SERRALVES

07 – 08 NOV

O MUSEU COMO PERFORMANCE

THE MUSEUM AS PERFORMANCE

BRUNO HUMBERTO / FREDRIK RASTEN / IVAN CHENG
JOANA SÁ / MÁRIO AFONSO / NASA4NASA / RUTH CHILDS
SAMIR KENNEDY & SEAN ALEXANDER MURRAY / SOFIA KAFOL

ENG

Image: © Gregory Batardon

THE MUSEUM AS PERFORMANCE

"What to do when everything is on fire?" is the particularly fitting title of a Portuguese podcast; perhaps because it is one of the expressions that best encapsulates (in just six words) the times we are living through, in which the sheer number and simultaneity of "fires" seem inevitably to lead to the apathy of those who feel that they can change little or nothing. And yet... The aptness of the phrase seems to lie in its question mark, which addresses us directly and automatically brings together all those who are still trying to find answers, forming a true community of resistance. Curiously, that punctuation mark, its very existence, seems to answer the question it closes: yes, wherever there is a question, there are answers. It is equally curious that performance, and the principles that underpin it (unstable, since it has never sought to be disciplined), particularly its singular economy of production and reception (more on this later), seem to make it the most capable (or most suitable) of artistic forms for operating in "fiery times".

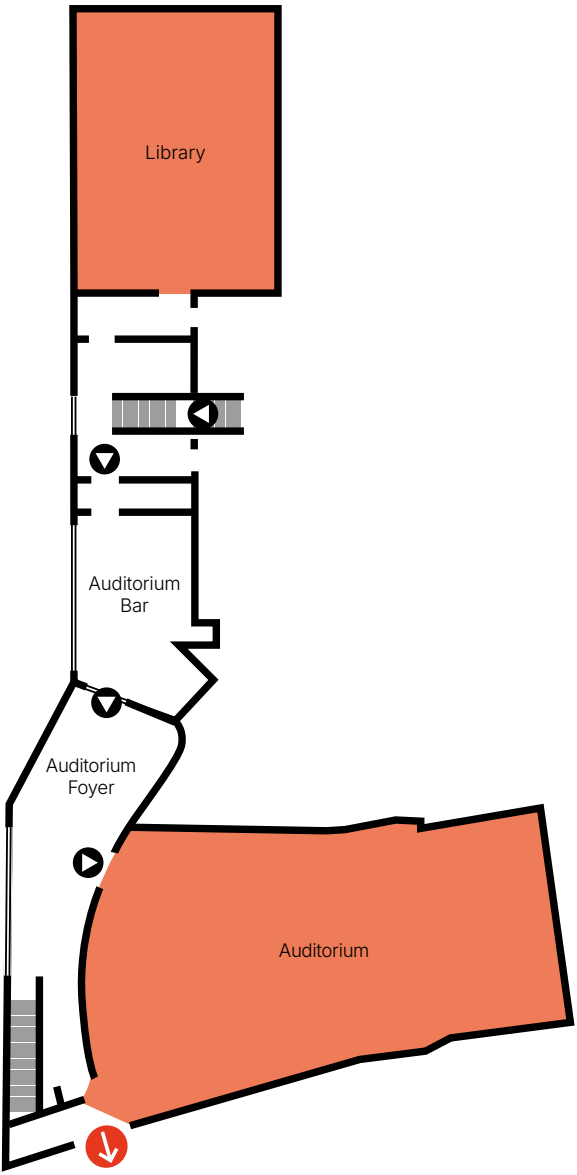
To begin with, performance is characterised, to a large extent, by an economy of means (particularly when compared with those required for today's large-scale exhibition, theatre and film productions). It makes use of this negative, "perpetually precarious" condition, and of the lightness of means associated with it, to share fervently the urgency of these heated times (perhaps this explains the sense of unprecedented contemporaneity we experience when confronted with certain performances). Secondly, performance establishes a sense of community: whether or not it is the outcome of collective or collaborative work (as it is in a considerable number of cases), it almost always entails the simultaneous presence of several spectators, all experiencing a sense of belonging that is so scarce in the present day. Furthermore, nothing could be better suited to conveying the violence to which our bodies are subjected on a daily basis than an artistic practice that takes the body as its primary material — questioning, for instance, the ways in which we are affected by our constant interaction with technological apparatuses, or by the imposition of normative models. Finally, it is worth highlighting the coincidence between the hybrid nature of the many and varied manifestations conventionally grouped under the term performance and the hybridity that characterises the present day, in which we are increasingly called upon to rethink the relationship between human beings and that which, rather than being an object of domination and exploitation, should form part of what constitutes us, in a non-hierarchical relationship with what was once merely understood to surround us.

Returning to the opening question, "What to do when everything is on fire?", here are some possible verbs that might serve as answers, all relating to performance (and to this edition of *The Museum as Performance*): to gather, to collaborate, to remember, to de-hierarchise, to resist. The final action assumes a decisive role (as the 2026 programme of *The Museum as Performance* makes clear) and can take shape through different strategies: reflecting the violence that surrounds us, particularly that inflicted upon our bodies, so as to reclaim its emancipation (as in the works of Ruth Childs, Sofia Kafol and nasa4nasa); asserting the "existence of non-normative existences" and oppose to discriminatory practices (Samir Kennedy & Sean Murray); proposing collaboration and the idea of the collective, or of collective voices, as ways of countering growing isolation and unease (nasa4nasa, Fredrik Rasten, Bruno Humberto); setting against the ideas of productivity and normalisation associated with new technologies models that question our relationship — that of our bodies, but also of our memory — with digital images, easily archived files, and so forth (Ivan

Cheng, Mário Afonso); countering the noise and forgetfulness (a reaction to information overload) that largely characterise our times through works that explore contemplation, silence and the use of history (Mário Afonso, Bruno Humberto); and reminding us that the unease of the present cannot be dissociated from planetary energies — or, in other words, that humanity and that which supposedly surrounds it, and which it believes it can control, are inseparable (Joana Sá).

