

DE

*MASTER
IN DANCE
RESIDENCY
FESTIVAL*

SINGEL

MASTER IN DANCE RESIDENCY FESTIVAL

The Master in Dance Residency is a unique collaboration between the Royal Conservatoire of Antwerp and DE SINGEL, in which young choreographers are intensively guided in their artistic development over two years. Now, they present the results of that journey: their master projects.



**Koninklijk Conservatorium
Antwerpen**



**AP | HOGESCHOOL
ANTWERPEN**

Thu 22 - Sat 24 May

Festival



Please turn off your mobile phone & do not take photos or videos.

Programme subject to change.

Always consult our website for the most up-to-date information.

THU 22 MAY

17:40 - 22:20

GLORIA BEE

Webs of Speed / Osmosing

Studio 435 (in 7 cycles)

19:00 - 19:30

EMMA DIELTIENS

nest(el)

Yellow Hall

19:30 - 19:45

Break

19:45 - 20:15

BENO NOVAK

Echoes of The Body

Yellow Hall

20:15 - 20:30

Break

20:30 - 21:00

Pre-performance & exhibition

Way Away

Expo Hall

21:00 - 21:30

ELLA-MY BLONDAHL

Way Away

Expo Hall

FRI 23 MAY

18:30 - 19:45

INÊS CARIJÓ

RENDERING

Yellow Hall

19:15 - 19:45

SARAH ERNST

the nightsea manifesto

Expo Hall

19:45 - 20:00

Break

20:00 - 20:30

WANDA ZÚÑIGA

Donde mi alegría resiste / Where my joy resists

Yellow Hall

20:30 - 20:45

Break

20:45 - 21:15

GIULIA BONFIGLIO

It's So Hard To Be A Mermaid

Yellow Hall

SAT 24 MAY

19:00 - 19:30

LOÏS MARTENS

Among dualities

Yellow Hall

19:30 - 19:45

Break

19:45 - 20:15

TIM BOGAERTS

almost transparent blue

Expo Hall

20:15 - 20:30

Break

20:30 - 21:00

NATACHA HÜFKEN

Hz

Yellow Hall

21:00 - 21:15

Break

21:15 - 21:45

FRANCESCO D'AMELIO

Family Matters

Yellow Hall

21:45 - 22:00

Break

22:00 - 22:30

STALI SYMEON

Still Here

Yellow Hall



During her master's studies, **Gloria Bee** (German-British) explores merging her practice in Perceptive Psychopedagogy (fascia-bodywork) with her artistic research in dance. By intertwining fascia experiences with New Materialist discourse, the quest of de-hierarchising the senses and performative space in immersive performance-making become central. Both process and performance become a sensory dramaturgy of recalibrating felt relations, where matter and space fluctuate between trans-sensory, transparent bodies and sensory extra-corporealities.

GLORIA BEE

WEBS OF SPEED / OSMOSING

“Ant and bee are not it. They are they.”

“What moves me the most is that what I cannot see nonetheless exists. For then I have at my feet a whole unknown world that exists entire and full of rich saliva.”

- Clarice Lispector

Webs of speed // osmosing is a durational performance constituted by many cycles leading to no end. Matter and space are in an osmotic state of indeterminate formations, silently composed by tissues, sounds, beeswax, and movement. A place where movement is allowed to morph the body into a transparent state - tingling, trans-sensory proximity.

How could we inhabit the senses into a fleshy navigation of space - my tissues entangled with the matter of beeswax, the air, the ground and you - maybe. *Webs of speed // osmosing* is us being one pelvis in a space, becoming, becoming, becoming.

