Portfolio connective matter works/Antoinette Helbing













More info:

Webpage: https://antoinettehelbing.com
Facebook: https://www.facebook.com/antoinettehelbingperformance/
Instagram: https://www.instagram.com/antoinettehelbing/

Short biography

Antoinette Helbing / connective matter works' interdisciplinary practice is spanning choreography, installation, film, and site-specific work. Rooted in somatic methodologies, she investigates the relational and immaterial dynamics that shape encounters between bodies, space, and perception.

Helbing's works construct situations of heightened proximity in which audiences are positioned as active participants within a shared sensory field. Their presence - visible, affective, and responsive - becomes integral to the unfolding of the work. Spatial context operates as a co-constitutive element, with each site informing the choreography's form and modes of relation.

Her practice centres on the body as a site of transmission, exploring how movement and sensation articulate and circulate emotional experience. Informed by principles derived from the Feldenkrais Method, the work approaches embodiment as a process of continuous adaptation, attention, and learning. Narrative structures are often displaced in favour of perceptual and affective intensities.

Emerging from Helbing's formative experience in the former GDR - where non-verbal expression functioned as a necessary mode of communication within restrictive conditions - the work engages with the body's capacity for articulation and resistance. Through restrained yet persistent choreographic strategies, it proposes spaces for collective attunement, resonance, and transformation.

Her work is supported by the Danish Arts Foundation through operational funding and working grants, and has been recognised with an honorary award (hæderslegat).



The Lamenters - Dancing Into Tears (2026)







The Lamenters is an outdoor, site-responsive performance for five performers, developed through the practice of singing traditional crying songs, or laments. Working with these songs as a starting point, the performers have developed a choreography in which voice, movement and crying intertwine and unfold around and among the audience. The work explores the moment of breaking into tears - the point where something becomes too much, too beautiful, too painful or too overwhelming to remain contained. Moving between the intimate and the collective, The Lamenters creates a space where vulnerability, release and emotional intensity can be shared, opening possibilities for connection and resonance between performers, audience and surroundings.

Through intimate and physical rituals, each performer unfolds their own lament - a personal dirge translated into movement, where the body becomes a resonant space for transformation. The performers weave in and out of the visual tapestry - appearing, disappearing continually shifting what the audience can see and inviting them to follow. Crying is not presented as complaint or weakness, but as an opening: a shared space where vulnerability is witnessed, amplified and allowing the audience to dive into their personal experience.

While traditional lament is often rooted in song, the genre is here revitalised as a danced lament: a physical and sensuous pathway into forms of understanding that lie beyond language. Through dance and voice work, a space emerges where tears become the connective element between the individual and the collective. Crying appears not as a reaction, but as a conscious, embodied practice that opens for connection, transformation and reconciliation.

The audience is invited to encounter the performance on their own terms. Rather than being assigned a fixed position, spectators are free to move through the space, follow a particular performer, shift their attention between individual and collective actions, come close to moments of intimacy, or step back to gain an overview of the larger composition. In this way, each audience member constructs their own trajectory through the work, creating a unique experience of proximity, attention, and resonance.

The Lamenters is a poetic and political ensemble work about witnessing one another in tears - and about the potential for change that emerges when we allow what is breaking through to be seen, shared, and carried together.

Artistic Team:
Concept and choreography: Antoinette Helbing I Performers: Max Wallmeier, Tomáš Janypka, Beck Heiberg, Sigrid Stigsdatter Mattiasen & Antoinette Helbing I Lament-coach: Tuomas Rounakari I Composer: Emil Vodder Kristensen I Costume Inbal Lieblich I Artistic Consultant: Mirko Guido I Production: Lenka Vořechovská

Supported by
The Danish Arts Council, Augustinus Fonden, Knud Højgaards Fonden, Louis Hansen Fonden, København Kommunes Scenekunstudvalg, Kongens Enghave Lokaludvalg

Co-Production Partners
Sydhavn Teater, Metropolis, PASSAGE Festival,

Performances
4.-6. September 2026 at Karens Minde Aksen presented by Sydhavn Teater
17. October 2026 at Karens Minde Aksen in CPH (DK)

Video full length: https://vimeo.com/1227259074 Password: Lamenters

On/Crying - The Gravity of tears (2025)









"On/Crying - The Gravity of Tears" is an ode to tears and a celebration of the act of crying.
The work unfolds both as a performance and as an installation, inviting the audience to spend time in the landscape of tears. Shaping a collective crying room that embraces everything that comes before, during, and after the act of crying. The "Crying Room" is both the immersive scenography for the performance as well as an installation open to visitors outside of the performance times.
The central questions of On/Crying are: What might a world look like that wholeheartedly embraces tears and crying - and thereby the vast range of emotions that crying can express? How does it affect our perception of each other and our surroundings if we allow ourselves to be in the realm of crying together?

