

PRESS RELEASE
Void – Wim Vandekeybus / Ultima Vez

Ultima Vez is pleased to announce the premiere of Void, a new creation by choreographer & director Wim Vandekeybus, on October 23, 2024, at KVS (Koninklijke Vlaamse Schouwburg).



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In *Void*, Vandekeybus presents a world where outcast characters – those who live in their own “bubble” or “void” and deviate from societal norms – take center stage. Through minimalist set design, contemporary choreography, and the interplay between sound and silence, *Void* invites the audience to engage with deeper, thought-provoking questions about individuality and difference.

Void highlights how the stage is a space where the usual labels of normal or abnormal dissolve, even overturning societal norms. Vandekeybus reinforces the stage not as a place for realistic portrayals of life, but as a space to explore extreme, and often challenging, individual experiences. “I’m not interested in portraying realistic representations of ordinary social life,” he explains. “Rather, I want to delve into more outspoken individual experiences. It’s about people who don’t follow the expected path; who deviate in fascinating ways.” Despite their differences, the characters coexist harmoniously, offering an optimistic perspective on individuality, where even in moments of conflict, respect and collaboration prevail over aggression.

"Each character in Void sees the world from their unique perspective, and through this, we explore broader societal themes. It's about delving into the intricate inner worlds of these characters, empathizing with their solitude, and understanding their struggles. Society often conditions us to follow a thin line of normality, labeling anything outside of it as abnormal. However, the unconsciousness, the unpredictable aspects of our work, are vital. This creation celebrates those outcast characters and the rare admission of others into their inner worlds."

– Wim Vandekeybus

The characters in *Void* are drawn from personal experiences or family histories, adding a distinctive layer of authenticity. Vandekeybus explains, “One performer channels the story of his grandmother, who lived through similar struggles. Another taps into the memories of her brother, while yet another performer reflects on a childhood shaped by solitude – just her, a television, and a handful of cats for company.” Although inspired by real life, these characters are liberated from the constraints of realism. The creative process allowed the cast to explore their pasts while reimagining these stories within the abstract world of *Void*.

Void is not a reflection of reality, but an invitation for the audience to engage with their own imagination. “People must explore what these characters could be,” Vandekeybus says. He believes that everyone has an element of the “abnormal” within themselves and that these characters embody this universal aspect. “Each older character has been a teenager, and every obsessive person has experienced rebellion. It’s fascinating to uncover these narratives.”

The collaboration with young Belgian composer Arthur Brouns adds depth to the piece, with the music setting a unique tone that emphasizes both connection and loneliness. “I provide an initial playlist and general ideas, and Arthur transforms them into something extraordinary,” Vandekeybus explains. In addition to his original compositions, the score

will incorporate tracks by Lander Gyselinck and elements of New York Jazz, blending genres into a cohesive soundscape.

Lastly, the title *Void* encapsulates the concept of possibility. Vandekeybus describes it as a space filled with potential rather than emptiness. “When there is emptiness, there are countless possibilities. We often think of empty space as devoid of meaning, but that’s not true. For me, the void is a lack of normality, and within that emptiness lies enormous potential.” This idea is central to the performance, where the space itself is manipulated, raised, and hidden, like a child chasing abstract ideas, leaving the audience to imagine the possibilities within that void.

Please feel free to contact me at fernando@ultimavez.com if you would like to attend one of the performances or if you are interested in scheduling an interview with Wim Vandekeybus or others.

Tickets and info for KVS: <https://www.kvs.be/nl/agenda/1198/ultima-vez-kvs/void>



CONFIRMED TOUR DATES (more to be announced)

October 2024

23.10.24 – KVS, Brussels, Belgium
24.10.24 – KVS, Brussels, Belgium
25.10.24 – KVS, Brussels, Belgium
26.10.24 – KVS, Brussels, Belgium
29.10.24 – KVS, Brussels, Belgium
30.10.24 – KVS, Brussels, Belgium
31.10.24 – KVS, Brussels, Belgium

November 2024

08.11.24 – Pumpenhaus, Münster, Germany
09.11.24 – Pumpenhaus, Münster, Germany

December 2024

18.12.24 – Cultuurcentrum Hasselt, Hasselt, Belgium

January 2025

16.01.25 – Teatro Bonci, Cesena, Italy
18.01.25 – Teatro Storchi, Modena, Italy
31.01.25 – Cultuur Centrum De Schakel, Waregem, Belgium

February 2025

27.02.25 – Cultuurcentrum Brugge, Bruges, Belgium

March 2025

15.03.25 – Posthof, Linz, Austria



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CREDITS VOID – Wim Vandekeybus / Ultima Vez

DIRECTION AND CHOREOGRAPHY

Wim Vandekeybus

CREATED WITH AND PERFORMED BY

Iona Kewney, Lotta Sandborgh, Cola Ho Lok Yee, Paola Taddeo, Adrian Thömmes,
Hakim Abdou Mlanao

ARTISTIC ASSISTANT AND DRAMATURGY

Margherita Scalise

MOVEMENT ASSISTANT

Maria Kolegova

ORIGINAL MUSIC AND SOUND DESIGN

Arthur Brouns

STAGE DESIGN

Wim Vandekeybus

LIGHT DESIGN

Wim Vandekeybus, Benjamin Verbrugge

COSTUME DESIGN

Isabelle Lhoas

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DISTRIBUTION

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PRODUCTION

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CO-PRODUCTION

KVS Brussels' Flemish city theatre, Danseu Festival, Theater im Pumpenhaus, Emilia
Romagna Teatro ERT / Teatro Nazionale

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