

Florescence in Decay

REIMAGINED

CHOREOGRAPHY

Elisabeth
Schilling

MUSIC

Anna
Meredith



“

In the beginning we were all the same living creature, sharing the same body and the same experience. And things haven't changed so much since then.

New forms and new modes of existence have proliferated. But even today, we are all still the same life.

”

Emanuele Coccia
METAMORPHOSES





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Dear audience member,
Dear reader,
Dear art lover,

Thank you so much for your interest in *Florescence in Decay*. It is a joy and a privilege to have you amongst us.

Florescence in Decay is a work that has grown slowly over time. Its first iteration appeared in 2023 as a 30-minute commission by Les Théâtres de la Ville de Luxembourg. Now, in 2026, through the generous support of Théâtre d'Esch and CAPE Ettelbrück, you will experience its expanded, evening-length form – a work that has continued to transform, much like the processes that inspired it.

At the heart of this creation lies a fascination with metamorphosis: the quiet yet relentless transformations through which life unfolds. In nature, nothing remains fixed. What blossoms will eventually wither; what decays becomes nourishment; what falls returns as possibility. Growth and dissolution are not opposites but part of the same on-going process.

Change is everywhere; metamorphoses abound. A caterpillar turns into a butterfly, an acorn becomes an oak, from an egg hatches a bird. The sea becomes cloud, only to return as rain, creating a stream. Rock erodes into sand. Wood burns to ashes, and from ashes grow flowers. Nature is change – and we are part of it.

The philosopher Emanuele Coccia describes life not as a sequence of isolated individuals but as a single life circulating through many bodies. Birth, in this view, is not an absolute beginning but a transformation of matter that has lived many lives before us. If this is true, then each living being – plant, human, stone, insect – is only a temporary form through which life expresses itself.

This thought profoundly shaped the imagination behind *Florescence in Decay*. The work does not attempt to tell a story about nature; rather, it invites us to sense something of the continuous exchange that constitutes life itself. The dancers move through states of emergence, blooming, fragmentation, and transformation. Individual gestures ripple through the collective, much like processes within an ecosystem where every action reverberates through its relations.

While researching these ideas, we encountered a striking image: the notion that every form of life is a temporary condensation of planetary matter, a momentary gathering of forces once held within ocean, atmosphere, and minerals. In that sense, none of us exists in isolation. We are part of an immense choreography of matter that continuously rearranges itself.

Dance, perhaps more than any other art form, allows us to physically encounter this reality. Movement makes visible what words often struggle to express: that identity is fluid, that bodies transform, and that every presence already contains traces of what came before and hints of what will follow.

A fruitful companion in this exploration is the composition *Anno* by Anna Meredith. In this remarkable work, Meredith reimagines Vivaldi's *Four Seasons*, setting its familiar musical language against contemporary sonic textures. The result is a dialogue between tradition and the present – a sound world in which past and future coexist, echoing the very processes of transformation and renewal that shape life itself.

The way the music and the dance meet in the performance invites us to shift our perception of time. Rather than remaining within the narrow frame of human experience, it draws us toward a more evolutionary sense of time – the deep temporal scale in which life on Earth has been continuously becoming. Within this expanded horizon, life reveals itself not as a series of isolated moments, but as a shared unfolding shaped by community, togetherness, and symbiosis.

Florescence in Decay therefore does not mourn decay; it celebrates it as the fertile ground of transformation. Decay is not disappearance – it is the condition for renewal. What falls apart becomes the soil from which new forms emerge.

This work invites you into that process: into a landscape where blossoming and dissolving coexist, where individuality and collectivity continuously reshape one another, and where transformation is not an exception but the very rhythm of life.

So many people have contributed their energy, imagination, and care to bring this work into being. My heartfelt gratitude goes to our artistic collaborators, our production teams, and our partners who made this creation possible.