RESEARCH, PERFORMANCE, SENSORY DRAMATURGY

Gloria Bee

DRAMATURGY, OUTSIDE EYE

Jerome Michez

MUSIC

Michael Roggon

SCENOGRAPHY

Paula Swinnen

COSTUME

Cyril Bourez (design advice), Nelly Bellegarde (knitting)

MENTORING/SUPPORT

Anja Röttgerkamp, Theresa Spielmann

CO-CREATION

beeswax



EMMA DIELTIENS

NEST(EL)

*Ik nest, jij nest, wij nesten
Op weg, onderweg, soms in de weg
Overweg met elkaar
Kijk uit, wij vliegen uit, kijken uit over alles
Of nee, toch niet, blijven nog even thuis
Bouwen een nest
Nestelen ons
Erin*

*I nest, you nest, we nest
Away, underway, on our way
Sometimes in the way
Watch out, we take flight, looking out over
everything
Wait, not yet, we'll stay home a little longer
Build a nest
Nestle in
Inside*

AGE AUDIENCE

5+

CREATION, CONCEPT

Emma Helena Dieltiens

CREATION, PERFORMANCE

Johanna De Vos, Helena De Vos, Jenna Kekeç, Tristan Verheyen Man, Lore Bockx,
Annick Crolla, Are-Ching Man, Noëlle Schepens

CREATION, MUSIC

Stijn Trauwaen

SCENOGRAPHY

Irene Moors, Emma Helena Dieltiens

MENTORING

Vera Tussing, Natalie Gordon

WITH THANKS TO

Stijn, Suzanne, Lia, Martha, Ehren, Moena, Roos, Lobke, Magali, Kamiel, Virginie, Anna,
Podiumacademie Lier

Emma Helena Dieltiens (Belgium) followed the Bachelor Dance as well as the combined artistic and educational Master Dance at the Royal Conservatoire of Antwerp. She combines artistic work (mostly for young audiences) with teaching people of different ages. Her master research and the performance of “*nest(el)*” are the results of this artistic and educational fascination for working with people of different generations, and for finding ways of co-creating and giving every performer agency within creation processes and on stage.



Beno Novak (1991, Slovenia) graduated in 2016 from the Salzburg Experimental Academy of Dance and furthered his studies at Tisch Dance Department (New York University) and The Place Dance Academy (London). He has danced with several renowned companies, including Gary Clarke Company, Jason Mabana Dance, and James Wilton Dance Company, and worked with choreographers like Deborah Hay, Matej Kejžar, Alix Eynaudi, and others. Beno frequently collaborates with other artists, creating works like the duet *400 Rabbits* with Marina Abib and the solo *Owe* by Junior Mufutau Jussuf. He is the artistic and executive director of the Summer Intensive Festival in Portugal and the Kalejdoskop Festival in Slovenia. He is currently completing his master's degree at the Royal Conservatory of Antwerp.

BENO NOVAK

ECHOES OF THE BODY

This work is part of an ongoing research series exploring the integration of Slavic ancestral bodily experiences into my movement practice.

At this stage, my research focuses on reviving the Slovenian ritual of Kurentovanje* in its pagan form through embodied exploration. I am investigating whether prolonged engagement with the physical practice of Kurentovanje can provide insight into the ritual's practical and symbolic dimensions, while also deepening my understanding of myself, dance, and performativity.

My theoretical framework is rooted in the concept of the body as a vessel of knowledge and an archive, as well as the performative potential of collective embodied memory.

This practice is not intended as performative material but rather as a tool for learning.

However, for the purpose of this presentation, it has been structured into a cohesive form. The audience is invited to observe the practice from different angles and is welcome to move around the space.

