

## **Project Description**

**Name of the project:** WASHAWAY

**Date and place of the project:** 24.07.2025 - 02.08.2025

### **Short project description/Summary of the project:**

A choreographic and sound-based exploration of water, embodiment, and interconnection by choreographers Anne Sofie Stubbe Lindeberg and Lenka Vořechovská with a premiere at Bådteatret in the frame of the Ubåden programm on the 1st and 2nd of august. The project was developed during 2025 and now is seeking financial support for the premiere realization.



### **Detailed project description**

WASHAWAY is a multidisciplinary performance project that delves into the physical and symbolic presence of water within and around us. Drawing from personal, ecological, and feminist perspectives, the work examines water as both a material and metaphorical element that connects bodies, landscapes, and temporalities. The performance reflects on themes of care, fluidity, and transformation through the lenses of the oceanic wave, the nursing mother, the embryo in the womb, the dairy cow within industrial systems, and the contemporary woman navigating her relationship to femininity, sensuality, and motherhood.

The project is inspired by the philosophical framework of hydrofeminism, particularly the work of feminist theorist Astrida Neimanis, who asserts: *"We are all bodies of water."* Through this lens, the human body is understood as inseparable from the natural world, challenging hierarchical and dualistic notions of nature and culture.

Developed collaboratively by choreographers and performers Lenka Vořechovská and Anne Sofie Stubbe Lindeberg, and musician Ester Grohová, WASHAWAY emerges from an interdisciplinary research process connecting movement and sound with embodied experiences of water. The artists explore how personal interactions with water — in the landscape and within their own bodies — can be translated into a performative format.

Central to the project is the creation of a sensory and immersive environment in which audiences are invited, not only to witness, but to engage with the themes on a somatic level. Through kinetic empathy, sonic textures, and visual stimuli, the work fosters a space for shared reflection on the emotional and physical resonances of water as an elemental force.

By embodying and choreographing fluidity, repetition, and tidal rhythms, the piece investigates how dance can serve as a medium for reimagining the body's relationship to environment, care, and community — proposing a more interconnected and posthuman understanding of self.

## Motivation

Our motivation for creating this performance stems from a desire to further develop the artistic methods we acquired during our studies and to apply them in practice through collaborative, creative work. We consider the environmental theme of water to be both urgent and deeply personal — with a specific focus on the exploitation of animals in the food (dairy) industry and the relationship between the human body and the toxic substances that we, as a society, have released into nature. These toxins return to us through cycles such as breastfeeding, where they can be passed from mother to child. Through movement, sound, and scenography, we seek to explore and convey this complex phenomenon in a sensory and embodied way.

We are also motivated by the desire to create space for the empowerment of women within the field of contemporary art, and to explore possibilities of non-hierarchical collaboration among members of our team. We believe that experimental artistic creation offers the potential to develop new ways of working — both within the creative process itself and in relation to the audience and the themes we address.

## Scenography / Costume Design / Sound Design

We work in close collaboration with scenographer and costume designer Benedikte Beate Hansen, and musician and sound designer Ester Grohová. Our aim is to integrate our respective disciplines on an equal footing in order to create a truly multidisciplinary experience for the audience.

We incorporate texts developed during our previous residencies. These texts serve both to contextualize the performance in the introductory program and, as they are printed on the costumes, become part of the scenography, visually framing and reinforcing the performance's central themes.

Another scenographic layer addresses the boundary between human and animal. The scenography uses a soft pink palette that evokes a girlish world, reflecting the personal backgrounds and perspectives of the choreographers. Benedikte Beate Hansen is particularly interested in creating an environment that embodies feminine/girlish elements while simultaneously referencing spaces associated with animals — such as barns or milking rooms. The scenographic elements include suspended straw, milking stools, and costume accents made from faux fur.

Musically, Ester Grohová works with multichannel sound design, arranging speakers throughout the space to construct an immersive acoustic environment. This spatialized sound composition contributes to the sensory depth of the performance, surrounding the audience and enhancing their embodied engagement with the work.

## Choreography and Dramaturgy

The dramaturgical approach of the performance is inspired by Ursula K. Le Guin's *The Carrier Bag Theory of Fiction*, a book that explores storytelling from a female perspective — one rooted in inclusivity and care, in contrast to narratives centered around heroic deeds and dominant protagonists. The performance follows a non-linear structure, composed of scenes that stimulate the imagination and provide space for audience reflection and emotional engagement.

We are collaborating with Danish actress and performer Nanna Koppel, whose insights support the development of character work and individual storylines. We consider the creation of character as a valuable extension of our choreographic practice. Our goal is to craft a personal narrative for each of the three performers, allowing the audience to connect with the theme from diverse perspectives and emotional entry points.

The dramaturgy is being further developed in collaboration with dancer and choreographer Alica Minar, who specializes in environmental themes, clowning, and participatory approaches. Her role is to provide an external perspective on the choreographic structure and to offer informed feedback that helps us more effectively connect our thematic content to the overall composition of the piece.



### Research and Development – Methods

Our research is informed by literary and theoretical texts that offer new perspectives on ecological, feminist, and posthumanist questions. We draw particularly from Ursula K. Le Guin's *The Carrier Bag Theory of Fiction*, which opens up the possibility of thinking about storytelling as a "carrier space" — rather than a hierarchical narrative centered around a hero. This aligns with our intention to explore collective and non-hierarchical creative processes.