"On/Crying – The Gravity of Tears," is inspired by the rituals of professional mourners and opens an associative space around the persona and landscape of tears. By crying in our presence, they shamelessly allow us to witness the power and resonance of tears, inviting us into the intimate and universal landscape of crying. Pleasurably and generously they share the sensual and purifying flood of tears, accompanying the transition into new situations when fundamental changes occur in life.
They use the voice of crying unfiltered and joyfully - normally unacceptable in our society.
They offer their tears as a gift to soften the space within and between us.

In "On/Crying" two performers hold "The Crying Room" - the space of tears together; as professional mourners do. Collectively they release the tears of the present, past, future, their own, and others.
Their crying becomes a rebellion against a silenced, paralyzed society amid crisis and war.
In a time of growing collective fear, anxiety, and sorrow, we meet the two mourner figures who collaborate with and draw from the enormous energy for potential change found in homeless crying.

The “Crying Space” is a sensual universe that affectionately portraits tears as glittering prisms - reflecting humanity translucent and vivid. It unfolds an interactive laboratory where the tangible connects with the poetic and the scientific with the imaginative. At first glance, the objects and expressions of the installation resemble the human tear system, which at a closer look reminds of the Earth's water cycles. It’s a flowing, dripping, and seeping universe of fluids in constant motion and connectedness, as an image for the inner life that spills over its boundaries - bursting, overflowing, and streaming into consciousness. All installation elements are interconnected - light becomes images, images become ice, ice becomes water, and water becomes sound, etc. - bridging the tactile and the emotional.

Choreographer and dancer: Antoinette Helbing | Co-performer: Alica Minar | Composer, sound designer, and technician: Emil Vodder Kristensen | Voice composer and voice coach: Katrine Faber | Set designer and costume designer: Inbal Lieblich | Dramaturg and choreographic mentor: Mirko Guido | Lighting designer: Carina Backman | Outside Eye: Jonas Schnor

Premiere 3. September 2025 at Dansekapellet presented by Metropolis Festival.

Full registration: https://vimeo.com/1116692493/fbf26121aa
Password: Crying

The Laughing Crowd - theater version (2024)







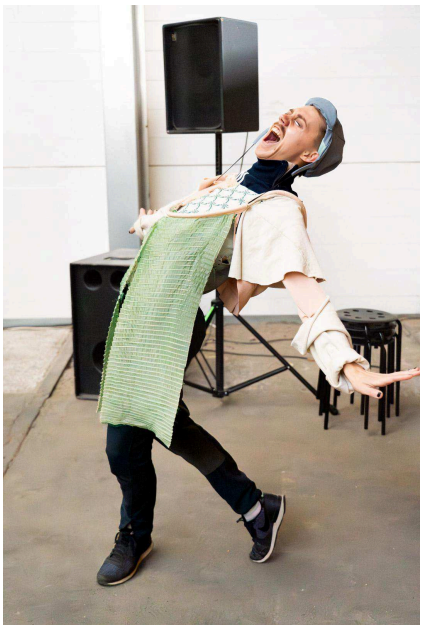






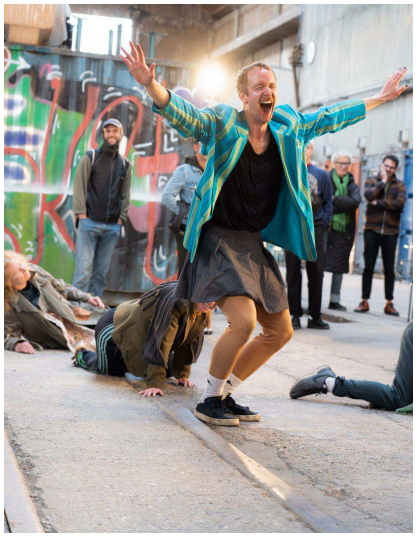
The Laughing Crowd - Site Specific Version (2023)













The Laughing Crowd is a choreographic work and a concert for laughter performed by 8 dancers. The work explores laughter as a somatic experience, as a sonic universe as well as a social event.

