CAP UCLA Presents ‘Rosas: Then & Now,’ a Four-Night Survey of the work of Acclaimed Choreographer Anne Teresa De Keersmaeker Nov. 10-14 at Royce Hall

LOS ANGELES— CAP UCLA is proud to present a rare Los Angeles engagement from influential Belgian choreographer Anne Teresa De Keersmaeker and her revered company, Rosas. “Rosas: Then and Now includes two early and career-defining works—“Fase: Four Movements to the Music of Steve Reich” and “Rosas danst Rosas”—and two more recent creations in their U.S. debuts — “Verklärte Nacht” and “Vortex Temporum.” Tickets ($19-$69) to the four consecutive evenings, are available now at cap.ucla.edu/rosas, via Ticketmaster and at the UCLA Central Ticket Office 310.825.2101.

De Keersmaeker herself will perform in the Nov. 10 performance of “Fase, Four Movements to the Music of Steve Reich”

In 1980, after studying dance at Mudra School in Brussels and Tisch School of the Arts in New York, Anne Teresa De Keersmaeker (b. 1960) created Asch, her first choreographic work. Two years later came the premiere of “Fase,” and De Keersmaeker established the dance company Rosas in Brussels in 1983, while creating the work “Rosas danst Rosas.” Since these breakthrough pieces, her choreography has been grounded in a rigorous and prolific exploration of the relationship between dance and music. She has created with Rosas a wide-ranging body of work engaging the musical structures and scores of several periods, from early music to contemporary and popular idioms. Her choreographic practice also draws formal principles from geometry, numerical patterns, the natural world, and social structures to offer a unique perspective on the body’s articulation in space and time. In 1995 De
Keersmaeker established the school P.A.R.T.S. (Performing Arts Research and Training Studios) in Brussels in association with De Munt/La Monnaie.

In addition to this series of rare performances from the acclaimed Belgian company, the Center will also seek out contributions to “The Re:Rosas Project” from our campus and audience community. Three decades ago Rosas put itself on the map with the production Rosas danst Rosas, which will be performed in Royce Hall Thursday, Nov. 12. This choreography has since been staged all over the world. The Center will be asking groups to learn the steps for Rosas danst Rosas, create their own version of it and make a video film of it share on the CAP UCLA website.

And, De Keersmaker will join us for a free Art in Action event titled The Choreographer’s Score, Saturday, November 14 at the UCLA Glorya Kaufman Theatre in Kaufman Hall at 5 p.m. A Choreographer’s Score is a conversation in which De Keersmaeker shares a conversation with performance theorist and musicologist Bojana Cvejić offering wide-ranging insights into her choreography, and into the making of her works for the stage.

ABOUT THE PROGRAMS
Anne Teresa De Keersmaeker/Rosas:
“Fase, Four Movements to the Music of Steve Reich”
Tues., Nov. 10 at 8p.m. / Royce Hall / $19-$59
“Fase” consists of three duets and one solo dance, choreographed to four repetitive compositions by American minimalist composer Steve Reich: “Piano Phase”, “Come Out”, “Violin Phase” and “Clapping Music.”. Reich allows his tones to gradually shift in rhythm and melody and between the instruments. The choreography applies the same phase-shifting principle. The purely abstract movements are executed so perfectly that they seem almost fascinatingly mechanical and yet strangely affecting. “Fase” is probably Anne Teresa De Keersmaeker’s most frequently performed work and she will perform in the piece herself, at Royce Hall.

Anne Teresa De Keersmaeker/Rosas:
“Rosas danst Rosas”
Thurs., Nov. 12 at 8p.m. / Royce Hall / $19-$59
In “Rosas danst Rosas”, the repetitiveness of music and movement initiated in “Fase” is developed
even further. The music by Thierry De Mey and Peter Vermeersch was created simultaneously and in interaction with the choreography. Multiple Bessie Award-winning “Rosas danst Rosas” consists of four dancers in rapport with one another and five chapters full of intense physical energy. The drive in this body machine is tempered by a series of very familiar, everyday movements—the abstraction then morphs into a series of small, concrete emotional narratives that are recognizable and moving to the viewer.

**Anne Teresa De Keersmaeker/Rosas:**

**“Verklärte Nacht”**

Fri., Nov. 13 at 8p.m. / Royce Hall / $19-$59

“Verklärte Nacht” (Transfigured Night) is based on Arnold Schoenberg’s late romantic music for strings and a poem by Richard Dehmel about a woman who, one moonlit night, confesses in a wood to the man she loves that she is pregnant with the child of another man. The poem’s scene resonates in the music’s persistent strings, at times heavily loaded with passion, at times subtle as a timid voice, seemingly in unison with its protagonist’s ordeal.

The original choreography as a group piece was created in 1995 as a part of an Arnold Schoenberg evening in the Brussels Opera House De Munt / La Monnaie. By rewriting the group piece as a duet, De Keersmaeker brings both the narrative and the musical aspect to the foreground. Expressive crescendos and diminuendos guide us through dramatic events, echoing an ever-modulating stream of emotions. A shameless romantic love story, in the pale light of a transfigured night.

**Anne Teresa De Keersmaeker/Rosas:**

**“Vortex Temporum featuring Ictus”**

Sat., Nov. 14 at 8p.m. / Royce Hall / $19-$69

In “Vortex Temporum” Anne Teresa De Keersmaeker takes on the polyphony in Gérard Grisey’s eponymous masterpiece with a counterpoint for six dancers. Probing the question: ‘how can you visualize polyphony by dancing it?’ De Keersmaeker has staged an intricate intertwining of sound and movement. Each dancer is linked to one of six musicians, and colors his or her dancing with patterns of movement in relation to the instrument. Both the dancers and musicians travel the stage following a pattern – a vortex – of swirling circles. As De Keersmaeker observes: “Time can be
thought of as both linear and cyclical. That which we call ‘now’ is, in fact, a permanent tipping point; a balancing act between memory and anticipation, leaning back and forth between the ghost image of the past and a desire towards the future.”

**TICKET INFORMATION**

General tickets are available at cap.ucla.edu, all Ticketmaster outlets, by phone at 310.825.2101 or in person at the UCLA Central Ticket Office located in the southwest corner of the James West Alumni Center. Student rush tickets, subject to availability, are offered at $15 one hour before show time to all students with valid ID.

**PRESS REVIEW TICKETS/PHOTO PASSES/INTERVIEW REQUESTS:** Contact Jessica Wolf at jessica.wolf@arts.ucla.edu/

**IMAGES:** Available for download at cap.ucla.edu/press-images. Register for access.

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