** Kurentovanje: a traditional Slovenian festival rooted in pre-Christian rituals, that features costumed figures known as Kurenti, who perform dynamic movements and loudly ring bells to chase away winter and summon spring.*

RESEARCH, CONCEPT, CREATION

Beno Novak

MENTORSHIP

Dragana Alfirević

COSTUME DESIGN

Tina Pavlin

PHOTOGRAPHY

Borut Bučinel

MUSIC DESIGN

Elvis Homan

ELLA-MY BLONDAHL

WAY AWAY

*All the ways of making meaning uncertain through the irony of self-becoming.
Is there an end to our physical existence?
Bye assurance.*

*We are searching in a divine meeting placed as a contemporary exhibition,
for the beauty of incompleteness, for the erotic transcendence.
Herein stands a state inside oneself,
and wonders,
where is the way away?*

This performance is a mapping of 'posthuman erotics'. It could technically be described as an embodied performative research in the borderlands of disciplines. We contemplate the erotic manifestations of 'the other', going from the 'human body' and beyond its borders. Posthuman erotics are reflected throughout our practices of boundary dissolution, leading both towards and away from 'us'. Welcome to dissolve. Welcome to appear anew with us.



CONCEPT, ARTISTIC LEAD

Ella-My Blomdahl

CHOREOGRAPHY, DANCE, PERFORMANCE

Elin Hallqvist, Luca Tomaselli, Mei-Li Dong Paez, Ella-My Blomdahl

MUSIC COMPOSITION, SOUND DESIGN

Dimitra Sofroniou

LIGHT DESIGN, TEXT, PERFORMANCE

Lieke Oolders

COSTUME

Emma Wästfelt, Ella-My Blomdahl

SCENOGRAPHY

Maya Stensgård Jonsson (the bell)

VIDEO, EDITING

Maja Carlsson Jeansson (screen videos)

FILM IN PROJECTION

Maja Carlsson Jeansson, Ella-My Blomdahl

SUPERVISOR

Anne-Lise Brevers

WITH THE SUPPORT OF

NEFCD in Härnösand (SWE), workspacebrussels and Kaaistudios (BE), c o r s o (BE), Kunstencentrum KAAP (BE), STUK huis voor dans, beeld en geluid (BE), DE SINGEL (BE) and the Royal Conservatoire of Antwerp (BE)

FUNDED BY

Petra and Karl Hedborgs Stiftelse

Thank you to all already mentioned and to everyone that has been part of helping, thinking along, feedbacking and supporting the project.

Ella-My Blomdahl is a Swedish artist who is currently based in Belgium. Throughout the Masters she has worked with the development of 'Posthuman Erotics', both its implications as a theory/philosophy and as a boundary dissolving embodied practice. The concept moves across fields as posthumanism, body mystique, dark ecology and erotic thinking. For the performative development of *Way Away* Ella-My has chosen to work under a bigger identity, as part of Wolfa Collective. Wolfa consists of artists from different disciplines who for this project collaborate under a common name to research and create beyond the frame as individual artists.

INÊS CARIJÓ RENDERING

RENDERING is the unfolding of a research inquiry into how the body becomes visible under the conditions of algorithmic self-exposure. Visibility is not free; it is formatted, mediated, calculated. The selfie emerges as a micro-choreography of the self: a rehearsed, repeated, adjusted, and filtered gesture. A choreography on demand, shaped by the expectation of legibility. Identity inscribes itself on the surface between the skin that senses and the screen that demands. The body moves closer in order to exist, and in that effort, it is continually molded. It is not about appearing more. It is about what still insists when everything has already been shown.

Dedicated to Luiza.



Inês Carijó is a Brazilian choreographer, choreographic assistant, performer, and teacher. She has collaborated extensively with Trodden Dreams directed by Jos Baker and has worked with artists including Guilhem Chatir, Alexander Vantournhout, and GoPlastik. In 2024 she co-created the piece *MIRARE* with Tamara Catarino for Companhia Ballet de Niterói. In the season of 2017 she was a dancer with Staatstheater Bielefeld. She has created original pieces for Performact in Portugal, including *Funny how the Time Slips Away* (2022) and *Where the Lost May Be Found* (2024) as well as co-choreographed the short film *The Hole* (2021). She trained at Alonzo King's Lines Ballet (San Francisco) and Salzburg Experimental Academy of Dance.

