

FROM GRAVITY TO GRACE



A creation by

ANNA KARENINA LAMBRECHTS

ARTISTIC PROJECT

FROM GRAVITY TO GRACE

Anna Karenina Lambrechts goes in search of her roots and identity in her first dance solo From Gravity to Grace. By exploring different dance styles, she discovers the multiplicity and diversity of her roots. The soundscape was designed by Elko Blijweert and perfectly complements Anna Karenina's powerful gestural language. Thanks to an immersive blend of haunting sounds and pulsating tones, music and body merge. Luc Schaltin creates a powerful light that illuminates this emotional quest. Through understanding and acceptance, it evolves towards eventual transformation.

From Gravity To Grace reveals a unique and highly personal dance language that transcends the boundaries of style, culture and time. Krump, traditional Filipino dance and contemporary dance intertwine and untangle. They break out of their traditional frameworks and are juxtaposed with one another. In the dialogue between these styles, Anna Karenina creates an entirely new gestural language that reflects her multi-faceted identity.

In her dance, Anna Karenina moves between the earthly and the celestial, where attachment and detachment alternate. She seeks to embrace the diverse forms of dance she carries within her, telling a story of inner strength, connection and transformation. This show is an ode to mixed identity, and to the way in which the diversity of roots can above all be a great strength.



[**TEASER LINK**](#)



ARTISTIC PROJECT

ARTISTIC STYLE

A UNIQUE MOVEMENT LANGUAGE

To shape her multicultural identity, she combines krump, traditional Filipino dance and contemporary dance. In doing so, traditional Filipino dance is a link with her roots, contemporary dance is a link with her current living environment, and krump acts as a powerful and emotional intermediary form to bring the two into dialogue.

KRUMP

Krump is an urban dance form born in Los Angeles in 1992 during the Rodney King riots. Krump or K.R.U.M.P, an acronym for Kingdom Radically Uplifted Mighty Praise, is intended as an outlet for raw emotion and as an aid to the search for one's own identity. Krump is an energetic and expressive urban dance form that uses mime and African tribal dance.

“Krump is an outlet for raw emotions in search of identity. At certain ecstatic moments, the body is so exhausted that it detaches itself from its earthly form to reach another level. This dynamic of emotionality and expressiveness speaks to me enormously. For me, krump is a way of expressing raw, pure emotions that I can't express in any other way. It comes from a deep emotional source that I hadn't recognized before.”



ARTISTIC PROJECT

ARTISTIC STYLE

TRADITIONAL FILIPINO DANCE

In the Philippines, several tribes are spread across 7,641 islands, each with its own traditional dances. Each region has its own specific style and rhythm, based on the customs and traditions of the local population: for example, some dances celebrate the harvest or fishing, or are inspired by war and spiritual rituals. They are seen as a form of spiritual and social expression.

What fascinates me most is the grace: the many different patterns moving around each other, the rapid movements of the feet, the use of simple accessories such as bamboo sticks, all with great elegance”.

CONTEMPORARY DANCE

The interpretation of contemporary dance is much broader and more personal than that of traditional dance. The contemporary choreographers Anna Karenina has worked with are very different: they range from minimalism to theatrical performance to energetic risk-taking.

“The beauty of contemporary dance lies in the enormous freedom that exists”.

ABOUT



From Gravity To Grace is a journey between the earthly and the celestial, between attachment and detachment. It begins at the **origin**: her roots. She's drawn to the earth, digging for what's deepest. Movements are earthy, close to the ground. The earth shakes and tears. These tremors can be seen, heard and, above all, felt. Gradually, she embarks on a journey in which the peeling and unfolding of her dance card takes center stage. The path to grace, in the sense of liberation, is not linear.

It involves varied emotions, trial and error. She discovers, follows, struggles, is curious, withdraws, is confused, is afraid, overcomes her hesitations,... Will she finally find grace? Will there be acceptance? Is there a space where she can embrace all that she carries?

It's a journey in which her body searches for the stories in her lineage, seeking contact and (re)recognition within herself, but also contact with her fellow human beings, with the "community". By addressing the audience, involving them, asking them to let her into her world and encouraging them in her quest, she makes them part of her journey towards grace. The quest is **emotional** and abstract, allowing the audience to be touched while leaving room for their own inner interpretation.

ARTISTIC PROJECT

INTENTION

The aim of this show is to reinforce the stratification of human beings, to encourage the audacity to (re)open closed borders, to embrace (re)discovered worlds. To give a place to all this, and to show that stratification, diversity and multiculturalism are inherent in every human being, and that this can be a great strength above all. It's a personal expression in which I don't separate who I am as a dancer from who I am as a person.