And above all, thank you, our dear audience. Because every performance comes to life through your perception, your imagination, and the encounter we share in this moment, where the work itself continues to unfold and metamorphose.

Warmly,

Elisabeth Schilling

Florescence in Decay (2023)



Elisabeth Schilling

Florescence in Decay

Florescence in Decay - Reimagined (2026)





12 Artistic Statement

Change is everywhere, metamorphoses abound: a caterpillar turns into a butterfly, an acorn becomes an oak, from an egg hatches a bird; the sea becomes cloud, only to rain down again, creating a stream; a rock becomes a boulder, a boulder becomes sand; wood burns to ashes, and from ashes grow flowers. Nature is change, and we are part of it.

Florescence in Decay (2022) follows the international success of Elisabeth Schilling's HEAR EYES MOVE. Dances with Ligeti (2020/21). Originally commissioned by the Théâtres de la Ville de Luxembourg and premiered as a 35-minute work for nine dancers, chamber orchestra and composer Anna Meredith, Elisabeth Schilling wished to further develop the piece. It was reimagined and premiered in this new form at the Centre des Arts Pluriels d'Ettelbruck in May 2026.

Now featuring five dancers and an extended running time of one hour, Elisabeth invites audiences to immerse themselves for an evening in the fluid, plant-inspired world of *Florescence in Decay* – Reimagined. A flexible production, the work is now available in both formats, with or without live music.

Drawing on images such as these, *Florescence in Decay*, is a physical meditation on continuity, repetition, and change. Engaging different layers of time both within and beyond the scale of human experience, the piece explores the rhythms of a world not unlike our own through ideas of metamorphosis and cycle: becoming and passing away, growing and

maturing, transience and renewal. Drawing inspiration from the structures and textures of living and non-living beings, *Florescence in Decay* pulls stones, algae, corals, lichens, fungi and other forms into a swirl of becoming, enabling a constant process of creative evolution. Featuring music from Anna Meredith's ANNO (performed by the Orchestre de Chambre de Luxembourg and Anna Meredith herself), which intertwines sections from Vivaldi's Four Seasons with Meredith's electronic compositions and other partner pieces, *Florescence in Decay* interweaves the sensibilities of dance and contemporary music to explore sonic and dynamic textures and their complex patterns of change.

In an environment of mutual immersion, the dancers sense their relations, ceaselessly making and unmaking them, creating temporary communities. Everything is potentially interconnected, every act has consequences. Even as colourful individuals emerge and move about, they are never entirely disconnected from their environments – they may build alliances with others, and as they fade, they are once again returned to the pulsating body of life itself.



Interview

How might we conceive of the bond between dance and music?

No other art forms are as profoundly linked as dance and music. Just as today, no bond between art forms is as studied and analysed from all sides as the coexistence, interconnectedness — one might even call it intertwining — of dance and music. I am aware I am generalizing a lot, but very broadly speaking, back in the day, ballet's role was that of a supportive act for the music. Dance in the neoclassical period imitated music by retracing its lines and sculpting it through the dancers' bodies.

Where do you situate your work in relation to this idea?

I'm not trying to reiterate through dance what the music is doing, because I don't conceive of dance as a mere crutch for music, quite the opposite. Their bond, which I conceive of as a many-layered interdependence, is one I approach from several angles: scientific as well as emotional, textural as well as rhythmic. In these varied ways, what I seek are sparks of inspiration which will lead to movement. When I created my first group project in 2020, HEAR EYES MOVE. Dances with Ligeti (a choreographic interpretation of Györgi Ligeti's 18 études for piano), I was seeking inspiration in the rhythmic structures found in the realms of physics and mathematics—as did Ligeti himself. At the same time, I was looking to develop my own identity in and through dance, so as not to simply imitate what the music was doing—an identity on equal footing with the musical score, independent yet also interdependent, based on an intricate and delicate language of movement. You might say I emulated Ligeti's compositional method through dance, allowing things to magnetise and converge, to be drawn to one another, leaning on network theory, chaos theory, complex systems, and actions and consequences.