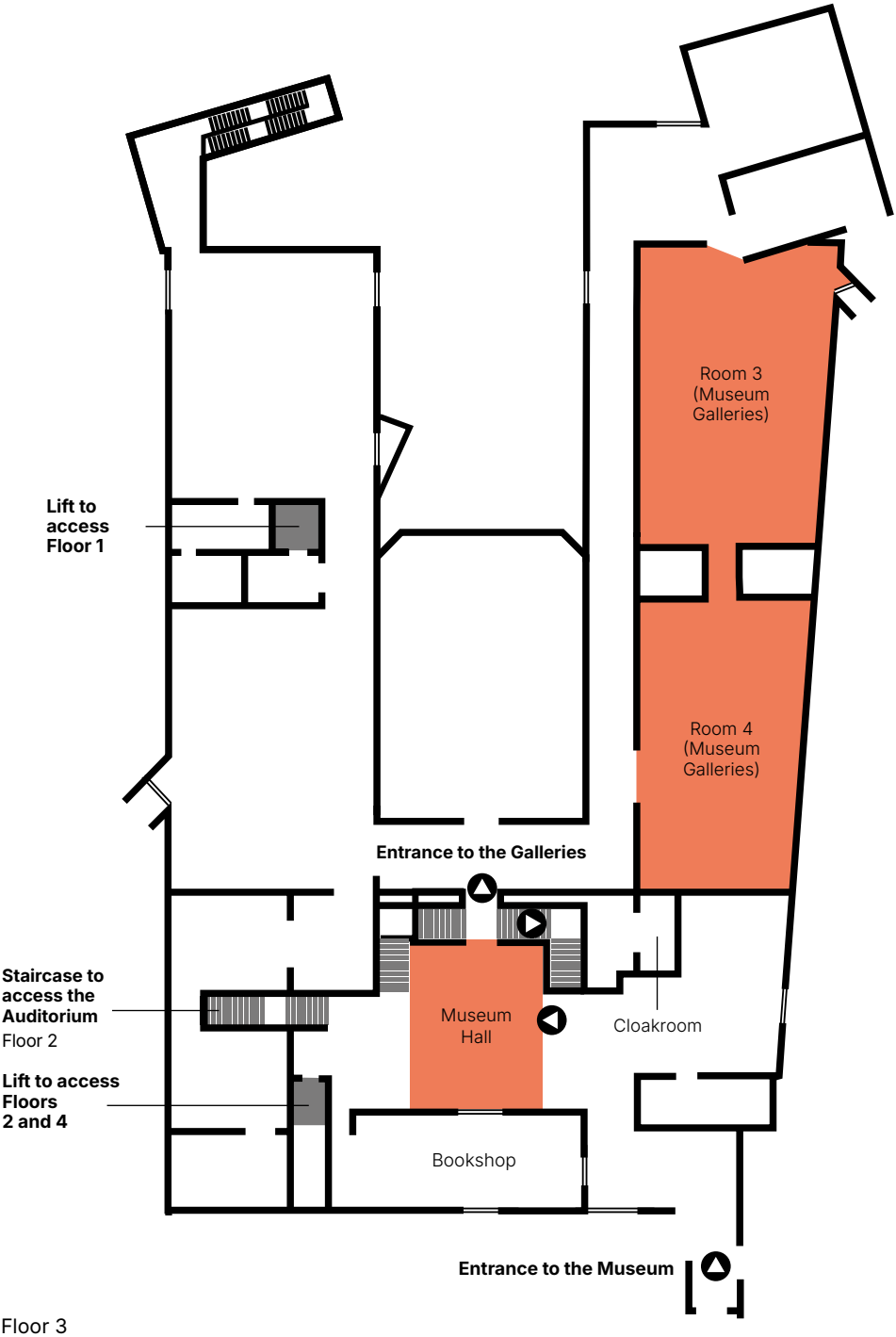
Cristina Grande, Pedro Rocha and Ricardo Nicolau

