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Dance Management Agency

@Home

Two different performance models
from Didy Veldman



available September 2021 – Spring
2022



With vast international experience creating work for large scale dance and ballet companies, **Didy Veldman** formed her own company in 2015. She named it **Humanooove** in 2020 playing with *you manoeuvre, human move*. The company's first two full length productions were *The Happiness Project* made in 2016 in collaboration composer/violinist Alexander Balanescu, and *The Knot*, about the ritual, doubt and the sheer magic of weddings in 2018 They have both toured widely and brought the company critical acclaim:

"The Happiness Project is terrifically enjoyable and, marking the long-awaited launch of Veldman's own company, it promises even better things to come"., Guardian ★★★★★

"You don't want it to end, you want to hold on to it, put it in a box labelled "mine – hands off!" Glasgow Herald ★★★★★

"dancers' skilful, shared sense of exploration keeps things fresh and engaging." The Times

"world-class contemporary movers and terrific dramatic communicators
Dance Tabs

"seven exceptional dancers, all of whom joyously inhabit Veldman's rigorous, classically inflected vocabulary" Observer ★★★★★

"Her dance language has that much desired – and rarely realised – balance of flow and image." Culture Whisper ★★★★★

"Veldman simply bowls you over with the flood of ideas and sheer inventiveness of the choreography" Seeing Dance

With her next piece for Humanooove, Didy continues her interest in themes with personal and universal significance, using lockdown as a starting point. **@Home** looks at feelings around identity, relationships and social tension against the unique backdrop of the COVID19 lockdown. With an interactive set by Veldman's design collaborator Joana Dias, Humanooove will make a production in which dancers fluidly move to create the sense of different rooms, zones and places in a home. With continued social distancing at venues a distinct possibility, a staged version with the audience seated is offered alongside an alternative site-specific version with the audience promenading.

Stage Performance

Imagining the stage work for five dancers, Didy has written:

The theatre doors close and the audience sit for a moment in darkness and silence. A tiny light appears with the sound of a heartbeat and one solo dancer. This is one person, who has isolated alone, entirely reliant on themselves for their decisions, creativity and sanity. It is both liberating and terrifying.

What do you do with yourself? Binge watch TV, overeat and drink, cook, clear up, read, talk to friends you haven't seen for years via Zoom, update your social media and stand in a queue at the supermarket because at least you can see some 'real' people. And then, what do you do?

Another room, a family of four in lockdown, trying hard to entertain themselves and remain positive. Tensions rise, emotions become frayed. The family begin to question their situation – what is really going on? Why do we obey the rules?

A bedroom with a couple, stuck together in an apartment. The scene begins with a moment full of passion and during the duet we hear the thoughts of the dancers out loud, questioning love, identity and expectation. Travelling through a series of emotions from serious to hilarious and grotesque, all exceedingly human.

The final room is another a solo in which a complete fantasy is created. Here is our dream world with imaginary friends, where different identities are adopted and transformations can happen.

The socially distanced performance model:

Concept

This version is based on the same artistic concept as the stage model, but instead of an interactive set design, this work will be created in different rooms or zones (decided on in collaboration with the presenting venue) so that four small audience groups can watch the work and move around the venue safely in a socially distanced way.

This work is made on eight dancers who simultaneously perform in these different rooms with four separate audience groups moving through the spaces.

These standalone works all have a sense of separation and isolation but simultaneously relate to the difficulties of isolation we've all encountered over this strange lockdown period; the loneliness, irritation, peacefulness and yet despair, over-eating and -drinking and the creative outbursts, dreams and fantasies we've had.

Logistics

Responding to each individual venue so that social distancing can be properly observed in line with relevant guidelines, each section will be timed so that audiences rotate throughout the performance, sitting longest in the bigger theatre section for 15-20 min, whilst standing for 10 minutes watching the solos or duets taking place in studios, galleries or alternative spaces. We will work closely with your venue to find the most appropriate spaces, the best movement routes and way of managing this performance work safely and appropriately.



Didy Veldman biography

Didy Veldman trained at the Scapino Academy (Amsterdam) and danced with Scapino Ballet, Ballet du Grand Theatre de Geneve and Rambert. In her choreographic career she has worked internationally with Les Grands Ballets Canadiens de Montreal, Ballet Gulbenkian, Cedarlake N-Y, Cullberg Ballet, Royal New Zealand Ballet, Ballet Bern, Komische Oper Berlin, Introdans NL, Iceland Dance Company, Ballet Lucerne, and in the UK with Northern Ballet, HeadSpaceDance, Longborough Festival, and Rambert. In 2019 she collaborated with Gabriel Prokofiev on a work for Birmingham Royal Ballet. She teaches at Royal Ballet School, Southland Ballet Academy (LA) and Jacob's Pillow.



BOOKING DETAILS

Touring	September – November 2021
Performers on stage	5 dancers (8 for site specific version)
Number on the road	7 or 10
Get in	Day before show
Performing area on stage	minimum 9 metres x 9 metres wide covered in black dance floor
Performing area for site specific version:	three spaces smaller spaces with performing area minimum 4m x 4m covered in dance lino if possible (additional space required for audience), and one theatre space as above
Running time	70 minutes (t.b.c)
Minimum technical requirements	professional quality lighting rig(s) with provision for side lighting; good quality sound system(s).
Technical staff required by promoter:	two
England touring	£2000 plus VAT inclusive per performance
Other UK and overseas touring	price available on request
R&D Trailer	https://vimeo.com/344252717
R&D Sharing at Jacob's Pillow	https://vimeo.com/372135848/b556024c89
Education	Dance workshops and outreach projects available on themes of the show
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