INSTALLATION

Inês Carijó

CREATIVE CONCEPT, SCRIPT, CHOREOGRAPHY

Inês Carijó

CREATIVE ASSISTANT

Miti

PERFORMANCE

Inês Carijó

DIRECTOR

Artur Miranda, Philippe Noguchi

DOP, CINEMATOGRAPHY

Philippe Noguchi

GAFFER

Rodrigo Ocampo

PRODUCTION

Kinopocket

PRODUCTION COORDINATOR

Guilherme Prates

PRODUCTION DESIGN, COSTUME DESIGN

Miti

EDITING

Artur Miranda, Philippe Noguchi

VFX

Philippe Noguchi

ORIGINAL SOUNDTRACK

Rudah Guedes

SARAH ERNST

THE NIGHTSEA MANIFESTO

*bodies of porosity
a body of air filled by palpitating Blue
eating the sun
animated throughout
changed by a cloud
a body that is an atmosphere of flesh - luce irigaray*

*the ocean as an image for the mystery of ourselves which we shouldn't fear but take in count and allow
ourselves to dive deep into. half asleep, half awake. half safe, half bazard.*

a research based on weight, sensitivity, intuition and trust

*sway
lay
together*

CONCEPT

Sarah Ernst

PERFORMANCE

Natacha Hüfken, Sarah Ernst

MUSICAL CREATION

Lima Van Hees

SCENOGRAPHY, SPACE DESIGN

Mirthe Tibos

SUPERVISOR

Paula Almirón

COSTUME

Maëva Blanchard

CO-CREATION

Natacha Hüfken, Lima Van Hees, Mirthe Tibos, Astrid Bramming, the mediterranean sea and
a sailing trip in 2022, a turtle in Greece, Lara Kuom

thanks to all that supported, researched and helped with



Sarah Ernst (De/Be) is a dancer and researcher based in Belgium. After obtaining her bachelor from contemporary dance school Hamburg she works as a performer for other makers and creates her own work. From a place somewhere in between radical softness and physical risk, Sarah questions how we relate to ourselves, each other and the environment in the time and the world we live in. She explores this through collaborative and site-specific practices, poetry, hydrofeminism, soft acrobatics and slowness.

WANDA ZÚNIGA

DONDE MI ALEGRÍA RESISTE / WHERE MY JOY RESISTS

*¡Ah, lo lograste! Espero que no hayas tenido que esperar demasiado tiempo en el frío.
Pasa—quítate la chaqueta, los zapatos, la duda.
Este lugar está vivo, esperando por ti. Lo verás, lo sentirás.
Solo una regla: trata todo con cuidado.*

*Espera... ¿escuchas eso? Ese ritmo—tan audaz, tan irresistible.
Nos llama. Mis caderas ya se están moviendo.
Ven, baila conmigo. ¡Deja que tus pies golpeen el suelo, tu pecho se levante y tu cabeza se mueva!
¡LIBÉRATE!
Créeme—estarás bien después de esto.*

*Ah, you made it! I hope you didn't have to stay out in the cold for too long.
Step inside—take off your jacket, your shoes, your hesitation.
This place is alive, waiting for you. You'll see, you'll feel.
Just one rule: treat everything with care.*

*Wait... do you hear that? That rhythm—so bold, so irresistible.
It calls to us. My hips are already swaying.
Come, dance with me. Let your feet stomp, your chest rise, your head shake!
FREE YOURSELF!
Trust me—you'll be fine after this.*

ORIGINAL IDEA, INTERPRETATION

Wanda Zúñiga

MIX

DJ Chiwiira

SUPERVISION

Mónica Loyola

ARTISTIC RESIDENCY

Danspunt Maakplaats

With deepest gratitude to Mats, whose presence has made the past five years not only possible, but profoundly meaningful. To my family, whose hearts reach me across the distance, offering their love even in absence.



