



The Hollow Land

*What is left when nothing is left?
Can you truly conquer something that
resists till the end?
What if you flood it, what if you burn it?
Will it count as a conquering, or will it
be ashes of something in the past?*

Vision

In the wildness of an animalistic conquest, the nature and memories it carries resists until the very end, until it fades into nothingness. “The Hollow Land” explores the effects on nature and sustainability in the context of war, with a focus on the environmental destruction in Ukraine. The demolition of the Kakhovka Dam by Russian forces serves as the focal point. This deliberate attack led to massive flooding in the southern region swallowing villages and cities, their present

and their past. Our work emphasizes that nature knows no borders; what affects one part of the world inevitably impacts us all. In a time when the world is attempting to address climate change, we believe it is also vital to reflect on how authoritarian regimes contribute to environmental destruction and consider how the democratic world might respond. Through The Hollow Land, we aim to bring attention to these pressing issues and inspire dialogue around the often-overlooked environmental toll of the war. We address urgent topics, inviting our audience to reflect, feel, and act. We believe that art can open space for dialogue, deepen understanding, and create bonds between people across differences. Dance offers a powerful medium for this kind of engagement with its physicality and openness to interpretation that allow us to bypass fixed narratives and speak directly to the body and the senses. It allows us to ask complex questions about power, responsibility, and change without prescribing simple answers

Long-term: “The Hollow Land” is the second work of a Danish based Ukrainian choreographer Anastasiia Krasnoshchoka, that explores themes of freedom, resistance and war effect in a broader context. The successful creation of the first work “Flowers also cry”, that was shown over two seasons in Copenhagen, toured in Finland and Sweden and won national European Charlemagne Youth Prize in 2024, gave a clear signal that there is potential for growth and significance to the work. “Flowers also cry” is scheduled to come back to Denmark in season 2025/2026.

Development of the second piece showed that there is a progression in the creative and administrative journey. This led to the establishment of teaterforening “Teater A”. Under the “Teater A” the group aims to keep growing both structurally and artistically in an artist-led organization.

Team

The team of “The Hollow Land” consists of nine international creatives based in Denmark. The full list of the team can be found below:

Anastasiia Krasnoshchoka (UA) director, choreographer, performer,
Maria Solei Jarvet (EE) performer,
Lua Cardenal Mayenco (ES) performer,
Natalie Marie Cox (DK/USA) performer,

Karl Heding (DK/BR) sound artist,
Maria Sandholdt Schultz-Christiansen (DK) creative producer.
Set designer and lighting designer will also be hired for the project
along with an accountant.
Teater A board: Tina Tarpgaard (chairperson), Frederik
Kirk(treasurer), Marianne Kjær.

Process

Throughout the piece we are experimenting how contemporary dance movement language is being gradually immersed into the water, what it does to the muscles and bones, how resistance and sensation of drowning manifests in physical and sound expression. We are exploring how the water is taking away places, memories and people. Working with vocals gives deeper connection to how human nature is responding to the enormous man-made storm. "The Hollow Land" grew out of the Moving Identities residency program supported by Creative Europe, where our project was selected as a Danish artist group. Through the duration of the

program we researched the subject of environmental damage and various movement qualities relevant to the subject at UP in Copenhagen, later on the group worked on generation of movement materials and connection with each other at Kunstplaats Vonk (BE). The last Moving Identities residency in Hellerau gave us an opportunity to bring all the pieces together and work with the dramaturgy of the piece, resulting in a draft of a full piece. In our last residency at København Danser in week 37-39 of 2025 we will refine details and integrate scenographic elements with the dramaturgy, rehearse choreographic material and make the piece ready for the stage.

Audience

Teater A commits to having a strong European identity, contributing to protecting and promoting values of equality, human rights, democracy and freedom on a national, European and transnational level. Through our performances, communication and audience-oriented activities we participate in developing a dance environment in Copenhagen, Denmark, the Nordics and Europe and ensure that the ideas we explore live go beyond the stage and enter into public dialogue.

With The Hollow Land we seek to raise awareness and conversation around ecocide as a consequence of war, while also creating space for themes to emerge that resonate with different audience members' lived experiences. Our target audience includes both regular dance and theatre-goers and people who may not typically attend contemporary dance performances but are interested in questions of democracy, climate, and collective futures.

Beyond performances, The Hollow Land also feeds into broader advocacy and educational activities. For example, choreographer Anastasiia Krasnoshchoka will represent Denmark at the European Youth Event in Strasbourg, speaking about these issues and art as a communication channel. Through such initiatives we aim to extend the impact of the work into public discourse, fostering critical conversation and empowering young voices across Europe.

Partners

Alongside the partners already mentioned we are working with other actors to secure the creation and performance of the work. The work will have its Danish premiere in Dansekapellet in the season of 25/26. We are also planning a Danish tour to Nordisk Teaterlaboratorium in Holstebro, and are currently in a dialogue with Slagelse Teater, Vendsyssel Teater and Limfjordsteatret, ensuring that the work will be presented to a geographically and demographically wide Danish audience (see attached letters of intent). Following this we will focus on opportunities to tour in other Nordic and European countries. We are also proud to collaborate with the NGOs like UA Dialogues, Women 4 Ukraine, Hjælp Ukrainiske Børn, Kolo Nordic Dissemination These organisations offer knowledge about the war in Ukraine and people affected by it, enriching the work by continuously feeding into the context of the theme and its social and political dimensions.