Can dance and choreography be perceived at a more abstract level?

In my work, I differentiate between two phases. First, there is my scientific research, for which I read musical scores, analysing compositions, rhythmic structures and melodies, but I also learn about the composer's life and sources of inspiration, which inform my own process. Then, there is the more abstract side of dance and choreography, attained through a wordless kind of language. I try to conceive of music through a kind of emotional, choreographic hearing, based on personal,

creative association. I hear textures and allow images to come to mind, and all of a sudden I see things: a tree swaying in the wind, someone taking flight through an open window. So I try to bring the dancers together, in order to make them react to images or associations drawn from nature. I ask them to think of their bodies as a reflection on the water, or leaves in the wind, or a dried-up sunflower field, leaving behind their human bodies to instead become elements.

This is a choreographic concept you've developed in a previous project, Florescence in Decay.

I created Florescence in Decay in 2022, based on music by the contemporary composer Anna Meredith. Conceived for nine dancers, this work deepened my choreographic investigation into the relationship between music and dance, a relationship which, in working closely with the musical composition, I came to understand as a highly detailed, complex and interdependent one.

In this piece, I explored themes such as cyclicity, natural metamorphosis, our concept of the solar year. It's a piece that evokes the world of plants from a cosmological perspective, focusing on our intrinsic bond with the natural world of which we humans are a part, and from which we cannot be separated entirely. I envisaged something like zooming out, a big-picture concept of our relationship with living things. I wanted to dance a growing and blooming flower, which is then eaten by a cow, then digested. On stage, ever since HEAR EYES MOVE, I've tried to render this as the relationship between bodies which, though not physically touching, are nevertheless expressing through dance the potential effects they have on one another. If one of them turns around, the others turn with it. Dancing in canon, so to speak, rather than in unison: the same movements overlapping, linked in sequence, action and consequence. Every gesture impacts the system as a whole. It's become an important stylistic device in my work.

View Elisabeth's other creations here :

Password : Elisabeth



Press and audience comments

'I found the piece totally impressive, very lively, very powerful and at the same time tender. I was captivated and wonderfully carried through the performance.'

Audience voice

'Fresh, exciting, powerful'

Audience voice

'Elisabeth Schilling's latest dance creation "Florescence in Decay" on the music of Anna Meredith, inspires me once again with the so very independent language of form, movement and image of this remarkable artist. In the most beautiful sense, all her experiences from earlier works flow into this, build on it, quote materials, shape and thus develop her special signature and aesthetics ever further. A literally wonderful cycle of emergence and decay. Sometimes you see clearly structured processes, sometimes they are shadowy, vaguely minimalist changes, the whole embedded in a fascinating stage space'

Tobias Scharfenberger,
Director Mosel Musikfestival

'She [Elisabeth Schilling] rushes through the dance projects like a whirlwind and does not shy away from any music or form of dance. (...) Elisabeth Schilling is full of energy. She draws from an infinite pool of creative ideas. Her work is well thought out, often containing a theoretical analysis of complex issues. If contemporary dance is not considered immediately accessible anyway, her choreographies are particularly abstract, but ultimately poetic. Since the dancer began presenting her choreographies in Luxembourg, she has been causing a stir.'

Anina Valle Thiele

Luxemburger Wort

'But it is a serious struggle for life and survival that is being played out here, as living species break free from their organic prison. It is a dance of struggle, alliances are created, then just as quickly undone, only to be reconfigured. All the elements seem to be one, as they suffer the same unstable fate.'

Jérôme Quiqueret,
Tageblatt

Practicalities

Running Time

The piece is available either as a 35min version or as a 50min version.

Age Recommendation

7+ but we welcome younger children at parent's discretion

Trigger warning

Please be advised that at times the music can be loud and disjointed and may not be suitable for those with sensory sensitivity.