FAÇA O DOWNLOAD DA VERSÃO DIGITAL
DOWNLOAD THE DIGITAL VERSION

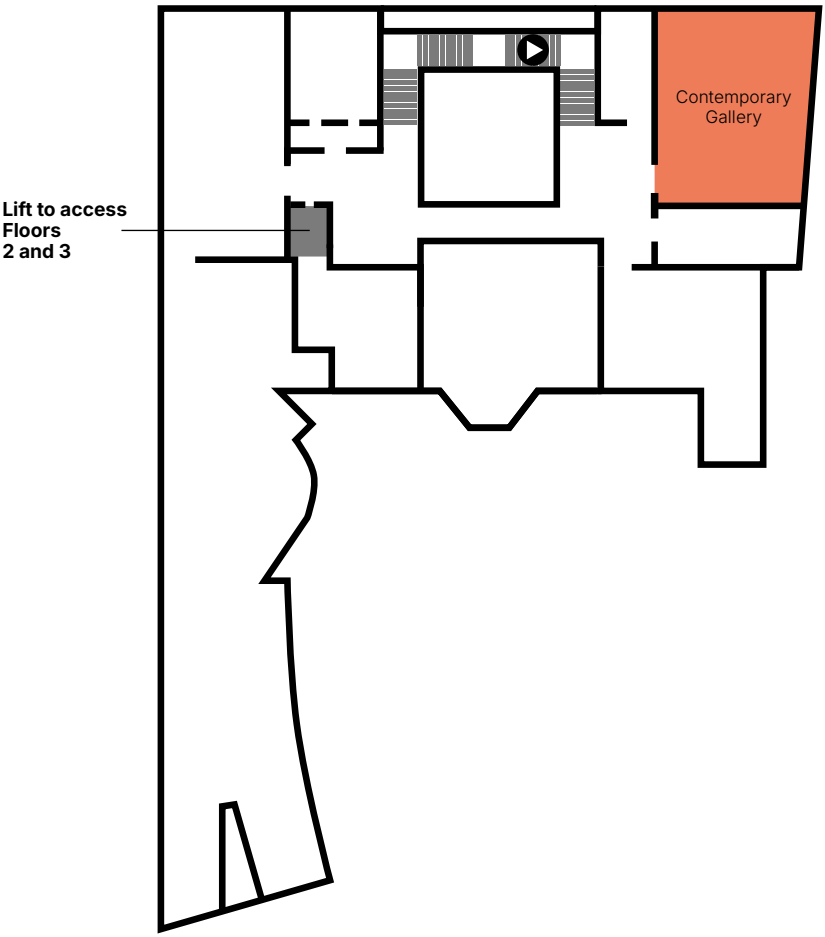


Access to the Garage
(performance on the lower floor)

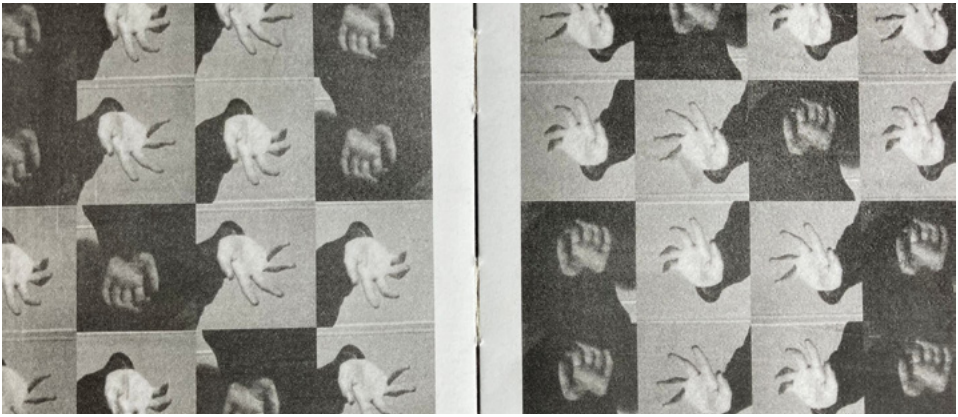
Floor 2


Room 3
(Museum
Galleries)
Lift to
access
Floor 1
Room 4
(Museum
Galleries)
Entrance to the Galleries
Staircase to
access the
Auditorium
Floor 2
Museum
Hall
Cloakroom
Lift to access
Floors
2 and 4
Bookshop
Entrance to the Museum

Floor 3



Floor 4



© Beatriz Sarmento

07 NOV, 11:30

MEETING WITH ZABRA

Between Freedom and Violence

Serralves Library

Free Access

Point of departure: the body as a site of memory, resistance and transformation. We invite into this conversation what impels us to transform, between freedom and violence, and the narratives we shelter within our bodies in order to disclose something for tomorrow. The body activates memory, inscribes and reconfigures it. Lived images become surviving images, transforming themselves at the intersection of memories and non-memories, of different gazes and experiences. In this movement, what is understood as wild, barbaric or violent is not fixed, but depends on who names it and who holds the power to establish these boundaries. Between freedom and violence, the body is at once a material of destruction, expansion and regeneration. A site exposed to risk, yet also one of interiority and construction, where it becomes possible to move through one's own collapse and imagine other forms of existence.

What if the body were no longer solely human? Today, voices, gestures and memories are extracted to train machines, often without consent, in a new form of violence inflicted upon bodies. Yet this same technology can open other possibilities: hybrid bodies, interspecies relations and forms of existence in symbiosis with the natural and the artificial. Here, too, the boundary between human and non-human, natural and artificial, depends on who names it.

As part of the 12th edition of *Museum as Performance*, we propose a conversation with ZABRA – Centre for Posthuman Art Research, Carincur and João Pedro Fonseca, conceived as a space for reflection running parallel to the performances in the programme. Taking place in the Museum Library, the conversation engages on the books and references that inhabit this space to open a dialogue around some of the questions that run through this edition: the transformation of bodies and the passage between freedom and violence.

Carincur and João Pedro Fonseca are artist-researchers who have been collaborating since 2020. They co-direct ZABRA, in Lisbon, which has established itself as Portugal's first posthuman art research centre, bringing together art, technology and science. Their practice explores interspecies relations, ecologies of care and new forms of cultural intelligence, through a dialogue between human, more-than-human and artificial intelligences. They advocate an ethical approach to technology, developing artificial intelligence models trained exclusively on materials of their own creation, for which consent has been obtained. Their recent projects include carne.exe (2025), commissioned by Teatro Nacional D. Maria II; JEZABEL (2024), an autonomous digital entity commissioned by ModaLisboa; and Jeffthielmusk®, a performative essay on technological cults, commissioned by Braga Media Arts for INDEX – Biennial of Art and Technology.

