



From Day to Night / A Playful Continuum - *in co-production with Dansehallerne*

Trailer Koral Festival 2025, Dansehallerne:
<https://vimeo.com/1186684395?share=copy&fi=sv&fe=cj>

Photography credit: Daniel Alonso Van Camp

About the Work

From Day to Night is a continuous, durational dance installation for families with children aged 0–9. Created by independent dance artist Ray Roa Alonso (DK), the work invites children and their adults into a living, breathing environment where movement, memory, and imagination meet. Inspired by the nostalgia of growing up in the 1980s and 1990s Philippines, the installation transforms space into a flexible, inhabitable world.



Conceived in collaboration with scenographer Alexandra Lewon (DK), the set functions simultaneously as playground and stage — an environment in which performers and audiences are equally invited to move, explore, and reshape what they find. The work unfolds across three distinct chapters, structured as a repeating day-to-night loop of approximately three hours. Three dancers rotate through the space. Audiences enter and leave freely at any point. There is no fixed beginning. There is no fixed end.

Movement and sound act as subtle, continuous guides, shaping rhythm and transition while leaving generous room for imagination, spontaneity, and play. The installation is designed for both children and adults — not as separate audiences, but as a shared space in which each finds their own way of being present. Children encounter embodied play and sensory discovery. Adults encounter an aesthetic and reflective world. These two experiences co-exist within the same room, the same score.

Process and Method

From Day to Night begins in memory. Not the curated kind but the unfiltered, tactile kind. Growing up in the Philippines in the 1980s and 90s, beauty was never something to seek out. It was already there. In what nature gave. In what you had, and what you didn't. Others had more, that was plain to see, but in the gaps and the making-do, something else grew. A quiet, hidden resilience. When the power cut out and the blackout came, everyone became equal in the dark. And somehow, that felt cozy.

It is this memory, cut and paste, layered and embodied, that builds the room. Every object carries meaning. The makeshift structures. The worn footwear. The gleam of tiles underfoot. The arc from morning to evening to night is not simply a lighting state. It is a lived rhythm, a remembered way of moving through a day. The scenography is not backdrop. It is an autobiography made inhabitable.

During the pilot, a clear dynamic emerged: many parents became passive once inside the installation, sitting down as supervisors while their children played. This project sets out to directly challenge that pattern. Shared embodied experience between adults and children can often feel culturally rare, choreographically under explored, and socially revealing. That gap is precisely where this work operates — designing an environment in which both are equally present, equally invited, and equally held.

The creative process mirrors this logic. Ray works as a curator of practices, inviting artists from different disciplines to bring their expertise into the choreographic score. Dance artists carry worlds within them — years of research, cultural memory, and choreographic thinking slowly honed into something entirely their own. Ray is drawn to this specificity: practices that belong to someone, grown from where they come from and what they have lived through. Ray's role is curatorial in a particular sense: selecting practices with strong internal worlds, placing them in dialogue with the installation, and testing what survives translation across ages and contexts. The invitation to each artist is particular: not to simplify or explain, but to translate — to find within their own artistic language the textures and rhythms that a child and their adult can enter together without the same door. A previous collaborator whose work centred on queerness brought a distinct and vital quality to the space and its invitation to play. The facilitation this creates is not pedagogical. It is organic, felt rather than followed, discovered rather than taught.



For each venue, a different guest facilitator is invited in, their practice absorbed into the score. A five-week co-creative rehearsal period brings choreographer, dancers, scenographer, and musician into the same room simultaneously from the very beginning. The aim is a score both rigorous and porous — robust enough to stand as a complete work, open enough to absorb a new facilitator at each venue without disruption. The second choreographic challenge is the durational format: audiences arrive and depart continuously, meaning the choreography must function at any point of entry — holding someone present for minutes and someone present for an hour, without privileging either.

Scenography

Rooted in sustainability, the set is crafted primarily from pre-loved and repurposed materials, combining varied textures and multifunctional elements into a landscape of open possibility. Inspired by childhood memory, it becomes a space that actively encourages curiosity and discovery. The scenography is not decorative. It is choreographic: guiding movement pathways, offering tactile interaction, and creating the changing atmospheres, warm, playful, still, intimate, through which the day-to-night arc is lived.

Sound

Composer Cristian Vogel will create an original soundscape that supports spontaneous movement, sensory awareness, and social connection. Drawing on his extensive archive of electronic and pre-analogue material, Vogel builds an audio environment carrying warmth, grain, and familiarity in ways that are hard to name. The soundscape is not illustrative. Like the scenography and the movement, it is a structural element of the world, shaping the tempo and texture of each chapter. Movement, object, light, and sound form a single unified environment. One that knows what it is made of, and why.

Collaboration Partners and Touring

From Day to Night is developed in collaboration with Dansehallerne (CPH) and Dansstationen (Malmö), with further dialogue underway with Martin Forsberg at Regionteater Väst. The work is conceived from the outset as a touring piece: its flexible scenography, modular score, and adaptable facilitation model are all designed to allow the installation to move between venues, spaces, and contexts without loss of integrity.

Local Engagement

At each venue, Ray will invite a local independent dance artist to join the work as guest facilitator. Their practice is absorbed directly into the choreographic score, bringing a new voice, texture, and community connection to that iteration of the work. Ray will also deliver a workshop for local dancers ahead of each residency, introducing the choreographic framework, offering tools for facilitating movement with mixed-age audiences, and creating conditions for genuine co-creation. The aim is to leave something behind in every place the work visits — a shared language, a set of practices, and a relationship that outlasts the run.

Team

The team is assembled with the same curatorial logic that defines the work itself: each chosen for the specificity of their practice, their ability to work across disciplines and audience types, and their experience working in close proximity to both children and adults. Representation is intentional and includes gender non-conforming artists and artists of Asian heritage, reflecting a commitment to diversity embedded in the work's ethics rather than applied as an afterthought.

Concept and Choreography: Ray Roa Alonso (DK). Set Design: Alexandra Lewon (DK). Music: Cristian Vogel (DK). Independent Dance Artists: Ray Roa Alonso (DK), Teresa Shou (DK), Daniel Jeremiah (SE). Costume Design: Erik Annerborn (SE)



The work of curation is to hold each distinct practice together through a shared world — through the music, the scenography, and the capacity of each artist to perform and facilitate simultaneously, reading and responding honestly to what children and adults bring in real time.

Dissemination and Audience Relevance

From Day to Night is designed for families with children aged 0–9, programmed for theatres, festival contexts, and gallery spaces serving children as a primary or significant audience. The work suits venues with awareness of age-step programming and those working with adult and family audiences simultaneously. The installation offers an experience where neither adult or child is asked to diminish themselves for the other. This dual register is central to the work's touring proposition — speaking to venues and festivals seeking work that genuinely serves mixed-age audiences, not by splitting the difference, but by designing for both with equal seriousness.

The work is conceived with a long life in mind. Following a 5–6 week creation period and first performances at Dansehallerne (CPH), the work moves to Dansstationen (Malmö), forming the foundation of a sustained Nordic touring ambition. Its flexible scenography, modular score, and local engagement model ensure it travels without loss of integrity. *From Day to Night* is an invitation to play, to slow down, and to reconnect — with imagination, with each other, and with the pleasure of simply being present in a room together.