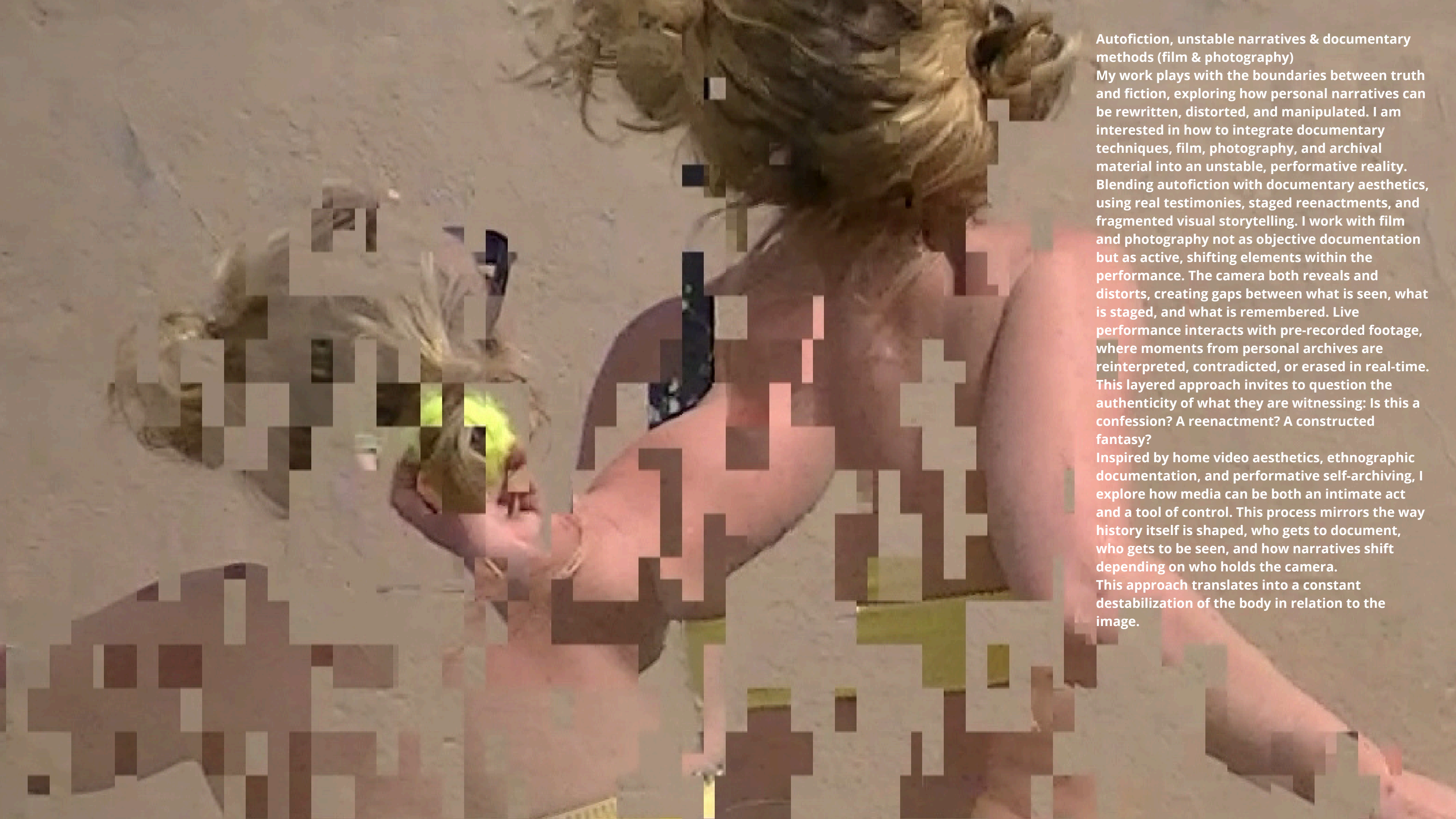


Subverting ritualized spaces & Traditions

I am drawn to spaces with strong social codes, saunas, bathhouses, and communal gathering sites, where bodies move within ingrained cultural rituals. My work explores how these spaces, shaped by intimacy and tradition, influence social dynamics and bodily behavior through architecture, temperature, materials, and history. I am particularly interested in how such rituals can be exaggerated, restructured, or subverted to reveal hidden power dynamics.

This research extends my choreographic practice, where ritualized spaces and their unwritten rules become both the setting and the structure for performance. I examine how these spaces govern interaction, regulate exposure, and establish hierarchies of access—who may enter, how bodies behave, and how vulnerability is performed.





Autofiction, unstable narratives & documentary methods (film & photography)

My work plays with the boundaries between truth and fiction, exploring how personal narratives can be rewritten, distorted, and manipulated. I am interested in how to integrate documentary techniques, film, photography, and archival material into an unstable, performative reality. Blending autofiction with documentary aesthetics, using real testimonies, staged reenactments, and fragmented visual storytelling. I work with film and photography not as objective documentation but as active, shifting elements within the performance. The camera both reveals and distorts, creating gaps between what is seen, what is staged, and what is remembered. Live performance interacts with pre-recorded footage, where moments from personal archives are reinterpreted, contradicted, or erased in real-time. This layered approach invites to question the authenticity of what they are witnessing: Is this a confession? A reenactment? A constructed fantasy?

Inspired by home video aesthetics, ethnographic documentation, and performative self-archiving, I explore how media can be both an intimate act and a tool of control. This process mirrors the way history itself is shaped, who gets to document, who gets to be seen, and how narratives shift depending on who holds the camera. This approach translates into a constant destabilization of the body in relation to the image.

Lament and Shout: The politics of voice and vulnerability

Voice is both as a force of resistance and a site of exposure. Shouting, whether structured, collective, chaotic, or aggressive, asserts presence but also reveals fragility. It disrupts silence, demands attention, and challenges hierarchies, yet in its rawness, it can also expose vulnerability, desperation, and loss of control. Lamenting, as both a vocal and bodily practice, carries grief, protest, and transformation. It moves beyond individual sorrow into a shared act of mourning and resistance, connecting to cultural traditions of collective wailing, ritualized keening, and embodied outcry.

I explore how the voice can oscillate between power and surrender, how it can both command and collapse. I am interested in how sound and movement shift the dynamics of space, hierarchy, and embodiment, questioning who is allowed to be loud, whose voice is heard, and how vocal expression can function as both a reclamation and a rupture. Through lament and shout, I investigate how sonic expressions of pain, rage, and urgency can activate choreographic languages, where the body and voice are inseparable from the structures that shape them.

