BODY EXPRESSIVE VISUALS · LEUVEN (AND BELGIUM)



ALTA PETE *(seek higher things)*

Unholy Act *and* Alpha Act

About Body Expressive Visuals

An inclusive art lab where people of all professions and ages, with or without a dance background, come together to create a shared experience. We don't simply perform for an audience; we use the creative process to explore, express and transform our own emotions, turning personal experiences into collective artistic expression. Everyone is welcome.

Sunday 8 November

Antwerp Central Station · Great Hall

FREE ENTRY

Donate to support us and receive a free online class of your choice as our thank-you!
Choose Pilates, mobility or dancing. Scan the QR code with your phone camera to donate and read the full story behind the show.

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UNHOLY

FOR DEEP THINKERS

The journey from innocence to freedom, and back to ourselves.

THE IDEA BEHIND THE SHOW

UNHOLY was born out of personal life experience, close observation of the way our societies function, and many in-depth conversations with people from different genders, ethnicities, cultural backgrounds, generations and all corners of the world, across every continent. These conversations have revealed something that is both fascinating and deeply unsettling: when people feel safe enough to speak openly and emotionally, many of them describe surprisingly similar feelings of isolation, misunderstanding, rejection and the need to defend who they are.

Regardless of the environment in which we grow up, many of us experience moments when we feel there is no room to be entirely ourselves. We feel that our identity, values, choices or way of life are being questioned. We may interpret other people's actions as deliberate messages

directed against us, sometimes rightly so, but sometimes because we see the world through the lens of our own vulnerability.

We see this dynamic everywhere: within families, relationships, workplaces, communities and increasingly in public debate. People fight to protect their identities, beliefs and the right to live according to their own understanding of themselves. Yet the very existence of another person's identity or freedom can sometimes be perceived as a threat to our own.

Consider, for example, the social debates surrounding gender identity. For some transgender people, the possibility of existing openly and being recognized is a fundamental question of dignity and personal freedom. Yet others may interpret this as a challenge to traditional ideas about gender and society, as though two different ways of living cannot coexist. The reverse can also happen: people with more traditional views may feel that their own identities or values are being rejected or pushed out of public life.

But this is only one example of a much broader dynamic. It is not limited to political or ideological debates. It can emerge around almost any form of dichotomy, at both societal and personal levels: lifestyle, appearance, behavior, cultural values, identity or simply the way someone chooses to exist. What one person experiences as an expression of

freedom may be interpreted by another as a challenge to their own values or way of life. Sometimes this perception reflects a real conflict; at other times, it reveals how easily difference can be mistaken for opposition, as though two different ways of living cannot coexist.

These tensions are not necessarily symmetrical, and it would be misleading to suggest that they are. The ability to live freely, exercise influence and participate fully in society is not equally distributed. Historical, political and economic systems have systematically benefited certain groups while disadvantaging others. Inequalities based on origin, gender, class, sexuality and other characteristics are real, structural and deeply rooted. Some people and institutions benefit from these power relations, and some consciously exploit the disadvantages of others. Recognizing our shared humanity must never become an excuse to ignore these realities or dilute responsibility for injustice.

But alongside these structural inequalities, there is another layer of human experience worth exploring.

Not every conflict comes from a conscious intention to dominate or harm someone. Sometimes, beneath hostility, judgment and aggression, we find fear, insecurity, misunderstanding and a deep sense of isolation. People who do not consciously intend to exploit or hurt others can nevertheless become defensive, intolerant or hurtful when they feel that their own existence is being threatened. They

may fight against an imagined enemy, interpreting difference as rejection and disagreement as a personal attack.

This does not justify harmful behavior. But it invites us to look more closely at what lies behind it.

The internet makes this particularly visible. We encounter people through fragments: a photograph, a statement, a political opinion, a gesture, a lifestyle or a few seconds of someone's behavior. We quickly form opinions about who they are and why they act in a certain way. We decide what kind of person someone must be, often without knowing anything about their life.

Yet behind what we see, there is almost always a story. There may be grief, illness, a difficult family history, childhood trauma, rejection, fear or experiences we could never guess from the outside. We do not know what someone carries with them, what has shaped their view of the world or what battles they have already had to face.