Originally from Mexico, **Wanda Zúñiga** earned a Bachelor's degree in Dance from the University of Puebla. She was a member of the Mexican dance companies Fóramen M. and Tierra Independiente before establishing herself as a dance creator. Her work explores the stages of human life, emphasizing their natural progression. Through her creations, she invites reflection, weaving political critique, seeking a deeper understanding of the world.



GIULIA BONFIGLIO

IT'S SO HARD TO BE A MERMAID

Mermaids embody paradox, resistance, change.

It's So Hard To Be A Mermaid is a solo performance about mermaids, monsters, horror, fantasy and resignification of old stereotypes.

It follows a fantastical journey of transformations from teenage daydream to a deeper understanding of what a mermaid is in our contemporary society.

This performance questions the narrative that has long shaped mermaids as a symbol of femininity trapped in between passivity, sexualisation and monstrosity. Seeking to reclaim a mythology flattened by mainstream storytelling, and restore its depth, its danger, its magic.

MENTOR, DRAMATURGICAL ADVICE

Catalina Insignares

DRAMATURGICAL ADVICE

Désirée 0100

COSTUME, MAKEUP

Feiran Zhang

NAIL ART

Nailois

COSTUME IN COLLABORATION WITH

Emmanuel Cortez, Selim Clérin

PICTURE

Ivo Provoost

EXTERNAL EYE

Ching Shu Huang, Im Vorapharuek, Agnese Forlani, Valeria Secchi, Mehdi Mojahid, Natacha Hüfken, Désirée 0100, Catalina Insignares

MUSIC IN COLLABORATION WITH

Xostaflan Ontoloco

CONCEPT, CREATION

Giulia Bonfiglio

CHOREOGRAPHER, PERFORMER

Giulia Bonfiglio

LOÏS MARTENS

AMONG DUALITIES

This research questions how we can engage with artistic inquiry in a non-dual way, where philosophy and artistic practice are inextricably entwined. Nondual philosophy, specifically as described in the lineage of Kashmir Śaivism, views consciousness as the source of all - the fabric of reality from which all 'expression' arises and subsides.

Unfolding in three phases, the research focuses on rehearsal (the space of emergence), spectatorship (the space of relational seeing), and digital spaces (the space of mediated expression).

Among dualities both stands on its own, as a temporary expression rooted in its specific context; and is simultaneously a continuation of the choreographic explorations and artistic inquiries that took place over the last three years.

This piece is created with and for my brother and sister.



Loïs Martens is a Belgian dance artist currently based in Berlin. She graduated from the Royal Ballet School of Antwerp and has worked as a dancer with NRW Junior Ballet Dortmund, Ballet Dortmund, Ballet of Flanders, and Ballet de Lyon. Parallel to her work as a performer, she also works as a choreographer. Her most recent works include *Dima* (2022), *Barak* (2023), *Alice* (2023), and *Nymph* (2024). In addition to her work in dance, she studied printmaking under Goedele Peeters. For the creation of *Among Dualities*, Loïs collaborated with Silas Martens and Saraï Martens, both of whom also graduated from the Royal Ballet School of Antwerp. Silas is currently in his final year of the Bachelor Dance program at the Royal Conservatoire of Antwerp, and Saraï is in her final year of training at Junior Ballet de Genève.

CONCEPT, ARTISTIC LEAD

Loïs Martens

CHOREOGRAPHY, DANCE

Loïs Martens, Sarai Martens, Silas Martens

PERFORMANCE

Sarai Martens, Silas Martens

MUSIC

Gaspar Claus

SOUND DESIGN

Raf Willems

LIGHT DESIGN, TECHNICAL ASSISTANCE

Rob Van Ertvelde

PROJECTION

Loïs Martens (edit), Patrick Martens (film)

RESEARCH, MENTORING, SUPPORT

Anne-Lise Brevers, Edith Cassiers, Colette Davis, Olga de Soto Gutierrez, Wim Lauwaert, Vladimir Miller, Ineke Schrijvers, Rob Van Ertvelde

WITH THE SUPPORT OF

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TIM BOGAERTS

ALMOST TRANSPARENT BLUE

A group of performers with various materialized bodies are laid bare to a damp melancholic event. In the midst of what appears to be a crash, they seek comfort and new forms of relations and kinship. They animate each other by making use of different languages: a touch, a gaze, a soft whistle. As they put pieces in places, they create objects of grief and pleasure. They seem to carry on through echoing landscapes.