Carincur is a transdisciplinary artist and researcher of post-human art creation techniques. Her practice weaves the image of the human being into a hybrid relationship with technology. Exploring extended realities (VR/AR/MR), artificial intelligence, acoustic phenomena, visual perception, and the voice as a synthesis device, she seeks to create trans-synthetic and post-human voices to understand transitions between organic and digital bodies. She has released three albums: Sorry if I Make Love with Sound, Echos from a Liquid Memory, and her latest project BODY AS A FROZEN METAPHOR. Her sound work has been released by Weathervane Recs, Extended Records, Culturgest and ZABRA – the Post-Human Art Research Center, where she is Co-Director.

João Pedro Fonseca is a transdisciplinary artist and researcher whose work explores posthuman politics and speculative philosophies, with a particular focus on the interactions between technology and nature. Currently is the Co-Artistic Director of ZABRA – Centre for Posthuman Art Research. His work has been presented in both institutional and independent contexts, in collaboration with organisations and venues such as Centro de Arte Moderna – Gulbenkian, Fundação Champalimaud, TNDM II, Futurama, ModaLisboa, Lux Frágil, Sónar Lisboa, Museu Nacional de Arte Contemporânea do Chiado and Gnration. He regularly collaborates with theatre, opera and dance creators, contributing to stage concepts and the design of lighting and video.

https://zabra.co/



© Maarten Nauw

07 NOV, 14:30, 19:50

The Fountain 30'

IVAN CHENG

Museum Galleries

Ivan Cheng considers computers as service workers. *The Fountain* is a scripted dialogue between a public and a private computer, originally performed by two dancers and punctuated with songs. For Serralves, Cheng reworks the piece as a solo performance, taking on the role of its key performer in a virtuosic monologue about ownership, memory and letting go.

Moving through the gallery, Cheng uses his voice and body extensively, occasionally breaking into song, while continuously inviting the audience into the work, addressing those who are both present and absent. The work extends his ongoing interest in what it means to reproduce a performance, a memory or a persona, and asks us to consider what we choose to keep: what files on our phones and computers do we consider valuable?

For this iteration, Cheng is joined by regular collaborator Arvo Leo as camera operator and wears clothes by Good & Bad. *The Fountain* forms part of a series in dialogue with *Casemates*, commissioned by MUDAM, Luxembourg and TEA, Tenerife, as part of PIT – Perform, Inform, Transform.

Creation and performance: Ivan Cheng
Camera: Arvo Leo
Garments: Good & Bad
Medium: Beatriz Pinto

Ivan Cheng (b. 1991, Sydney, Australia) lives and works in Amsterdam. He works with genres, languages, and their readings. Interested in the ambient and implicit, his performance work incorporates the site of presentation into a system for formatting text and historic references, often using the video camera as a structuring device. Recent presentations include AIR, Aspen (2026), Stedelijk Museum, Amsterdam (2026), Kunsthalle Bern, Bern (2026), Vulcana, Stromboli (2026), Matta, Milan (2026), Mudam, Luxembourg (2026).

https://www.instagram.com/ic_ic/

Support:

Perform Inform Transform

Co-funded by the European Union



• © João Sanchez

07 NOV, 15:10
08 NOV, 14:45

Vorace 50'

SOFIA KAFOL

Contemporary Gallery

VORACE (Italian for *voracious*) is a solo for a body in its arena, driven by the performer's lung capacity and an abundance of pom poms, allies in the reverberation of rhythm that builds this body's voracity.

'VORACE' is an arena of dichotomies, a desire for stability that consumes itself simply by being desired. An attempt at emancipation within a body that activates other bodies. An ode to persistence that rises from the roots and comes to be savoured in the mouth.

« In *VORACE*, I want to reclaim my body. A body soaked in classical ballet. Still struggling against the parameters of unattainable perfection. The body of a 30 year old woman, daily bombarded by anti-ageing protocols. I search for a place that is free, viscerally erotic and democratic. How can I become the body I truly desire to be, beyond the body I am allowed to occupy? I try to shake (myself).»

Artistic Direction and Performance: Sofia Kafol
Dramaturgy Consultant: Carlota Lagido
Physical Coaching: Tiago Martins
Lighting Design and Operation: Naiana Padial
Production: Sofia Kafol
Photography and Video: João Sanchez
Funding and Residencies: Fundação GDA; Materiais Diversos within the program Novos Materiais; OPART, E.P.E. / Estúdios Victor Córdon, Programa Em Trânsito, in collaboration with Materiais Diversos; Fundação Serralves; Espaço Parasita; SEKOIA Artes Performativas; Pagárrenda; MEIO DO MATO - Associação Cultural; Programa de Apoio a Artistas Residências no Teatro da Voz / Produções Real Pelágio; CEA - Centro de Experimentação Artística

Support:

fundação GDA

THE MUSEUM AS PERFORMANCE

Sofia Kafol is a dancer and choreographer of Slovenian and Portuguese heritage, born in Trieste, Italy. Originally trained in ballet at the Conservatory of Maribor, Slovenia, she broadened her horizons through a degree in Languages and Literatures at the University of Trieste. Later, she continued her dance education at Oficina ZERO in Porto.
As a performer she took part in works by Francisco Camacho, Madalena Vitorino, Daniel Matos, Davis Freeman, Ana Jezabel, João dos Santos Martins, Kensaku Shinohara, Francisco Tropa, among others.
She experiences the body as an arena for deconstruction and celebration, in a continuous search for emancipation and pleasure. In 2021, she created the solo *LADYLIKE*, which she has presented internationally. In 2024, she was part of the National Showcase of Young Creators. She is currently touring with *VORACE*, a solo about the body and its reclamation.

https://sofiakafol.pt/



• JMA Photography

07 NOV, 16:10

It's Got Legs!!!!!! * 60'

SAMIR KENNEDY & SEAN ALEXANDER MURRAY

Museum Auditorium

IT'S GOT LEGS!!!!!! asks the question "what other forms emerge when you treat broadway, cabaret, musical theatre and jazz forms with postmodern choreographic treatments"?