The Laughing Crowd pays tribute both to enjoyment and human bonding that evolve through laughter and laughter's alluring connective energy. Laughter is being used as a prism to explore laughters' physical and audible manifestation, as well as laughter's social and emotional implications. Laughter can be both: a contagious act of uniting as a group, but also an uncontrollable and unpleasant way of exposing power and positioning within a group. Hence, laughters' landscape covers a broad spectrum of emotions that is being explored, distorted and magnified in The Laughing Crowd. Unravelling as a social dance in laughers' fundamental humanity, this work takes the audience onto a journey through the body's affective expressions.

Laughter can embody the theatrical, the dramatic, the exaggerated, the ugly and the unfiltered. The loss of control going along with unstoppable laughter is a crack in our present individualistic and staging-the-self times. This gap in our self control fosters laughter's liberating potential.

By bathing the audience in laughter the performance gives a collective experience of basic human connection. The core of the performance is kinesthetic empathy that is being activated by the dancers' laughter, their movement and the spatial choreography that unfolds as an interplay of the energies between performers and audience. The audience is gently included in the artistic expression of this work: both the performers and the audience are visually exposed og invited to observe each other as part of the performance.

The performers and the audience are sharing the performance space. The audience can actively choose how they would like to position themselves in the space and move around freely, making a choice whether to observe at a distance or to place themselves in close proximity to the performer(s). The spectators become aware of themselves, not only by the laughter's mirroring effects, but also by having to actively determine how to relate and to include themselves in the experience.

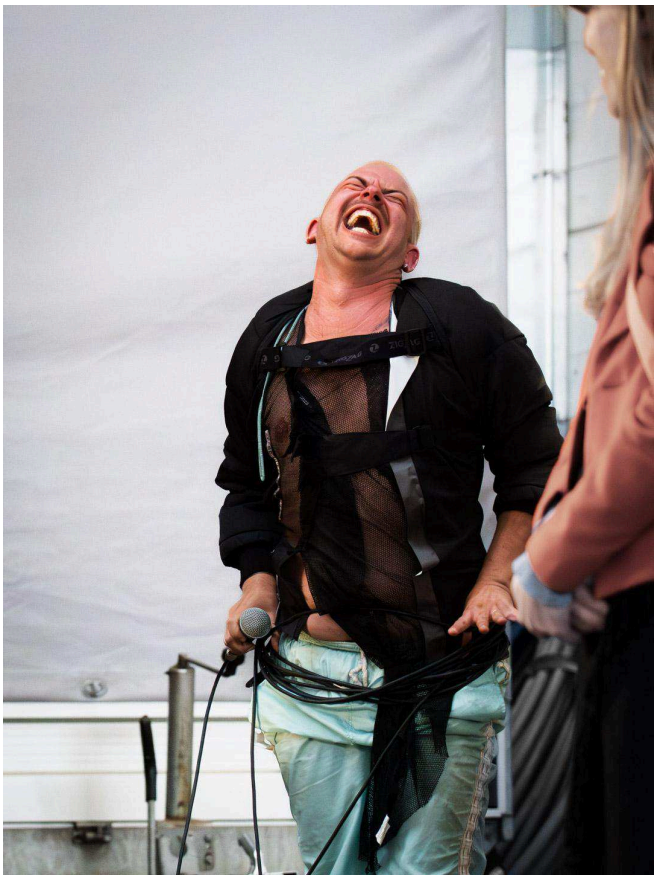
The performance exists in two versions:
A site-specific version that can perform site specific in urban spaces (indoors and outdoors) and in nature. This version of The Laughing Crowd premiered in a container hall at Metropolis Festival in May 2023 - emphasising the humanity within laughter and laughing bodies through the rawness of the industrial space.
A version for black box spaces with light design which premiered in January 2024 at the small stage of the Royal Danish Playhouse as part of KSelekt.

