

WIM VANDEKEYBUS INFAMOUS OFFSPRING NOVEMBER 13-15 US PREMIERE

PROGRAM

Direction and Choreography **Wim Vandekeybus**
Created with and Performed by **Iona Kewney, Maria Zhi Tortosa Soriano, Lotta Sandborgh, Cola Ho Lok Yee, Samuel Planas, Rakesh Sukesh, Paola Taddeo, Adrian Thömmes, Hakim Abdou Mlanao** and **Tijen Lawton**
Text **Fiona Benson**
Music **Warren Ellis/Dirty Three** and **ILA**
Sound Design Film **Arthur Brouns**
Artistic Assistant and Dramaturgy **Margherita Scalise**
Movement Assistance **Maria Kolegova** and **Alexandros Anastasiadis**
Costume Design **Isabelle Lhoas**
Costume Assistance **Susanne Fischer**
Stage Design **Wim Vandekeybus**
Decor Realisation and Consultancy **Schröder, Pepijn Mesure** and **KVS**
Sound Engineer and Live Video Operator **Schröder**
Light Design **Wim Vandekeybus** and **Benjamin Verbrugge**
Light On Tour **Benjamin Verbrugge**
Supertitles **Heleen Schepens**
Translations **Flavia Casini** (Italian), **Anne Vanderschueren** (French), **Alex Stockman** and **Kim Schepens** (Dutch)
Production **Heleen Schepens**
Tour Managers **Heleen Schepens** and **Kenneth Raemaekers**
Distribution **Julia Bouhjar**
Mythology Consultant **Nadia Sels**
Thanks to **Jerry Killick, Matteo Principi,** and **Louis Kubben**
Pictures **Wim Vandekeybus** and **Danny Willems**
Production **Ultima Vez**
Co-Production **Teatro Comunale Di Ferrara, Théâtres de la Ville de Luxembourg, KVS**

Ultima Vez is supported by the Flemish Community & the Flemish Community Commission of the Brussels Capital Region. With the support of Tax Shelter measure of the Belgian Federal Government, Casa Kafka Pictures Tax Shelter empowered by Belfius.

WIM VANDEKEYBUS

Wim Vandekeybus (1963) is a Belgian choreographer, dancer, filmmaker, and founder of the company Ultima Vez (1986). His groundbreaking debut *What the Body Does Not Remember* (1987) earned him a Bessie Award, followed by another for *Les porteuses de mauvaises nouvelles* (1989). Since then, he has become a defining voice in contemporary dance, known for a visceral, physical language that fuses energy, risk, instinct, and emotion. At the heart of Vandekeybus' work lies a fascination with oppositions: body and mind, chaos and control, man and woman, nature and culture. His performances are driven by the question of how people respond in extreme or transformative situations. Formally, his work blurs boundaries between dance, theatre, film, music, and visual art – each element retaining its own autonomy while contributing to a powerful, theatrical whole. Throughout his career, Vandekeybus has collaborated with musicians such as David Byrne, Marc Ribot, Charo Calvo, Thierry De Mey, Trixie Whitley, Warren Ellis, ILA, and David Eugene Edwards. He has directed several short films and a dozen dance films, as well as a feature film *Galloping Mind* (2015). His cinematic work – *Blush* and *Monkey Sandwich* among others – further expands his artistic language beyond the stage. He has created works for renowned companies including Batsheva Dance Company, Rambert, Göteborg Ballet, Compania Nacional de Danza (Madrid), the Royal Swedish Ballet, Opera Ballet Vlaanderen, Residenztheater München, and Internationaal Theater Amsterdam (ITA). Vandekeybus' body of work spans abstract physical pieces to narrative-driven productions rooted in mythology, contemporary issues, and social reflection. *Scattered Memories* (2022) celebrated 35 years of Ultima Vez with a retrospective reimagining of his oeuvre, while *Infamous Offspring* (2023) boldly reinterpreted Greek myths through the lens of Fiona Benson's poetry and a new generation of performers.