What emerges when we summon queer historical forms, icons and divas and force them into prisons of poe faced minimalism?

Can the high camp and the minimal share a stage?

The performance operates within a complex space on non-arrival. It is the trials of the journey that we bare witness to, whilst teasing and edging towards the ungraspable we can unearth the only really concrete thing there is in this business, instability.

References abound to familiar double acts alongside double entendres as they unearth the only real concrete thing there is in this business: instability.

An infinite, infernal foreplay of a 'cabaret', *IT'S GOT LEGS!!!!!!* exposes the precarity of constructing performance and of constructing the self. Using the basic tools of theatre and DIY performance – microphones, speakers, lights and set – the duo question if the way we produce our identities is all that different to how we put on a show.
Embracing the ugliness and chaotic beauty of becoming and unbecoming, *IT'S GOT LEGS!!!!!!* traces the intricate dances of subjugation, subversion and seduction we're all forced into as performers, artists and humans, just trying to get on with it.

* Includes full nudity

Performance and choreography: Samir Kennedy et Sean Murray
Scénography, objects: Tim Spooner
Technical Manager/Lighting Designer: Seth Rook Williams
Dramaturgy: Joe Moran
Outside Eye: Liz Rosenfeld
Sound: Samir Kennedy
Production: Marie Lhotellier
Coproduction: BNM - Ballet National de Marseille, Battersea Arts Centre, pp+a - performance, possession + automation, Maison Saint-Gervais, Transform Festival, Arts Council England
Supported by: ICI-CCN - Centre Chorégraphique National de Montpellier, KLAP maison pour la danse, La Ménagerie de Verre, Wainsgate Dances, Queen Mary University London, Les Théâtres, Théâtre des Bernardines, La Friche Belle de Mai

Samir Kennedy is an independent artist based between London and Marseille, working at the intersection of choreography, performance, sound, and video. He first discovered performance during a primary school choir concert, when a voice that didn't seem to be his own came out of his mouth. He quickly turned toward musical theatre, then contemporary dance, a field in which he completed his studies at Laban in the United Kingdom in 2013, and earned a diploma from the National Choreographic Centre of Montpellier in 2023. Since then, he has developed an interdisciplinary and diversified practice, working internationally in various contexts and roles—as a performer, choreographer, director, sound designer, and dramaturg, in prestigious theatres as well as underground, experimental spaces, clubs, and galleries. His work critically engages with themes such as class, race, otherness, queerness, and abjection, considering the body as a site for exploring and subverting archetypal figures—the devil, the zombie, and the clown. He interrogates collective consciousness and cultural symbolism, using these figures as frameworks for examining intersectional identities.

Sean Alexander Murray is a UK-based artist whose practice centres dance, cabaret, design, and performance. Sean has collaborated with artists and groups such as Jeanine Durning with Candoco Dance Company, Joe Moran, Lea Anderson, Oona Doherty and Jamie xx. Their work plays on queerness, abstraction, camp, excess, and the absurd, engaging with instability and uncertainty while deconstructing and reforming structures. Using improvisation and science fiction as frameworks, Sean creates choreographic systems that encourage participants to navigate choice, memory, and imagination. Their interdisciplinary work embraces imperfection and unpredictability, seeking to dissolve boundaries between audience and performer, real and imagined, body and thought.

https://samirkennedy.com/
https://www.instagram.com/cestsean/



• © Aline Befort

07 NOV, 17:15

Ermo, a título provisório 90'

MÁRIO AFONSO

Museum Garage

Ermo, a título provisório emerges from the ongoing work on the disappearance of the body, a theme that has come to the fore in Mário Afonso's recent projects. It reflects on human relationships in contemporary societies, shaped by technological mediation, and explores appearance, encounter and the absence of presence, from which new patterns of sociability emerge. This theme runs through the performances *Frameworw* (2022) and *vaziopleno* (2023). In 2024, it also became the title of his master's thesis, *O desaparecimento do corpo*.

While in *Framework* and *vaziopleno* the research focuses on a solo body, unfolding across different angles and perspectives, this new performance explores the potential of a duo, brought together through the poetic interplay of revelation and concealment. Here, physicality shapes a gesture that multiplies, hesitates and dissolves, only to recompose itself in relation to the Other.

What becomes present in bodies beyond the logic of productivity? What imaginaries emerge from silence and the intervals between gestures? What figures can three bodies sketch through this act of listening?

Ermo, a título provisório is an essay on the time of presence and the potential of listening in encounter. It does not merely reflect on the disappearance of the body; it asserts corporeality as a site of resistance and creation: suspended time as a space for contemplation and deeper understanding; silence as sustained listening; and the proximity between bodies as a political act of sharing and reshaping the sensible.

The experimental nature of the choreographer's work places his artistic proposals within the realm of practice-based research. The process of composition for the stage begins with the gathering of diverse materials and draws on improvisation as a means of generating movement, text and rhythm. Humour and irony, characteristic features of his work, also play an important role.