During the master's studies I collaborated with an other-than-human presence whom I consider the co-performer and co-author of the artistic research. Through the research lens of posthumanism and melancholia we question the human's position as the center of meaning, in search of a humble and reciprocal place for creation.

ARTISTIC RESEARCH CONDUCTED BY

Tim Bogaerts in collaboration with

PERFORMANCE

Coppi Antoine, Tim Bogaerts, Martha Gardner, the other-than-human

ARTISTIC ADVICE AND SUPERVISION

Anne-Lise Brevers, Cherish Menzo

DESIGN OTHER-THAN-HUMAN

Isabel Alonso Pola

MAKE-UP DESIGN

Eduardo José Rubio Parra

MUSIC

Samuel Jorgensen

WITH THANKS TO

Adina Macpherson

Tim Bogaerts (BE) is a performer and performance maker. He obtained a Bachelor degree in Theatre at The Maastricht Academy of Performing Arts. He is professionally active mainly in Belgium and the Netherlands, working with various theatre companies and choreographers.



NATACHA HÜFKEN

HZ

In this multisensory performance, we take you on a journey into different landscapes, where sound, movement, and materiality intertwine to create a vibrating space. The performers shift the space from an encapsulated world into a wide landscape, in which air floats, drifts and crashes. Bodies, plastic, wind, sound, voice and a microphone are used to create vibrations in the air. We invite you to shift focus and attention from the material to the immaterial. Drifting between the visual, auditory and tactile senses, this performance encourages you to 'listen' with your eyes, ears and skin.

CONCEPT, CREATION

Natacha Hüfken

RESEARCH, PERFORMANCE

Sarah Ernst (Dance), Natacha Hüfken (Dance), Cheyenne Illegems (Dance), Jovana Petrovska (Dance), Phaedra Pribilla (Soprano) and Jan Segers (Live Electronics)

MENTOR

Vera Tussing

Special thanks to Maakplaats from Danspunt for providing residency space, Anne-Lise Brevers for sharing insights over coffee, my classmates, Juliana, Yeo-Jin, Paula, Viola, Elodie, Isabeau, Cisse and my family for supporting me.

Natacha Hüfken is a Belgian dancer and teaching artist studying her Master in Dance and Education at the Royal Conservatoire of Antwerp (BE) after graduating from her BA in Contemporary Dance at the University of Music and Dance in Cologne (DE). Within the context of her studies, she researches the concept of vibrations to create multisensory performances. As a teaching artist, she is interested in working from an anti-ableist perspective within performance and education.



FRANCESCO D'AMELIO

FAMILY MATTERS

The performance is inspired by the daily observation of a new human being in her development. It's a compendium of reflections both physical and verbal that such observation entails. Reflections about humanity, past and future, family, heritage, knowledge and much more. At the same time it's a show for this new human being, it won't, therefore, lack in playfulness.

It is an attempt to counter the belief that family and art cannot live hand in hand. Further, it wants to be a plea in support of the idea that they might even inspire and nourish each other. It's a monologue of a man who has been afraid, for too long, he had nothing to say and now wants to say everything.

CONCEPT, PERFORMANCE

Francesco D'Amelio

MENTORING

Hanna Binder

LIFE INSPIRATION

Frida D'Amelio Binder

Special thanks to my Mom and Dad, my biological Brother and all the not-biological Brothers and Sisters, all the Plants and non-human Animals I have been living with or just somehow crossed during my life, especially Cats. Without you none of it would be possible.