FUNDING

The presentation of *Infamous Offspring* at NYU Skirball is made possible with the generous support the General Delegation of the Government of Flanders to the USA, NYU Gallatin Classics & the Contemporary, NYU Arts & Sciences Department of Classics, Gladys Kriebel Delmas Foundation, and the Harkness Foundation for Dance.



FLANDERS DELEGATION
TO THE USA

NYU Skirball's programs are made possible in part with support from the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature; and the Howard Gilman Foundation; Dance Reflections by Van Cleef & Arpels; Culture Ireland; The Shubert Foundation; Collins Building Services; General Delegation of the Government of Flanders to the USA; Goethe Institut New York with support from the Foreign Office of the Federal Republic of Germany; Norwegian Ministry of Foreign Affairs; Gladys Kriebel Delmas Foundation; Fan Fox & Leslie R. Samuels Foundation; New England Foundation for the Arts; Harkness Foundation for Dance; and Marta Heflin Foundation; as well as our valued donors through memberships, commissioning, and Allies for Arts Access Fund support.

THE UNEXPECTED IS THE POINT

NYU Skirball is where bold performances meet daring ideas and world-class artistry. From groundbreaking theater and boundary-pushing dance to visionary music and urgent conversations, our stage is New York City's hub for adventurous audiences ready to encounter the unexpected, the provocative, and the unforgettable. Every season is a journey into art that surprises and resonates long after the curtain falls. *At Skirball, risk, audacity, and the unexpected reign supreme.*

HELP KEEP US UNRULY

We're not powered by ticket sales. We're powered by troublemakers. Members keep the lights on, the borders open, and the stage wild. Without you, it's just an empty room. Here's some of what you get:

- Cheaper tickets so you can see more.
- Early access to see our fabulous shows before the masses catch on.
- Insider invites to the kind of artist encounters you can brag about for weeks.

NYU Skirball members are our power supply. Please join us today at nyuskirball.org

NEXT UP @ NYU SKIRBALL

Jack Ferver: My Town

November 21–22 • USA • World Premiere

A NYU Skirball commission, *My Town* is Jack Ferver's darkly funny and deeply unsettling reimagining of *Our Town*, a haunting dance-theater portrait of small-town life turned inside out. With evocative multimedia by longtime collaborator Jeremy Jacob, Ferver transforms nostalgia and Americana into something stranger, sharper, and uncomfortably revealing. Drawing inspiration his own rural past, Ferver unearths the ghosts that linger beneath the surface of memory, turning sentimentality into something feral and electric. Blending biting humor, raw vulnerability, and eerie beauty, *My Town* is a twisted meditation on belonging, loss, and the places that never quite let us go.

Mario Banushi: Mami

January 7–10 • Greece • North American Premiere

The breakout sensation of the 2025 Avignon Festival, Mario Banushi's *Mami* fuses dance, image, and ritual into a hypnotic meditation on motherhood, memory, and myth. With the precision of a visual artist and the intuition of a storyteller, Banushi crafts a theater of dreamlike intensity: a place where the personal and the ancestral collide. Drawing on folklore, family histories, and the subconscious, he creates stage pictures that feel at once timeless and startlingly new. Both intimate and epic, *Mami* marks the arrival of a visionary new voice in world theater. Presented with the Under the Radar Festival.

Narcissister: Voyage Into Infinity

January 16–18 • USA

Masked provocateur and performance icon Narcissister transforms the stage into a kinetic world of surreal magic, feminist play, and explosive theatrical invention. With a live score by Holland Andrews, *Voyage Into Infinity* channels lo-fi spectacle and punk energy in equal measure, unfolding as a kaleidoscopic meditation on gender, race, and desire. Drawing inspiration from Fischli and Weiss's *The Way Things Go*, Narcissister reclaims and recharges their chain-reaction world through her own radical lens, one where humor and critique meet spectacle and subversion. At once dazzling and disarming, *Voyage Into Infinity* confronts the politics of the gaze with the artist's trademark wit, rigor, and audacity. Presented with the Under the Radar Festival.

To purchase tickets:

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