For one off performance outside of a tour

A rehearsal time is to be negotiated.
Up to 5-day studio residency
1-2 days on stage for technical set up
2-3 days with performance at the end of the third day

For performance as part of a continuing tour

1-3-day studio residency
1 1/2 days on stage for technical set up
1 day on stage with performance at the end of the day

Touring Company

9 or 5 dancers depending on version
1 Composer who plays the electronics live
1 Sound engineer
1 Artistic Director / Choreographer
1 Producer (negotiable)
2 Stage Director / Technical Staff
1 Lighting Designer
The piece can be performed with or without live music, so the artistic team can vary.



Company Requirements

We ideally require a dressing room for each performer (Five or six including the Pianist). We ask that the venue cleans and dries costumes after each performance and dress rehearsal.

Fee

The fee will vary depending on the factors above, particularly the dates of the performance(s) in relation to the rest of the tour.

Stage Size:

10m x 10m (minimum), 14 x 14m (ideal)
A clean, sprung floor or dance floor is ideal but negotiable. Black dance carpet.

Sound Requirements

A detailed sound plan can be provided upon request.
A version of the performance without live music is also available.

Lighting Requirements

Details of the lighting plan for performance venues can be found among the technical documents available on our website.

Freight

Freight costs depend on the technical specification of your performance, please contact us for details.

Riders and Documents

Please refer to our technical documents on <https://www.elisabethschilling.com/Conceptprofessional/> PW: Elisabeth & choreography Elisabeth Schilling



Social media

Instagram: @elisaschillingdance
Facebook: ElisabethSchilling

Digital content

Full length videos and trailers with the team can be found here:
<https://www.elisabethschilling.com/professional/>
Password: Elisabeth



Wrap Around / Additional Activity

With each performance we offer a post-show talk with Artistic Director and choreographer Elisabeth Schilling, and the dancers. Workshops can also be offered."



Outreach & mediation



Accompanying the creation and performance of Florescence in Decay choreographer Elisabeth Schilling as well as the artistic team offer the following outreach and mediation opportunities for general audiences and a diversity of communities to delve deeper into the subject matter.

Post – show performance talk

We offer a post-show performance talk with choreographer Elisabeth Schilling as well as members of the artistic team. This talk will give insights into the process of creation and also give the opportunity to answer questions from the audience.

In conversation

In different cities, we would like to invite prominent figures of music, dance, science, philosophy and art to initiate a conversation around a subject matter present in Florescence in Decay.

Workshop ideas

We are offering the following workshops accompanying the creation and performance for people of all ages of the community:

1. Plant's dance: how to translate vegetal

texture into movement and create your own green choreography.
Length: 1-2h maximum

Delve into the creation process of Florescence in Decay yourself by rooting your feet firmly in the earth and becoming plant. We invite you to experience plants through movement from a diversity of perspectives such as temporality, textuality, decentralization, sensoriality.

2. Nature meditation

Length: 2h

Countering the societal tendency to overlook and take our natural surrounding for granted, we offer a silent walk through nature giving the opportunity to delve into the natural landscapes, its movements, its micro and macro and experience it through all senses from moment to moment.

3. A garden as a score (long term community project)

Almost every plant has a story: a personal one, such as the apple tree in the garden that was given as a wedding present, or a cultural one, such as the rosemary, which symbolises the rose of Mary in ethnobotany, the oak, which is the tree of the 'wise men', or the maple, under which every dispute is supposed to be settled.

This new project proposal is based on the idea of dancing the stories of plants, be they personal or cultural, in a community dance project. Over the course of several weeks, members of the community meet to share plants, their stories and to make those dance. Plant composer Alexandra Duvekot can accompany this creation sonically.

