

ASSOCIATION MAD(E) IN WAACK PRESENTS

FURIOSA

a new piece by

VIOLA CHIARINI
CHIARINI DANCE COMPANY

creation 2025

FURIOSA

FURIOSA is a Waacking dance performance inspired by the myth of Medea, but it does not seek to rewrite it. Instead, it explores the fury Medea feels in the face of abandonment and rejection, a deep anger that resonates within us, giving us the strength to express ourselves freely.

This rage, shared by those who have been rejected or silenced, becomes a cry against a society that oppresses women in all their forms and identities.

FURIOSA is both a celebration of Waacking and its origins, a tribute to this dance that originated in the gay clubs of Los Angeles in the 1970s, and a tribute to abandoned women, often marginalised by society. It is a celebration of femininity in all its diversity, a liberation of bodies and identities, where fury becomes a means of transformation and resistance.

CREATION 2025-2026
3 PERFORMERS - 40 MINUTES
ALL AUDIENCES



NOTE OF INTENT

I remember precisely the moment I met Medea. It was on set, during acting class. I felt her fury at being abandoned, her pain piercing through the centuries to resonate within me.

*It wasn't just a script to perform, it was a cry, a rebellion that vibrated within my own flaws. I understood at that moment that this anger was not only hers or mine. It belongs to all those who have been betrayed, rejected, silenced. To women. To marginalised identities. To all those whose existence has been denied. From this encounter was born the idea for **FURIOSA**.*

***FURIOSA** is not a rewriting of the myth of Medea, but an exploration of this rage that smoulders and eventually explodes. A rage that is too often contained, too often labelled as excessive or hysterical, but which, when fully expressed, becomes an act of creation and transformation.*

This show questions the way in which the feminine is oppressed and compartmentalised, and how, despite everything, it finds ways to assert itself and break free.

***FURIOSA** is also the evolution of my first show, Armonia. If Armonia was a quest for harmony and roots, **FURIOSA** is an inferno. It is both a cathartic explosion and a celebration of femininity in all its power. It is not limited to anger: it turns it into a force that heals, connects and transcends. For empathy, care and listening are not opposed to rebellion. They are its extension, another way of fighting and of existing fully.*

NOTE OF INTENT

FURIOSA weaves these energies together: incandescence and gentleness, turmoil and resilience, to give birth to a body language that does not merely denounce, but opens up a space for metamorphosis.

It was in this quest for emancipation that Waacking came to me. This dance, which originated in the gay clubs of Los Angeles in the 1970s, was a space of survival for gay men who found in it a freedom that society denied them. Through their movements, they asserted themselves without restraint, embracing their femininity and uniqueness in a world that oppressed them. Waacking is the very essence of free self-expression.

At a time when I had lost my voice, waacking gave me a language. A way to accept myself, to reclaim my body, to express myself without needing to speak. This is what I want to convey with **FURIOSA**: to breathe new life into the essence of this dance, to structure and deconstruct it at the same time. To give birth to a raw physicality, where the body, in its most instinctive impulses, becomes a messenger of visceral emotions.

FURIOSA is a tribute to bodies that resist, souls that scream, dances that liberate. It is a cry. A trance. A movement that traverses and transforms. It is the total acceptance of the inner storm and the celebration of the power it can generate.



TEASER

CONTEXT & SYNOPSIS

Femininity, at the heart of this exploration, is a complex and often oppressed concept. In our societies, it is more acceptable for a woman to adopt masculine traits – symbols of success, confidence or power – than for a man to express his femininity, which is often perceived as deviant or weakening.

This oppression of femininity affects all identities, whether women, LGBTQIA+ people or any expression of femininity outside the norm.

FURIOSA highlights this systemic rejection and questions the social mechanisms that lead to the silencing of plural identities.

Infanticide in the myth of Medea, far from being represented literally, becomes a powerful metaphor in the show.

