

He looks at his arms, shoulders. Suddenly he bounces pelvis should forward. He looks around, stands on relevé, spreads the fingers. He laughs. He starts doing small jumps, mimics the shoulders going to grand piqué. Everyone takes pictures. It was about an orange shirt with stripes which he inherited from siblings. It felt special and once he went out with it he felt proud.

New game: Gw proposes a year and everybody picks a memory from that year. All dancers stand in a line facing Gw.

1967 only A      1991 A, K, J

1987 A and K      2001 A, K, J, B

Gw: I was thinking: what happens before we remember? Maybe it's ok to allow the memories which are more external (ie a photo or something we were told) to be picked for this exercise.

How is it to visit things chronologically?

J: AT first I wondered how would it be if I had lived in 1967? I want to be with A somehow.

Gw: I meant the transition from one year to the next

K: It made me think of the shifts we go through and that it's all still in there.

A: I was a bit surprised because I translated the year in my age. I hadn't thought about those things. Ever. I never had thought of those memories. My first shirt, my first ballet class, my first CD player, my first important casting. It went like this, I realize it now.

Gw: how do you feel about the shift you don't remember, like when you were born?

B: nothing. I was born in September so it's not much from that year but I know that I was crying a lot ~~was~~ an annoying baby

Gw: when we speak of our autobiographies there are things we don't remember but we might have been told things or shown them and we have feelings about them.

A: there are things you still do even after the periods you don't remember and you can relate to them this way.