Understanding this does not mean accepting everything. It does not mean excusing cruelty, aggression or discrimination. It means recognizing that our interpretation of another person rarely tells the whole story.

THE QUESTION OF PLURALISM

At its core, *UNHOLY* asks a question about the possibility of coexistence.

Can a society truly embrace diversity? Can people with different identities, beliefs, values and ways of living share the same space without constantly perceiving one another as threats? Can we allow others to make choices we would never make ourselves without feeling that their choices somehow take something away from our own freedom?

We do not have to like everything. We do not have to agree with everyone. We have the right to our preferences, boundaries and beliefs. But we should be able to distinguish between what we personally prefer and what we consider universally acceptable, between what we do not understand and what is genuinely harmful.

Our personal preferences are not automatically moral standards. What seems unfamiliar to us is not necessarily wrong. What we would never choose for ourselves does not have to become something we reject in others.

The performance invites the audience to examine the judgments they bring into the room. Why does a particular movement make us uncomfortable? Why do we experience one expression of sensuality as liberating and another as

disturbing? Why does one person's confidence inspire us, while another person's confidence irritates us? What makes us feel threatened, attracted, repelled or defensive?

And perhaps more importantly: where do these reactions come from?

We are all shaped by the environments in which we grew up, the values we inherited, the experiences we went through and the stories we learned to believe. Sometimes, we confuse these inherited perspectives with objective truths.

UNHOLY deliberately plays with this tension. The performance provokes, confronts and sometimes makes the audience uncomfortable, not simply to shock, but to create space for self-reflection.

DESIRE, POWER AND THE THINGS WE HIDE

Another important dimension of the performance is desire.

Human desire is one of the strongest forces behind our decisions, relationships and behavior. And it is much broader than sexual attraction. We desire connection, recognition, freedom, control, security, influence and power. We want to be desired, to be seen, to belong, to win and sometimes simply to possess something that someone else has.

Sensuality is an important part of this landscape. It is expressed through our relationship with our bodies, attraction, intimacy, pleasure and the ways in which we connect with others. Throughout history, it has influenced human relationships, cultural expectations, social structures and personal decisions. It can inspire tenderness, intimacy, courage and connection. But it can also become intertwined with manipulation, obsession, competition and destructive choices.

We often prefer to present ourselves as rational beings whose decisions are guided by principles. Yet desire is frequently present beneath the surface, influencing what we pursue, what we hide and what we are willing to sacrifice.

The performance brings some of these subjects into the open. Through deliberately provocative artistic expression, we explore sensuality, desire, attraction, power and the sometimes uncomfortable relationship between what we feel and what we are willing to acknowledge.

We also challenge the audience to confront its own discomfort. Why are certain expressions of sensuality accepted while others are judged? What exactly makes us uncomfortable? Is it the expression itself, the person expressing it, the way we have learned to look at it, or something within ourselves that we would rather not acknowledge?

Our intention is not to provide answers or impose a particular moral position. We want to make visible some of the contradictions that exist within all of us.

THE RESPONSIBILITY WE CARRY

At a certain point, the exploration turns inward.

It is easy to identify the people who have hurt us, the systems that have disadvantaged us and the communities in which we have felt excluded. Sometimes those judgments are entirely justified. But if we genuinely want to create a different society, we must also be willing to examine our own behavior.

We can be victims of prejudice while holding prejudices of our own. We can have experienced rejection and still reject others. We can fight for freedom while limiting someone else's freedom. We can have been hurt by aggression and later reproduce it ourselves.

The distinction between victim and perpetrator is not always as comfortable or as clear as we would like it to be.

This is one of the central ideas explored in *Rabbit Heart* by Florence + The Machine: the possibility that we are not always simply the lamb or the knife. We can be vulnerable and hurtful, powerless in one situation and powerful in another. We can carry the memory of our own wounds while failing to recognize the wounds we inflict.

This is not about erasing differences in responsibility or pretending that both sides are equally responsible in every conflict. It is about recognizing that none of us is automatically exempt from self-examination.