This extreme act embodies the need to destroy what oppresses and hinders. It symbolises:

- The sacrifice of the 'imposed self': the elimination of social expectations and the need to conform in order to be accepted.
- The break with social roles: a rejection of assigned functions that confine individuals, especially women, within rigid frameworks.
- Rebirth through destruction: abandoning a part of oneself or an oppressive structure in order to be reborn with a free and assertive identity.

In this context, 'killing the myth' means transforming the legacy of the past. It is not a question of denying Medea, but of moving beyond her story by drawing inspiration from her anger to turn it into an act of contemporary resistance.

CONTEXT & SYNOPSIS

THE MYTH OF MEDEA

Medea, a powerful sorceress and passionate lover, embodies the tragic figure of the betrayed woman: after sacrificing everything for Jason—her family, her homeland, and her morals—she is abandoned when he chooses to marry King Creon's daughter. Devastated by this betrayal, Medea gives vent to her absolute rage, a consuming anger that leads her to commit the unthinkable: killing her rival, the king, and even her own children. Her act, as monstrous as it is human, symbolises the tension between contained fury and destructive explosion — that part of rage that we all carry within us, which society urges us to repress, but which, when denied for too long, ends up burning everything in its path. Medea thus becomes the mirror of forbidden female anger, that of betrayal and humiliation, where wounded love is transformed into a tragic and unstoppable force.

MYTH AND PERSONAL RESONANCES

Furiosa draws inspiration from the dancers' experiences, with each body reinterpreting the story of Medea through their own struggles and emotions. Dance becomes a space where myth blends with personal experience, bringing a new dimension.

THE MEDEAS OF TODAY

Furiosa establishes a link between myth and contemporary women's struggles. The play honours these revolts and emphasises that every act of survival is a collective cry against injustice.

OPPRESSION OF THE FEMININE

The choreography explores the oppression of femininity in all its forms, affecting women, LGBTQ+ identities, and any femininity deemed deviant. Through Medea, it questions violence and inequality, and shows that anger in the face of this repression becomes a legitimate response.

WAACKING

Waacking, which originated in Los Angeles gay clubs, is a dance of emancipation, offering a form of free expression in the face of homophobia and racism. Incorporating Waacking into ***Furiosa*** gives the myth a modern dimension, linking historical resistance to that of today and transforming dance into an act of rebellion and freedom.

BIOGRAPHIES OF THE TEAM

VIOLA CHIARINI

CHOREOGRAPHER & PERFORMER

Viola Chiarini, originally from Florence, moved to Paris in 2014 with the aim of developing her career as a choreographer and dancer.

In 2021, she created her first solo piece, Armonia, a work deeply rooted in Waacking, which explores the themes of accepting emotions and searching for oneself through movement. Armonia was presented at the CCN in Créteil as part of a day for professionals at the Kalypso Festival, at MARS - Mons Arts de la Scène (Mons, Belgium), CORSO - CC Berchem (Antwerp, Belgium) and at the Le Jacques Franck Cultural Centre in Brussels (Belgium).

In 2024, Viola will receive support from La Villette and the IADU programme for the creation of her new piece FURIOSA, continuing her artistic exploration and quest for expression.

She is currently also a dancer-performer in the show Royaume by the Hors Série Company directed by Hamid Ben Mahi.

Passionate about the performing arts and constantly seeking to enrich her practice, Viola is broadening her horizons by becoming an actress at Studio Pygmalion, seeking to merge disciplines and refine her stage language.

She is also co-founder of the Made In Waack association. Beyond the stage, Viola is deeply involved in social action, notably through her work as a dance therapist at the Maison des Femmes at the Pitié-Salpêtrière Hospital since 2020. Working with women who have been victims of violence, she uses dance as a means of expression, healing and empowerment.

Viola Chiarini is also a renowned trainer, leading workshops across Europe to share her knowledge and experience.