Documentation:

Trailer The Laughing Crowd theatre version:
https: //vimeo.com/user2002250/tlctrailer?share=copy
Full Version The Laughing Crowd theatre version: https://vimeo.com/user2002250/tlcfull?share=copy
(Password: TLC)
Trailer The Laughing Crowd site specific: https://vimeo.com/838261698
Full Version The Laughing Crowd site specific: https://vimeo.com/user2002250/thelaughingcrowd
(Password: TLC)

Credits

Choreography: Antoinette Helbing
Performance: Birgitte Skands, Daniel Norback, Max Wallmeier, Andreas Haglund, Beck Heiberg, Nanna Stigsdatter Mathiassen, Thjerza Balaj, Antoinette Helbing, Jakob Schnack Krog and Katrien van der Velden
Dramaturg: Naya Moll
Composer: Randi Pontoppidan
Composer, Sound Design and Technician: Emil Vodder Kristensen
Light design: Carina Backman
Costume Design: Inbal Lieblich
Co-production: Metropolis and PASSAGE Festival



Past performances

Site specific: Opening performance of Horsens Festival 2024, Metropolis Festival Copenhagen (DK), PASSAGE Festival Elsinore (DK), Studio ALTA Prague (CZ), Teaterforening Stevns (DK)

Black Box: Studio stage of the Royal Danish Playhouse



The Mirror Project (2022)



The Mirror Project is a choreographic work that addresses the relation between the real body as we can see and sense it and images of the body. A dance between two oversized mirrors and two performers unfolds a game of intersubjectivity between two mirrors, two performers and the audience. Working at the threshold between choreography and visual arts, this work merges the aesthetic with the sensual. Simultaneously exposing the dancers in a deep experience of movement which will be framed as a mirrored image, this work unravels the relation between body images and the sensuous potential of the body. The angles of the mirrors interfere with the audience's proprioception allowing the choreography to transform into an impactful kinesthetic experience for the audience. The audience's gaze is guided and seduced by bodies and bodily images in a universe of multiple mirrorings and associations.

The Mirror Project performs at theatres, museums and galleries. In museums and galleries The Mirror Project can be exhibited as an interactive installation in which the two oversized mirrors are activated by the audience.
The performance can then be presented on selected evenings.

Credits
Concept: Antoinette Helbing I Choreography: Antoinette Helbing in collaboration with the performers I Dance: Cecilie Schyth Kjær and Taneli Törmä I Scenography: Kasper Svenstrup Hansen I Dramaturgy: Ida Elisabeth Larsen I Light design: Carina Backman I Sound: Mads Emil Nielsen









Links:

Trailer The Mirror Project: https://vimeo.com/801731541

Full Version The Mirror Project: https://youtu.be/50zMxAGG78o

The Laughing Game (2020) - Black Box Version



The Laughing Game - site specific version (2020)











THE LAUGHING GAME at Museum Deep Forest Art Land (2022)

The Laughing Game - A dance solo exploring the somatics of laughter

THE LAUGHING GAME is a dance solo exploring the somatics of laughter. A tribute to laughing as an act of human belonging and empathy. By anatomizing and dissecting the physicality of laughter - THE LAUGHING GAME exposes the wide range of emotions present within laughter, its contagious force and its liberating effect. Breaking with the common sense of looking at laughter as only being funny, laughing will be portrayed as a physical manifestation of a broad range of very mixed feelings.

The audience will enter an existential, not always rational portrayal of a human condition, that fluctuates between the wild and the absurd, the funny and the serious. By passing through a variety of states within laughter the performer takes the audience on a reflective and liberating journey through the captivating powers of laughter. The work doesn't only tell apart laughter and humor, it also separates the form and the sound of laughter from the intention and social context laughter has in everyday life.

THE LAUGHING GAME oscillates between a dance, an installation and a concert as the work equally involves body and voice work to unfold laughter as bodily state, stirring sound and sparkling sensation. The work is experienced in close proximity to activate the audience's physical empathy. The audience is invited to share the performance space with the performer who is moving among the audience members. That way the performer and the audience will blend, making all individuals visible, inviting to observe each other and giving the feeling that everyone is part of the performance. This situates the work at the verge of interactivity as the spectators will be transformed into participants by their pure presence and without asking them to do anything specific. The audience is invited to contribute to the performance by their immediate and unfiltered reactions.