4. Weaving a vegetal web of care (outdoor project)

'Weaving a Vegetal Web of Care' is an immersive, community-driven performance promenade featuring a symbolic thread adorned with bouquets of dried herbs and local flowers. Crafted in community workshops, this fragile yet resilient thread represents our shared care for plants and each other. Participants will carry this vegetal web from through the city in a silent procession. Each step in unity highlights our collective responsibility and interdependence. As we walk, we synchronize our movements, attentive to the thread's gentle tension, symbolizing our connection and shared purpose. Upon reaching our destination, the herbs are distributed as tokens of our journey, serving as enduring reminders of our bond with nature and each other. This simple yet profound act nurtures our shared rhythm and connection.

5. The Green Disco (outdoor project)

The Green Disco, created by choreographer Elisabeth Schilling and her team, is a project for the public space. It integrates physical activity, deep listening, and meditation on nature sounds, aiming to connect city dwellers with nature in urban parks.

Special signs with creative graphics by Studio Polenta invite park visitors to move and listen to tree sounds, inspired by the 1970s Trimm-Dich movement in Germany. Prompts like "move like a branch in the wind" and a sound score of tree sounds foster empathy for the vegetal world and encourage physical connection to nature. QR codes on the signs share sound scores, and the hashtag #greendisco invites sharing dance videos on social media. This project promotes park use, encourages outdoor activity, and connects people, nature, and the community through mobile phones.

Find out more about
our outreach and
engagement activities
here: 'Framing program'



Team

Florescence in Decay (2023)

Concept & Choreography

Elisabeth Schilling
Music (extracts of Anno)
Anna Meredith

Creative Assistance & Rehearsal

Direction

Brian Ca

Dance

Marla King
Malcolm Sutherland
Giuseppe Sanniu
Giulia Cenni
Julien Ramade
Rosanne Briens
Lou Landré

Stefane Meseguer Alves

Alisha Leyder

*All movements were developed in
collaboration with the dancers.*

Costume & Stage Design

Ariane Koziolk

Lynn Scheidweiler

Light Design

Steve Demuth

Live Music

Orchestre de Chambre du Luxembourg

Music Direction

Corinna Niemeyer

Production

Les Théâtres de la Ville de Luxembourg

Coproduction

Dance Theatre Luxembourg
Making Dances a.s.b.l.

Research

Tanzhaus Zürich

Biographies

Elisabeth Schilling

Choreographer

Elisabeth Schilling

(www.elisabethschilling.com) is a dancer, choreographer and artistic director. In close collaboration with an international team and across various collaborations, she develops transdisciplinary projects between movement, design, visual arts and music, making the disciplines dance among themselves and with each other that take place both in established performing arts venues, museums, the public space and rural areas. Next to creating stage productions with professionals, Elisabeth initiates and creates community work of various forms and continuously develops new strategies to share her passion of dance with new audiences. From 2020-23 she is Artist in Residence at Trifolion Echternach and since 2022 Associate Artist at Théâtres de la Ville de Luxembourg. Throughout spring 2026, Elisabeth is Artist in Residence at CAPE Ettelbrück.

Elisabeth has received numerous choreographic commissions from institutions such as the Grand Théâtre du Luxembourg and the Philharmonie Luxembourg, the Tate Gallery of Modern Art (London), the Museum of Applied Art (Frankfurt/Main), Gauthier Dance (Stuttgart), the Scottish Dance Theatre Creative Learning (Dundee), Boston Dance Theatre (Research with Jessie Jeanne Stinnett), amongst others. Moreover, her work was shown in many different venues and festivals including Saatchi Gallery, Whitechapel Gallery (London), MUDAM (Luxembourg), Kunstfest (Weimar), Ludwigsburger Schlossfestspiele (Ludwigsburg), Les Hivernales (Festival Off Avignon, Dance Live Festival (Aberdeen), Hunterian Art Gallery (Glasgow) and The Place (London), Boston Symphony Orchestra's Ligeti Week. Next to this, her company frequently tours senior homes, children homes and hospitals.