Concept and Direction: Mário Afonso
Performers: Bruno Senune and Rafa Jacinto
Dramaturgical Support: Ana Pais
Artistic Mentoring: Miguel Pereira
Lighting Design: Luís Moreira
Set Design: Mário Afonso
Set Construction: Katie Lagast and Mário Afonso
Music and Sound Design: João Bento
Graphic Design: Pedro Nora
Social Media: Filipa Galhordas Batista
Audiovisual Documentation and Editing: Lara Morais and Raquel Melgue
Executive Production: Mariana Dias
Project Management: Hannya Melo
Production: Carta Branca
Co-production: Teatro do Bairro Alto
Financial Support: Portuguese Republic – Culture, Youth and Sport / Directorate-General for the Arts
Institutional Partners: APCC – Associação para a Promoção Cultural da Criança, Balleteatro, Casa da Dança, cem – Centro em Movimento, EVC – Estúdios Victor Córdon, Festival Corpo de Hoje – Associação Cultural, O Rumo do Fumo, Fundação de Serralves
Acknowledgements: Anabela Mendes, Boia Associação Cultural, Cidália Sousa, Cláudia Belchior, Cláudia Oliveira, Dinis Dórdio, Lugar do Meio, Manuela Marques, Patrícia Carmo, Sérgio Marques, Sofia Campos, Sofia Neuparth, Vera Santos
Photography: Aline Belfort and Joana Linda

Support:

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Mário Afonso develops his own artistic practice through a multidisciplinary approach, resulting in a body of work encompassing performance, choreography and installation. His works include *Magmatic* (performance-installation, 1999); *Representações* (2005); *Framework* (2022); *vaziopleno* (2023); and *Ermo, a título provisório* (2026).
As a co-creator, he has collaborated with João Fiadeiro, Miguel Pereira, Sofia Dias & Victor Roriz, Elisa Pône, Cão Solteiro, Vasco Araújo and Vera Mantero, among others.
In 2016, he founded Prata da Casa, an archive of documentary videos dedicated to contemporary dance, available at pratadacasa.pt.



• © Daniel Costa Neves

07 NOV, 18:50

Corpo: território — variações sobre inquietação 60'

For semi-prepared piano, bass drum and snare drum, transformed by exciters

JOANA SÁ

Museum Galleries

Rooted in the volcanic geology of the Azores, this work listens to the planet as a restless body and explores *restlessness* as a planetary, bodily and relational condition: vibrational, tectonic and imaginative. The ever-changing ground beneath our feet echoes a time in which extraction has become the dominant mode of relating to the world, yet the planetary body resists control, heralding other forces and possible outcomes.

Developed through field recordings, collaborative research, improvisation and experimentation during residencies on Faial and São Miguel islands and at Fundação de Serralves, the piece is also deeply marked by the experience of the traumatic wildfires that swept through her village of Frádigas, in the Serra da Estrela Natural Park, in 2025 — the largest wildfire in Portugal's history in terms of area burned.

As in all of Joana Sá's solo works, the piano is transformed into a different instrumental apparatus. In *Corpo : território — Variações sobre inquietação*, the piano is, above all, a recording instrument — a skin attuned to subterranean geological movements, a site where invisible forces converge.

The field recordings were captured in a variety of contexts: during the August 2025 wildfire in the village of Frádigas; on the islands of Faial, São Miguel and Pico; and at demonstrations in Lisbon and Ponta Delgada. They also include recordings of Joana Sá's heartbeat and of Teresa Silva's baby before birth, as well as fragments of Camané's interpretation of *Inquietação* by José Mário Branco, featuring a piano arrangement by Joana Sá.

Support:

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Creation, Artistic Direction, Musical Composition, Field Recordings and Performance — Semi-prepared Piano, Bass Drum, Snare Drum and Exciters: Joana Sá
Co-creation — Musical Development Support and Onstage Luthiery Structures: Luís J Martins
Co-creation — Movement/Performance Support: Teresa Silva
Co-creation — Visual Concept and Lighting Design Consultancy: Daniel Costa Neves
Lighting Design and Operation: Tela Negra
Sound Design and Operation: Suse Ribeiro
Photography: Daniel Costa Neves
Design: Ana Viana
Production: Menos Muito Mais CRL
Support and Co-production: This project is supported by DGArtes and the Portuguese Republic. Co-produced by Culturgest, Walk & Talk, Fundação de Serralves and gnration.

Joana Sá

A composer and pianist, Joana Sá's work is characterised by transdisciplinarity, experimentation and a search for artistic (de) formats. Her solo work includes *a body as listening – resonant cartography of music (im)materialities*, a recent project spanning multiple outputs and formats, as well as the solo trilogy *à escuta | o aberto* (2010–2016), which was central to her PhD in Performance/Music, completed in 2020 at the University of Aveiro (UA) with a scholarship from the Foundation for Science and Technology (FCT). She performs at leading venues and festivals nationally and internationally, is active in several ensembles, and has released several albums and published a book. Together with Luís J Martins, she founded à escuta, an artistic collective dedicated to creative practice and interdisciplinary reflection, developed within and in collaboration with communities in the Serra da Estrela region, where she serves as co-artistic director.

www.joana-sa.com



© Miguel Ângelo Santarém

08 NOV, 11:30, 15:50

Enciclopédia das Escadas 70'
site-specific performance/ promenade
BRUNO HUMBERTO
Route | **Meeting point:** Museum Hall
(Window next to the Cloakroom)

In *Enciclopédia das Escadas* [Encyclopedia of Stairs], the audience is invited to embark on a continuous tracking shot through several staircases in the gardens of Serralves. We explore the proximity and distance through which the gaze is engaged, with vision, across the various settings proposed, becoming both the means of transport and the primary vehicle for a dramaturgy of place.

Enciclopédia das Escadas is a multidisciplinary project centred on performance in public space. It investigates and explores the architectural element of the staircase, amplifying its potential and embracing its capacity to function as both setting and central protagonist.

