be/>

Charleroi Danses, Centre for Choreographic Exploration where Thierry de Mey is Associate Artist

ICTUS – <http://www.ictus.be/ensemble/biography>

Other useful information

www.dancetouringpartnership.co.uk

Visit the Dance Touring Partnership website to sign up for news about future tours and workshops, to download a selection of free Resource Packs from previous tours, hear the latest dance industry news, and useful links to tour, company and regional dance agency websites.

The Bessie Awards

<https://www.dancenyc.org/partner-resources/the-bessies/about-the-bessies#Bessie%20Award%20for%20Outstanding%20Emerging%20Choreographer>

Prestigious dance and performance awards recognising exceptional work in choreography, performance, music composition and visual design.

Rosas

<http://www.rosas.be/en/rosas>

Belgian dance company directed by choreographer Anne Teresa De Keersmaeker

P.A.R.T.S.

<http://www.parts.be/en/presentation#presentation%20of%20the%20school>

Performing Arts and Research Training Studios, Brussels

KVS

<http://www.kvs.be/en/mission-statement>

Brussels theatre, co-producers of *What the Body Does Not Remember* and Wim Vandekeybus' other work

www.artsaward.org.uk

The official Arts Award website with information on how to register for training and delivery

www.nationaldancecats.co.uk

The National Dance Centres for Advanced Training (CATs) provide national programmes to support the development of young dance talent in order to prepare for vocational dance training

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Design

Andrew Lang www.anglepd.co.uk

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www.UltimaVezTour.co.uk