Another key influence is Astrida Neimanis' *Bodies of Water: Posthuman Feminist Phenomenology*, which presents the concept of the body as a watery entity. Her work has led us to perceive the body and nature as interconnected and porous, emphasizing relationality and fluidity. Additionally, we are inspired by the feminist perspective in *Witches, Sluts, Feminists* by Kristen J. Sollee, which encourages us to reimagine the concept of female power and its representation in contemporary culture. Finally, Anna Lowenhaupt Tsing's *Arts of Living on a Damaged Planet* challenges us to consider how people can live and create in times of ecological breakdown — motivating us to search for hope and new forms of co-existence within a damaged world.

Our methods for developing movement and choreographic material are rooted in original practices that merge bodily perception, imagination, and inspiration from nature. One such method is what we call "Womb Practice" — a movement-based exploration grounded in imagery and imagination, which works with the sensation of being in the womb. This approach investigates patterns of movement that emerge from feelings of safety, connection, and fluidity, allowing us to explore the body's motion as a living and organic process, arising from an intimate and natural interaction between body and space.

Another method is "Herd Movement Practice", inspired by the behavior of a herd of cows. This practice explores collective movement dynamics, focusing on the interplay between

synchronization and desynchronization within a group. It reflects the relational nature of the body, community, and the natural world.

Finally, we are developing a technique we call “Wave Practice”, initiated during our residencies at Kulturhavn Festival 2024 and Bohemia Farm Studio. This practice is inspired by the movement and variability of ocean waves, creating hypnotic and rhythmically flowing movement patterns. These wave-based structures draw the audience into the rhythm of the performance and serve to integrate the physical, visual, and sonic elements of the piece.

*Recording from Work in Progress in Petrohradská Kolektiv z.s.:* <https://shorturl.at/pxHmm>  
*PR video for Work in Progress in Sydhavn Teater, Dansepavillon:* <https://shorturl.at/8jO0N>

### Target group

Our target audience includes both the general public and professionals from the field of performing arts. As a choreographic duo, we are committed to contributing to the development and establishment of new choreographic methods within the Danish dance scene.

Due to its multidisciplinary nature, the project is accessible to audiences interested in dance, music, and visual art alike. Through an immersive and sensory experience, the work engages a cross-generational audience and offers a contemporary perspective on the relationship between humans and the natural world.

### Partners

Of the premiere: Ubåden (DK)

Of the project development: Culture Moves Europe, ST:ART, Sydhavn Teater (DK), Petrohradská Kolektiv z.s. (CZ), Queer Knowledge Festival (CZ), Alte Schule, Norimberk (DE), Hoprich (CZ)

### Timeline

24.7. - 31.7. - Rehearsals

1.8. + 2.8. 2025 - Premiere (2 performances in 2 days, duration 45 minutes)

### Team

#### CHOREOGRAPHY

Dance artist Lenka Vořechovská works in choreography and dance dramaturgy, dance writing, expanded performance formats, and the art of collective practice. She enjoys facilitating collaboration and diverse creative processes. Focusing on the intersection of nature and culture, she explores various somatic and artistic practices that allow both practitioners and observers to shift from everyday states into modes that invite rest, complexity, and compassion.

Anne Sofie Stubbe Lindeberg is a performer and choreographer based in Copenhagen. Her artistic work centers around space and intimacy from a feminist perspective, using dance and voice as her primary tools.

## DANCE & PERFORMANCE

Lenka Vořechovská

Anne Sofie Stubbe Lindeberg

Third performer – in a selection process (Ane Carlsen/Julie Elisabeth B. Villumsen)

## SOUND DESIGN

Ester Grohová (CZ) is a multimedia artist and sound designer who creates mysteriously picturesque soundscapes oscillating between ambient and experimental music through the use of voice, field recordings, clarinet, and other instruments. Her work explores themes of collective care and connection, utopia, escapism, intersectional feminism, and interspecies communication.

## SCENOGRAPHY & COSTUME DESIGN

Benedikte Beate Hansen is a scenographer based in Copenhagen who works across theatre, dance, and opera. In her artistic practice, she uses ritual as a methodological framework and explores the role of the scenographer as facilitator. With a special interest in the dramaturgy of objects and traces left in space, Benedikte focuses on thematic intersections between gender, labor, and bodily autonomy.

## DRAMATURGY

Alica Minar is a Slovak choreographer, performer, dramaturge, and curator based in Prague and Berlin. Her work merges physical audience experience with visual abstraction, humor, and social themes. Since 2024, she has been part of the curatorial team at Studio ALTA and is involved in projects such as Dancetopia Symposium and Fest of Fools.

## CONSULTATION

Nanna Koppel (DK) is an actress and interdisciplinary performer whose work explores the intersection of video and live performance. Her artistic goal is to uncover the political and activist potential of addressing external conflicts through the body and to use video as a tool to challenge and reframe our perception of reality. She is also the co-founder of the interactive performative project HI DAD, which stages the figure of the father in non-patriarchal and alternative ways.