Direction and concept: Bruno Humberto
With: Bruno Humberto, João Ferro Martins
Participants: Students of Performance Theory and Practice from FBAUP - Kata Gál, Lotta Huisman, Joana Vale, Enrico Russo, Nicolas Hanquet, Lipi Koyu, Maria Vieira
Textile design: Marisa Escaleira
Photography: Miguel Ângelo Santarém
Production: Mariana Sá Marques
Partners: Aderno – Associação Cultural; Associação Alfaia; Citemor; Serralves Foundation; Teatro Baltazar Dias; Teatro do Mar
Supported by: Portuguese Republic – Culture, Youth and Sport / Directorate-General for the Arts

Support:

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Bruno Humberto studied and taught on the MA in Performance Making at Goldsmiths, University of London. He is the author and director of *The Camus Incident*, a site-specific performance that was a finalist for the Oxford Samuel Beckett Theatre Trust Award and was co-produced by the Barbican. His other works include the solo performance *Holding Nothing* and the urban-space piece *Land, A Morte da Audiência, Carbo, Peças*, among others.

He has collaborated with artists Graeme Miller, Gustavo Ciríaco and Allard van Hoorn. In 2008, he co-founded the theatre and performance company Gazpacho Unlimited with Borja Sagasti. Together, they created a series of works in the UK and across Europe, focusing on dramaturgy and audience interaction. These included *2 Divide* (2009), which was nominated for the Dublin Fringe Award for Best Performer.

He has created several works in collaboration with writer and playwright Rui de Almeida Paiva, notably the immersive theatre piece *O Sequestro* (2018), *A Vila* (2019) and *Peça para Intervalos* (2021).

He also works as a curator and programmer across various projects and institutions.

https://www.brunohumberto.com/



© Salma Olama

08 NOV, 17:15

Sham3dan 45'

NASA4NASA

Museum Hall

Sham3dan is a dance performance in which dancers call on ghosts of their predecessors as they harness the magnetic fields they create collectively. This performance draws on the history of the Sham3dan dance in Egypt and the shifts it has undergone across the years.

The work premises the founding mothers of this dance as the ghosts that have carried on the dance to our present. The fictions surrounding their lives always highlighting the sacrifice of dance.

Sham3dan highlights systems of power in choreography, revealing the commitment and violence of its mastery while seeking to form new assemblages of remembrance.

Creation: nasa4nasa (Salma AbdelSalam & Noura Seif Hassanein)
In collaboration with: Dalia El Abd, Hend El Balouty, Samar Ezzat, Mona Gamil, Moemen Nabil, Nagham Salah, Salma Salem, Shaymaa Shoukry, Hanin Tarek
Dancers in the adapted version: Dalia El Abd, Momen Nabil, Nagham Salah, Noura Seif Hassanein, Salma Abdel Salam, Shaymaa shoukry.
Music: Ismail Hosny
Candelabras: Ahmed Halolos
Styling: Ahmed Sorur
Production: nasa4nasa
Distribution: Something Great
Co-production: Orient Productions, BUDA Arts Centre
With the support of: Something Great / SG Arts Centre, Goethe-Institut Cairo Moussem
Funded by: AFAC – Arab Fund for Arts and Culture

nasa4nasa (est. 2016, Cairo) is a dance collective in Cairo co-founded by dancers Noura Seif Hassanein and Salma AbdelSalam. Housed primarily on Instagram, they explore image-making and online presence as their ongoing dance practice. In 2025, their performance *Sham3dan (Candelabra)* had its international premiere at Art Basel (Unlimited) presented by Gypsum Gallery (Cairo), Belluard Bollwerk (Fribourg, Switzerland), Festival de Marseille, Next Festival, and Bozar. In 2026, Promises was performed at Sonsbeek, Arnhem. In 2025, *Promises* was performed at My Wild Flag, Stockholm and Lafayette Anticipations, Paris, and in 2024, at venues including Art Explora Festival, Marseille and 99 Canal, New York. *NO MERCY* premiered at Rawabet Cairo in 2022, and was performed at venues including Danspace Project, New York, 2024; Zürcher Theater Spektakel, Zurich, 2023; Dream City, Tunis, 2023; and D-CAF Festival, Cairo, 2022. In 2018, their debut *SUASH* premiered at Next Festival, Kortrijk, Belgium and MDT Moderna Dansteatern, Stockholm, and in 2019, was performed at Maadi Sporting Club, Cairo and Young Choreographers' Series, ImPulsTanz, Vienna. In 2019, *End of Times* premiered at Gypsum and was adapted for Movement Research Festival, Judson Church, New York, 2022. They have participated in group exhibitions including the 2021 13th Gwangju Biennale's Live Organ's Online Commission with *Promises b2b*, a video series screened at Lafayette Anticipations in 2025.

https://www.instagram.com/nasa4nasa/



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08 NOV, 18:10

Six Moving Guitars 45'

FREDRIK RASTEN

Museum Galleries

Six Moving Guitars (2018) is a piece that investigates how six acoustic guitars can create a sounding choreography by means of various movements in the performance space. The guitars are tuned in just intonation chords, and the sonic characteristics of the microtonal harmony is highlighted both by the movements and the acoustic environment where the piece takes place.

The piece can also be seen as a study in how people, without necessarily being trained musicians, can act together in a musical situation based on awareness of listening and spatial orientation.

Six Moving Guitars was composed for a group of three dancers and three musicians collectively exploring the idea of erasing functional differences between dancers and musicians, focusing on the sound of moving or spatially situated sound sources.

Besides *Six Moving Guitars* composed by Rasten, the group co-created another piece, *Femtimeteren* (The Fifty-metre) in 2018.