As a performer, Elisabeth danced in international productions across Europe, in the UK, Finland, Norway, Austria, Belgium, Luxembourg and Germany. She has worked with around 40 choreographers of all styles and generations and performed work by Scottish Dance Theatre, Sasha Waltz, Trisha Brown, Koen Augustijn, Clod Ensemble London... As a speaker, she was invited to talk at TEDx Luxembourg City and the #CultureIsNotALuxury conference, part of the British Art Show amongst others.



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Recently named one of the Top 30 Women Entrepreneurs to Follow for Inspiration in 2025 by New York Weekly Magazine, Elisabeth has received numerous accolades from esteemed institutions. These include the 2021 Dance Award of the Grand Duchy of Luxembourg, as well as honors from Dance Umbrella (Young Spark), Bolzano Danza, and AWL Mainz. She was also nominated for a Fellowship at the Centre for Ballet and the Arts at New York University and for an OPUS Klassik award. In 2016, she founded Making Dances asbl, her company in Luxembourg, and her work has been touring ever since, with over 300 performances in 19 countries. Elisabeth was guest professor at MdW Vienna and ZHDK Zürich and is a project coach for the European Union Project Future Laboratory.

Elisabeth holds a BA (hons from TrinityLaban Conservatory of Music and Dance London, an MA in Contemporary Dance from London Contemporary Dance School and recently started an EMAA in Leadership Excellence at Zürich University.

Florescence in Decay – Reimagined (2026)

Concept & Choreography

Elisabeth Schilling

Music

Anno – Anna Meredith

Creative Assistance & Rehearsal

Direction

Marla King

Dance

Gonzalo Alonso
Coralie Calfond
Marla King
Lou Landré
Malcolm Sutherland
*All movements are developed in
collaboration with the dancers.*

Dramaturgy

Eva Martinez

Set Design

Ariane Koziolk

Lynn Scheidweiler

Costumes

Agnes Hamvas

Light Design

Steve Demuth & André Sarré

Photography & Videography

Bohumil Kosthoryz

Production

Elisabeth Schilling & Company

Coproduction (2026)

CAPE – Centre des Arts Pluriels

Ettelbruck

Escher Theater

Supported by

Ministère de la Culture Luxembourg
TROIS C-L | Maison pour la Danse
Luxembourg

Anna Meredith

Composer

Anna Meredith (<https://www.annameredith.com>) is a composer, producer and performer of both acoustic and electronic music. Her sound is frequently described as 'uncategorisable' and 'genre-defying' and straddles the worlds of contemporary classical, art pop, soundtracks, techno, installations and experimental rock.

Her music has been performed everywhere from the Hollywood Bowl to BBC Last Night of the Proms to flashmob body-percussion performances at the M6 Services. It has been used in PRADA, Chloe & Fendi fashion campaigns, adverts, films, TV shows, installations and pop festivals, clubs and classical concert halls worldwide and is regularly broadcast on BBC Radio 1, 2, 3, 4 & 6.

Anna has been Composer in Residence with the BBC Scottish Symphony Orchestra and the RPS/PRS *Composer in the House* with Sinfonia ViVA. She is also a regular presenter for BBC Radio 3 and 6Music and a radio and TV guest, judge and panel member on numerous shows (including appearing as Goldie's mentor for the TV show *Classic Goldie*).

Her music is published by a partnership between Warp Publishing & Faber Music Publishing, and she is one of the first Somerset House Studios Residents. She was voted Number One in The List's Hot100 (of Cultural Contributors to 2016), made the 2018 BBC Women's Hour Power List and was awarded an MBE for services to music in the 2019 Queen's Birthday Honours List. In 2022 she received an Honorary Doctorate of Music from Napier University and was awarded a Fellowship to the Royal College of Music.