His personal language lies at the intersection of contemporary dance, floorwork, traditional Filipino dance, martial arts and krump. It can be seen as an interplay between different dance styles, each retaining its own strength and character, but intertwining organically. The uniqueness of his gestural language forms the basis of his new solo creation, and also lays the groundwork for further artistic work. Staging the intersections and differences between the worlds of krump, traditional Filipino dance and contemporary dance is unique. Anna explores her multicultural identity by blending Filipino traditions and krump in a dialogue between fluidity and power. She invites audiences on an emotional journey, where they can freely interpret her story, feel her contrasts and celebrate the richness of diversity.



TEASER LINK



LIGHT

I work without (or hardly with) scenography: the light makes the scenographic interpretation. I incorporate the idea of (in)visibility into the light: the roots are underground, you can't see them. You can only see what grows from the roots, and so rises above the ground.

Searching for roots and digging into the ground: I extend this digging into the scenographic light. To do this, I use a suggestion of an imperfect surface that's rough, earthy and gives relief. I suggest this relief through light. Light as a roof, as something spiritual, something that comes from above and can be overwhelming or simply liberating.

SOUND

In my storytelling, I draw deep within myself to bring out an emotion that is reflected in the music. The sounds, pure and emotionally charged, reinforce or contrast with the language of movement. Sound is essential to the expression of my identity and cultural fusion, making the use of existing music inappropriate.

Thus, an original sound creation will be conceived, drawing inspiration from traditional Filipino, urban and contemporary music, and following a tension curve from "gravity" to "grace".



COSTUME

The costume remains fairly simple: long, baggy pants, clearly visible arms and hands, light fabrics that follow and don't impede movement, darker colors to remain discreet.

TEAM

CHOREOGRAPHER



Anna Karenina Lambrechts

Anna Karenina Lambrechts is a dancer from Brussels. She started out with the Anton Lachky company and collaborated on three productions : *Cartoon*, *Family Journey* and *Ludum*. She then joined Ultima Vez and was seen in : *Go Figure Out Yourself*, *Traces*, *Hands do not touch your precious Me* and *Scattered Memories*. Since 2021, she has been developing her own creations, exploring identity and self-expression through dance. She also immerses herself in Krump, an expressive and powerful urban dance form, training with Hendrickx Ntela. She is also a member of the krump collective Drickx Konzi. Anna Karenina regularly teaches at several art schools, integrating contemporary dance, krump, floorwork and martial arts into her pedagogy. Improvisation plays a central role in her approach, helping dancers to develop their own body language. Her artistic approach is based on the quest for authenticity and the expression of her multicultural identity.

DRAMATURGE



Greet Van Poeck

Independent playwright. She trained at the Beaux-Arts and held various support positions at De Singel and STUK. She then worked for 15 years as in-house dramaturge and permanent artistic assistant to Wim Vandekeybus/Ultima Vez. She also worked closely with musicians such as David Eugene Edwards, Mauro Pawlowski, Elko Blijweert, Bl!ndman and Vincent Glowinski (Bonom), developing a particular interest in composing (live) performance music. Today, in addition to dramaturgy with more renowned artists, she also accompanies budding creators in their development process.

TEAM

MOVEMENTS ASSISTANT



Hendrickx Ntela

Belgian krump dancer from Verviers. With over 12 years' experience in krump, she's a sure thing at national and international level. She has won numerous major krump battles around the world. She also has her own company, Cie Konzi, and is an associate artist at the Théâtre National. In 2021, she created her own performance Blind.

LIGHTING DESIGN



Luc Schaltin

Luc Schaltin studied photography and worked as technical director for STUK and the Klapstuk dance festival in Leuven. He then joined Kaaitheater as a lighting and sound technician, where he gained over 20 years' experience. Today, he is a full-time freelance lighting designer with an impressive career in theater, dance, opera and music. He has worked for Anne Teresa De Keersmaeker, Sidi Larbi Cherkaoui, Jan Decorte, B!ndman and young designers such as Khadija El and MilØ Slayers, among others.

SOUND CREATION



Elko Blijweert

Elko Blijweert is an eclectic multi-instrumentalist with years of experience composing and performing live for dance companies. He has notably worked for Les Ballets C de la B, Ultima Vez/Wim Vandekeybus and Voetvolk. He develops a dramaturgical vision of music and is known for his emotional, yet sometimes biting, sound. In addition, he has played in several bands such as Dead Man Ray, Gruppo di Pawlowski, De Tones Zones and Franco Saint de Bakker, and also creates his own projects such as Lonesome No More, A Closer Walk with Behemoth, De Nor des Hoofds.

DISTRIBUTION

Création / Chorégraphie / Interpretation

Anna Karenina Lambrechts

Dramaturgy

Greet Van Poeck

Motion material

Hendrickx Ntela

Lighting design

Luc Schaltin

Sound creation

Elko Blijweert

Distribution

Get Down - Dancers Management

Administration

STUK

CRÉDITS

Coproduction

STUK, De Singel

Résidences

STUK

De Singel

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Corso

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VIERNULVIER

GC Het Huys

Het Oude Badhuis

De Ruimte

RADAR

With the support of

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Danspunt

Ville de Louvain

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