She is involved in many major events on the Waacking and Hip Hop scene. Her expertise and commitment to Waacking, both as an artist and a teacher, make her a key figure in promoting this discipline in Europe. Through her work, Viola continues to develop and promote Waacking, while using her art to address major social issues and help individuals gain a better understanding of themselves through dance.



BIOGRAPHIES OF THE TEAM

VALERIO CASSA

DANCER & PERFORMER

Valerio Cassa was born in Lazio and grew up in Umbria. At the age of seventeen, he became interested in dance, initially exploring contemporary dance. In 2010, he discovered Voguing and Waacking, two dances emblematic of the LGBTQIA+ community, which embody forms of emancipation and expression in the face of social oppression. He then immersed himself in these practices, which quickly became central to his artistic journey.

A dancer specialising in contemporary dance, Valerio stands out for his expertise in contact improvisation and floorwork. This mastery allows him to enrich his practice of Waacking and Voguing, bringing a unique dimension to these styles. Thanks to his fluid and grounded approach to movement, he fuses the codes of these urban dances with the freedom and experimentation characteristic of contemporary dance, transforming these styles into more nuanced forms of expression, exploring both the power of movement and the subtlety of contact.

Today, he is a member of Awanawaack and Kiki House of Mùnera, two of the most influential collectives in Italy. Since 2013, he has been living in Florence, where he actively contributes to the development of Voguing and Waacking in Tuscany by organising events, balls, training sessions, classes and conferences with the aim of spreading these cultures linked to Ballroom and Disco respectively.



BIOGRAPHIES OF THE TEAM

ELISA MORANDI

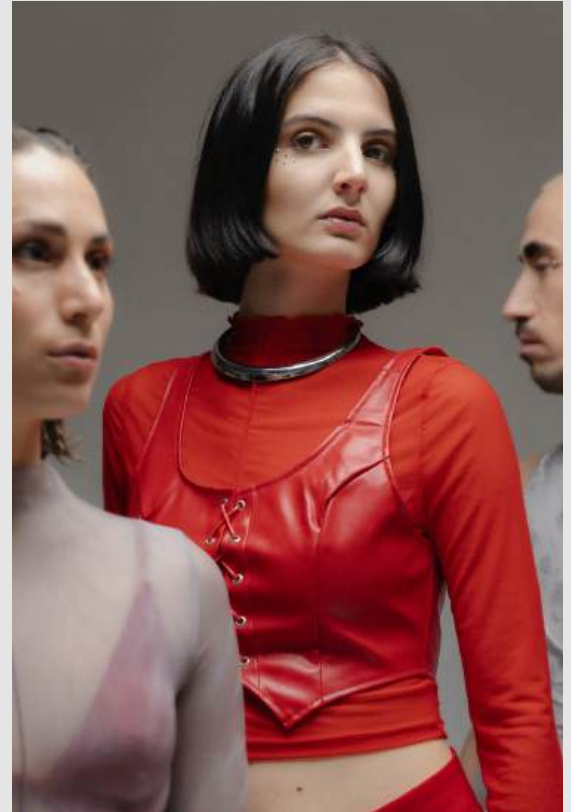
DANCER & PERFORMER

Elisa Morandi is a dancer and teacher specialising in Waacking, a discipline she has developed at the Decameron Waacking Project in Rome, directed by Miss Mini, where she has also been working as a trainer since this year.

Her artistic practice extends beyond Waacking, with additional expertise in heels dance (certified), house dance, floorwork, as well as theatre and dance theatre. Elisa regularly works as a teacher and performer for various artistic projects, mainly centred around Waacking.

Her professional career includes regular participation in national and international freestyle competitions and battles, where she has achieved remarkable results.

In her artistic approach, Elisa integrates her personal convictions as an intersectional transfeminist, considering dance as an essential vehicle for expressing her values. W*acking allows her to explore and refine her movement, combining creativity, expressiveness and versatility on both a physical and mental level.