Concept and creation: Fredrik Rasten
Performers: Fredrik Rasten, Beatriz Madruga, Gil Fesch, Joana de Sá, Mark Reid, Sofia Moço Novo

Fredrik Rasten is a guitarist and composer primarily focusing on rational harmony and related acoustic phenomena. Reaching for an active state of listening and an intuitive exploration of the complexities of tonal interaction, his work draws on influences from minimalist styles, folk musics and other exploratory modes of sound making. Besides his solo projects, he both performs and composes as a member of the Berlin based ensemble Harmonic Space Orchestra, and the long-lived experimental groups Pip and Oker. In recent years he has also explored experimental approaches to traditional songs in duos with Alasdair Roberts and Seamus Cater, and various projects with Australian guitarist Oren Ambarchi. Rasten's music has been presented on music festivals including All Ears (Oslo), Frequency Festival (Chicago) and Sound of Stockholm, and his recording output has been published on labels such as SOFA, Edition Wandelweiser, Ftarri, Aspen Edities and INSUB.

https://fredrikrasten.com/



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08 NOV, 19:00

Blast! 55'

RUTH CHILDS

Museum Auditorium

« *Blast!* is based on my observations of how humans express themselves. If my previous creation fantasia invoked sensations and movements linked to my own intimate memory, this new solo *Blast!* is a study, panorama, or re-appropriation of bodies, focusing on the painful, suffering, strange, explosive, and violent body. For some time now, I have felt the need to respond to violence by embodying and transforming it in my work. Not necessarily my own violence, but the violence that surrounds us, traverses the history of humanity, haunts us with imagery and stories, the violence of our imagination or our nightmares. In parallel to a study on expressivity, two intuitive concepts are at the heart of this new project: one is musical and the other spatial. These concepts have a meditative or calming aspect and serve as a juxtaposition to the intensity of the movement, or maybe even an antidote. Together, they both could either contain the energy or release it. »

Support:

swiss arts council
prohelvetia

Production: Scarlett's
Choreography/Performance: Ruth Childs
Light design : Joana Oliveira
Sound design and research: Stéphane Vecchione
Artistic Collaboration: Bryan Campbell
Costume Design: Coco Petitpierre
Costume Production: Anne Tesson, Coralie Chauvin
Outside eye : Cécile Bouffard
Coaching: Michèle Gurtner
Production, administration, diffusion (creation): Lise Leclerc and Cecília Lubrano
Technical director (creation): Joana Oliveira
Technical director from 2025: Rodolphe Martin
Coproduction: Pavillon ADC – Genève (CH), La Bâtie-Festival de Genève, Arsenic Centre d'art scénique contemporain, Lausanne, Atelier de Paris/CDCN, CCN de Tours / Thomas Lebrun (dans le cadre de l'accueil studio), Centre chorégraphique national de Rillieux-la-Pape/direction Yuval PICK, A-CDCN (Les Hivernales - CDCN d'Avignon, La Manufacture - CDCN Nouvelle-Aquitaine Bordeaux · La Rochelle, L'échangeur - CDCN Hauts-de-France, Le Dancing CDCN Dijon Bourgogne-Franche-Comté, Chorège CDCN, Le Pacifique - CDCN Grenoble - Auvergne - Rhône-Alpes, Touka Danses - CDCN Guyane, Atelier de Paris / CDCN, Le Gymnase CDCN Roubaix - Hauts-de-France, POLE-SUD CDCN / Strasbourg, La Place de la Danse - CDCN Toulouse / Occitanie, La Maison CDCN Uzès Gard Occitanie, La Briqueterie CDCN du Val-de-Marne)
With support from: Pro Helvetia fondation Suisse pour la culture/ the Stanley Thomas Johnson foundation/ the Lo Studio Performing Arts Centre, Bellinzona – Switzerland/ Corodis/ Canton of Geneva
Scarlett's/Ruth Childs benefits from a joint support contract from the City of Geneva/ Canton of Geneva/ Pro Helvetia (2024-2026)

Ruth Childs

British-American dancer and performer Ruth Childs was born in 1984 in London. She grew up in the United States where she studied dance and music. In 2003 she moved to Geneva to finish her dance training with the Ballet Junior de Genève. Following this, she started working with many internationally known choreographers and directors including Foofwa d'Imobilité, La Ribot, Gilles Jobin, Massimo Furlan, Marco Berrettini and Yasmine Hugonnet. Since 2015, she is also working on a re-creation and revival project of the early works of her aunt, the American choreographer Lucinda Childs. In 2014 she founded her company Scarlett's in order to develop her own work through dance, performance, and music. Scarlett's favors intimate and collaborative artistic processes, cultivating intuition and the indefinable.
In 2016 the state of Geneva awarded her a scholarship and research residency in Berlin of 6 months to develop her own work. Her first stage piece in collaboration with Stéphane Vecchione, *The Goldfish and the Inner Tube*, premiered in April 2018. She premiered *fantasia*, her first solo at the ADC, Geneva in October 2019. In 2022, she created her second solo *Blast!* which was awarded the Prix suisse des arts de la scène that same year for an outstanding choreographic production. From 2023-2024 Ruth was the associated artist at the CCN2 Grenoble. Her first group piece *Fun Times* premiered in 2024 at Arsenic in Lausanne. Her work has been presented around the world: Théâtre de la Ville in Paris, Biennal de Danza de Cali, Impulstanz in Vienna, Crossing the Lines in New York... Ruth is currently one of the artists in residence at Arsenic in Lausanne.

https://ruthchilds.com/

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THE MUSEUM AS PERFORMANCE

Curadoria Curated by: Cristina Grande, Pedro Rocha, Ricardo Nicolau

Produção Production: Ana Conde, Cristina Grande, Pedro Rocha

Assistência de Produção Production Assistance: Maria Chaves Telheiro

Serviço Educativo Educational Service: Beatriz Sarmento, Inês Pina

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