Her piece *ANNO*, which features both Anna's music and Vivaldi's *Four Seasons* with visuals by her sister, illustrator Eleanor Meredith, has been performed extensively including performances in the USA, Netherlands, Japan and around the UK. A recording of *ANNO* was released in 2018 on Moshi Moshi Records. She is currently working on her third studio album.



For all team biographies, please check our team website under <https://www.elisabethschilling.com/team>



Elisabeth Schilling

Contact

Touring Manager
Marie Simplex under
touring@elisabethschilling.com

Choreographer
Elisabeth Schilling under
dance@elisabethschilling.com
00491605077605

“The piece reminded me of what it was like to dream as a child.”

Audience voice

The company

Founded in 2016, Elisabeth Schilling & Company has evolved from a solo-driven initiative into one of Luxembourg's leading mid-scale dance companies, touring internationally and performing at established dance and music institutions. With the support of the Ministère de la Culture de Luxembourg since 2020 and guided by Elisabeth's vision the company has established a vibrant network of around 120 partner international institutions delivering over 300 performances in 19 countries, including commissions for the Tate Modern London, Philharmonie Luxembourg, Gauthier Dance Stuttgart and Boston Dance Theatre and presenting work at Philharmonie de Paris, Boston Symphony Orchestra / Ligeti Week, Kunstfest Weimar or Les Hivernales Avignon, amongst others.

'
A prime example' of "the thinking of the art of tomorrow"
,

Helmut Ploebst, *der Standart Vienna*

'
Elisabeth Schilling's choreography is accurate and aesthetically remarkable.
,

Agnès Freschel, *Journal de la Zébuline*

'
Winner of the Lëtzeburger Danzpräis, Elisabeth Schilling is the young star of the European contemporary dance
,

Loïc Millot, *culture.lu*

'
"Hear eyes Move. Dances with Ligeti", fortissimo! Atypical but powerful dance-concert! We love it!
,

Par La Provence Patrick Denis

'
In general, Elisabeth Schilling's dance language is the most sensitive fine drawing. (...) In a single gesture, an entire soul seems to be externalised.
,

Eva-Maria Reuther, *Tierischer Volksfreund*

'
Elisabeth Schilling and her company's work HEAR EYES MOVE. Dances with Ligeti is an incredible testament to the marriage of emotion and intellect. We are asked to engage to every sound, and nuanced gesture so beautifully constructed and crafted that I am still thinking about the cumulative power of the piece.
,

Kally Lloyd-Jones – *Director, The Byre Theatre*

'
Elisabeth's work shows a rare and unfaltering commitment to the poetry of pure movement, and is rooted in a deep understanding of the craft of choreography and musicality.
,

Joan Clevillé, *director Scottish Dance Theatre*

'
Schilling's latest work once again seals her status as a proponent of thoroughbred contemporary dance.
,

Kally Apter, *The List*

'
Emotional and spiritual power combine in Elisabeth Schilling's choreographies to create a fascinating language
,

Eva-Maria Reuther, *OPUS Magazin*

Our common threads

We connect

by creating unique, personal and original experiences that make the art forms and people dance with each other and invite everyone to enjoy, reflect and inspire.

We make dances beyond dance

by developing transdisciplinary projects between movement, design, visual, plastic arts and music. With a deep curiosity in the intricacies of art making, we strive towards excellence in artistic concept, execution and reception.

We bring dance everywhere

by tasking ourselves with making contemporary dance happen in established dance spaces as well as in unusual places. Dance is thus, almost in passing, rendered accessible to a new audience

We invite people in

by imagining formats of creative learning, audience engagement and development. For each production, we develop an accompanying framing programme for diverse audiences.

We work towards equity

by recognising that the access to culture and dance, and the participation in art and the creation of art projects are connected to privilege and structural inequalities. We are committed to developing structures and projects that make the access to art and dance as accessible as possible.

Previous creations

HEAR
EYES
MOVE



Sensorial
Symphonies



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Elisabeth Schilling

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Florescence in Decay



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