BIOGRAPHIES OF THE TEAM

MARINE STROEHER

LIGHTING DESIGNER

Marine Stroeher is a lighting designer and director specialising in dance. Trained in stage lighting in Paris (DNMADE – Paul Poiret), she develops visual work closely linked to movement, inspired by her perspective as a dancer.

Marine creates bold designs with vibrant colours, combining machinery and lighting. Her universe is nourished by digital arts, spatial architecture and underground aesthetics. She seeks to transform each performance into an immersive experience.

She has designed the lighting for ***La Diva aux pieds nus*** by Nicolas Huchard, ***3h33*** by Chris Fargeot, ***Effet Mère*** and ***L'ivresse des lucioles*** by Carmel Loanga, and ***Insectes*** by Lady Rocks.

She also works as a tour manager for ***Portrait*** by Mehdi Kerkouche, ***D.I.S.C.O*** by Josepha Madoki, and ***Les Aveugles*** by the InVivo collective.



DISTRIBUTION

Choreography and artistic direction

Viola Chiarini

Performers

Viola Chiarini

Valerio Cassa

Elisa Morandi

Lighting design

Marine Stroeher

Technical team on tour

Marine Stroeher (Lighting / Stage management)

Alternating with: Antoine Auger (Lighting / Stage Manager)

Co-productions

Initiatives d'Artistes en Danses Urbaines (Fondation de France – La Villette)

Théâtre de Suresnes Jean Vilar

Support

Centre des arts d'Enghien-les-Bains (Scène conventionnée Art & Création)

CENTQUATRE-PARIS (Le Cinq)

Ballet du Nord - CCN de Roubaix

TOUR DATES 2025-2026

Confirmed dates – or dates currently being finalised – for the 2025–2026 season

Université Lyon 2 - Festival Karavel, Bron

15 octobre 2025

La Villette, Paris

19 au 22 novembre 2025

(4 représentations)

Festival Kalypso, Bagneux

29 novembre 2025

Festival Suresnes Cité Danse

17 & 18 janvier 2026

Centre des Arts, Enghien-les-Bains

3 avril 2026

Festival Séquence Danse, Le CENTQUATRE, Paris

en cours de définition (avril 2026)

Festival BOOST, Rencontres chorégraphiques Seine-St-Denis

en cours de définition (avril 2026)

**The Furiosa team is available
for tours in 2026 and 2027**

WORKSHOPS - CULTURAL MEDIATION

Around ***Furiosa***, choreographer Viola Chiarini and her team offer a series of outreach **activities** designed to extend the experience of the show, encourage encounters between artists and audiences, and open up spaces for dialogue around the emotions, bodies and issues it raises. Adaptable to any context, these activities are open to everyone: young people, adults, amateurs and professionals.

Themed workshops: bodies, emotions and equality

These workshops address gender inequality and the oppression of women through movement. Inspired by dance therapy, Viola Chiarini offers a sensitive and inclusive approach in which the body becomes a tool for liberation and self-reappropriation. Participants explore their emotions and their expressive power in a supportive environment that encourages discussion and collective creativity.



WORKSHOPS - CULTURAL MEDIATION

Choreography workshops: waacking as a language of emancipation

Rooted in waacking culture — a dance of affirmation that originated in LGBTQIA+ clubs in the 1970s — these workshops celebrate freedom, confidence and the power of movement. Through rhythm, musicality and interpretation, participants experience the joy of collective movement and the pride of fully existing through the body. Open to all, they can take the form of introductory sessions, workshops or participatory formats linked to the programme.

Meeting with the audience: after-talk

After certain performances, there is an opportunity for discussion between the artistic team and the audience. This stage talk allows us to revisit the themes of Furiosa — the place of women, resilience, the expressive power of movement — and to discuss the creative process. These moments promote a more sensitive understanding of the work, while giving the audience a voice and strengthening the link between the stage and society.

These activities are designed to be lively, **collaborative spaces**. They can be adapted and **co-created** with the teams at the host venues, depending on their audiences, local circumstances and artistic or educational projects.



CONTACTS

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DISTRIBUTION

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