With the support of Szene Salzburg, which granted me two weeks residency for the research.

Francesco D'Amelio is a visual and stage artist based in Salzburg, Austria. He's collaborating as a dancer with different groups and choreographers in Germany and Austria while developing his own style of moving, performing and sharing movement through the collective Stato Brado.



STALI SYMEON

STILL HERE

Still Here is a lonely attempt to connect with memory, community and hope in a world that drowns in individualism, productivity and hopelessness. It's an ecstatic dance that wanders between plastic garbage, emergencies, dreams, glitter, hangovers, concrete buildings, memories, deep darkness, sea waves, beer cans, social movements, herbs, words, candies, cigarettes. A human body is stumbling on threads and searching for meanings in the dark after-party of the triumph of western neoliberal capitalism.

CHOREOGRAPHY, DANCE, SCENOGRAPHY, TEXT

Symeon Stali

MUSIC

Katerinopoulou Alexandra, Anatolian Weapons, Thrax Punks

MENTOR

Mario Brrantes Espinoza

MANY THANKS TO

Souvaliotis Giorgos, Karamanou Ioanna, Dipla Georgia, Fani Pozidi, all my classmates

Stali Symeon is a dance artist born in Athens (GR), in 1991. She is now based between Athens and Antwerp. She studied Political Science at National and Kapodistrian University of Athens and Dance at Aktina Higher Professional School of Dance. Since 2019 she is working as a dancer, performer, choreographer, movement director, dance teacher and pilates teacher. The past two years she is occupied with researching subcultures, collective rituals and the physicality of social outcasts.



3

Theater Muziek D

LONG TO BELO SING

SEIZOEN
2025—2026



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D ING ONG GEL

BINNENKORT IN DE SINGEL FLORENTINA HOLZINGER A YEAR WITHOUT SUMMER



© Annette Hauschild/OSTKREUZ

De Oostenrijkse Florentina Holzinger is één van de meest spraakmakende choreografen van het moment. Haar werk balanceert op het scherpst van de snee: prijzen én controverses volgen haar overal. In haar vijfde passage in DE SINGEL duwt ze opnieuw tegen grenzen - die van ballet, popcultuur en hoge kunst, die van het lichaam en het publiek. Haar transgressieve stijl moet een beetje pijn doen, zegt ze zelf. En daar mogen bloed, naakt en lichamelijke uitputting niet bij ontbreken.

A Year Without Summer speelt zich af in 1816, de koudste zomer in de Europese geschiedenis. Mount Tambora barst uit in Indonesië, as vult de hemel, de zon verdwijnt, oogsten mislukken en de wereld verhongert. In datzelfde jaar verblijft de 18-jarige Mary Shelley met andere dichters aan het Meer van Genève, waar storm en duisternis hen inspireren tot het vertellen van spookverhalen. Mary stelt zich Frankenstein voor, een genie van de wetenschap, die de natuur dwingt zich naar zijn hand te zetten en eindigt in de vernietiging met zijn monster dat is samengesteld uit lichaamsdelen.

Florentina Holzinger en de cast onderzoeken de verhalen die we vertellen over onze omgeving, lichamen, gezondheid, verval en identiteiten: het 21^{ste}-eeuwse streven naar een lang leven, medische beloften en de gevaren van ongecontroleerde technologische groei in een wereld die wordt gevormd door AI, robotica en bio-engineering. *A Year without Summer* eigent zich deze poging om de natuur te verbeteren toe tot het punt van perversie en speelt de belofte van eeuwig leven uit tegen de zekerheid van de dood. Maar wat gebeurt er als de schepping het monster wordt? Wanneer de schepping (zoals) wij worden?

VR 12 - ZA 13 SEP 2025
20:00 / RODE ZAAL / € 10 → € 40