Credits:
Concept, Choreography and Dance: Antoinette Helbing I Sound: Niels Bjerg I Light: Carina Backmann I Costume: Inbal Lieblich

Documentation:
Trailer The Laughing Game: https://vimeo.com/401954840
Full Version The Laughing Game: https://vimeo.com/603424460 (password: laughing)
Full Version The Laughing Game Site Specific: https://vimeo.com/603412060
(Password: laughing)

Past Performances:
Museum Deep Forest Art Land, Metropolis Walking Landscapes, Ubåden CPH, Bornholms Culture Week, Teater Momentum Odense, Copenhagen Stage Festival, Danceallyearlong Festival Odense, PASSAGE Festival Helsingør, Sounded Bodies Festival Zagreb (HR), Studio ALTA Prague (CZ), Festival Tni Tanca Banska Bystrica (SK), Testrup Højskole

I'm nothing, but I could be anything (2016)

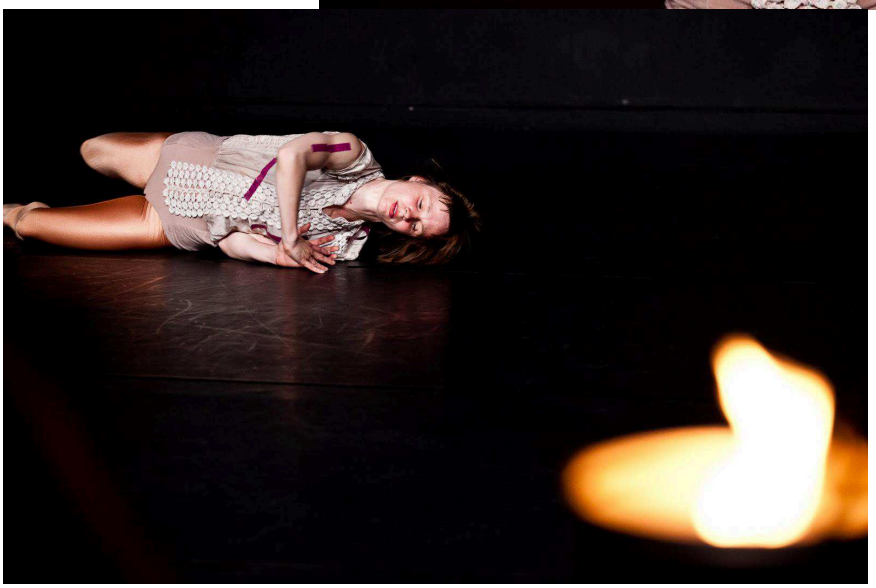
I’m nothing, but I could be anything is a solo work - a Re-Dream in the form of a wake-up – a rethinking of the meaning and importance of dreams.

Credits:
Choreographer & dancer: Antoinette Helbing I Light designer: Mårten K. Axelsson I Sound designer and composer: Erik S. Christoffersen I Costume designer: Inbal Lieblich I Artistic mentor: Catherine Poher

Past performances:
Dansehallerne Copenhagen, Nordic House Torshavn (Faroe Islands), National Theatre of Greenland Nuuk, Teater Momentum Odense, Copenhagen Stage Festival







How to be loved (2013)

A duet on the complexity of family relations - how difficult is it to take Mama's love?

Credits:
Choreography: Antoinette Helbing I Performance: Antoinette Helbing & Jan Vesala I Music: Christoph Scherbaum

Documentation:
Trailer How to be/loved: https://vimeo.com/102358034

Past Performances:
Korzo Theater Den Haag (NL), Grand Theatre Groningen, (NL), Melkweg Amsterdam (NL), Diversia Festival Kostroma (RS), Dansstationen Malmö (SE), Dansehallerne Copenhagen, Copenhagen Stage Festival, Lyse Natter Festival Copenhagen, Åbendans Roskilde, Maidans Lorenskog (NO), Ravnedans Kristiansand (NO), Nordlys Copenhagen, Nordlys Manila (PH), Frie Felts Festival Copenhagen.





Film AFTERLAUGHTER (2021)





Documentation:
Film AFTERLAUGHTER: https://vimeo.com/744108871 (password: laughing)
Installation The Laughing Room: https://youtu.be/6CUDRDbhLbA
(Use HD version with headphones. In this video all three screens are placed side by side to enable watching all screens simultaneously. As an installation the screens will be spread out over three walls.)

Film Re-Dream (2019)







Film BANG (2018)





Film BANG: https://vimeo.com/256398639