Before demanding that the world change, we can begin by examining what we contribute to it. Before turning someone into the villain of our story, we can ask ourselves whether we have become the knife in someone else's.

This is not a comfortable exercise. It requires courage, honesty and a willingness to question the image of ourselves that we have become accustomed to.

And perhaps freedom begins precisely there: not by becoming someone who never makes mistakes, but by becoming someone who is willing to acknowledge them.

THE JOURNEY THROUGH THE MUSIC

The performance follows a journey from innocence through confrontation, rebellion, desire and self-recognition, eventually returning to a more grounded understanding of ourselves and one another.

Each choreography represents a different emotional and psychological stage of this journey.

1 ORDINARY

ALEX WARREN

The innocence of possibilities

We begin in a world of innocence, hope and vulnerability. There is something deeply beautiful about the way we experience life before we learn to protect ourselves from it. As children, we believe the world is full of possibilities. We dream without calculating the consequences, imagine extraordinary futures and approach life with a natural sense of trust.

We believe people are good, that love is safe and that we are free to become whoever we want to be.

Ordinary introduces this almost idealistic picture of existence. It reminds us of the simple human desire to live a meaningful life, to be accepted and to experience something extraordinary without having to be extraordinary ourselves.

We enter the stage with this openness. We are not yet defensive, suspicious or afraid of being judged. We are simply people with dreams, possibilities and the belief that life can be beautiful.

But innocence does not last forever. As we grow older, we encounter disappointment, rejection, expectations and experiences that challenge the way we understand ourselves and the world around us.

The journey is about to change.

2 TRANSITION TO UNHOLY

The moment innocence begins to fade

Something shifts. The world we considered safe becomes more complicated.

We discover that people can judge us, hurt us, exclude us and impose expectations on us. We learn that not everyone welcomes difference, and that sometimes being ourselves comes with a price.

Our innocence begins to fade, and the first signs of resistance emerge.

This transition prepares the audience for the more confrontational energy of UNHOLY. The person who entered the stage with dreams and openness begins to build protective armor.

3 UNHOLY

SAM SMITH & KIM PETRAS

Rebellion, defiance and building an armor

They called us unholy. Then let us be unholy.

This is the moment when we stop trying to fit expectations that were never designed to make room for us. Instead of asking for permission, we take up space. We become

fearless, provocative, confrontational and uncompromising.

The choreography embraces aggression and dominance. We intimidate, challenge and fight back. We reclaim the label that was once used to make us feel ashamed.

But beneath this apparent strength lies something more complicated.

Our rebellion is also a defense mechanism. We are fighting against the judgment that shaped us, against the people and structures that made us feel unacceptable. We may look powerful, but part of that power has been built in reaction to vulnerability.

There is a contradiction here: in trying to escape judgment, we risk becoming judgmental ourselves. In trying to resist domination, we may begin to dominate.

The question is whether we have truly become free, or whether we are still allowing the people who hurt us to define who we become.

4 JUSTIFY SEX

DAN BALAN

Desire, attraction and the things we pretend not to want

Desire is part of being human, yet we often behave as though it should remain hidden, controlled or carefully separated from the way we present ourselves to the world.

This choreography brings sensuality, attraction and the pursuit of pleasure to the surface. It explores the physical and psychological power of desire, including the contradictions between what we feel, what we want and what society expects from us.

But desire is not limited to sensuality. It can also be the desire to possess, control, be admired, exercise influence or feel powerful. It can bring people together, but it can also create competition, dependency and conflict.

The performance is deliberately provocative and uncompromising. It challenges the audience to confront its own reactions to the expression of desire.

We may feel fascinated, uncomfortable, attracted or judgmental. We may question the performers, the choreography or the subject itself.

But why?

The intention is to create a space in which we can acknowledge that desire exists within all of us, even when its expression makes us uncomfortable. We do not have to approve of every expression of desire to recognize its place in the human experience.

5 TAKE ME TO CHURCH

HOZIER

Confronting the world that shaped us

Look what you have made of me.

The direction changes. Instead of simply occupying the space with defiance, we turn towards the audience and confront it.

The energy remains powerful, but something more vulnerable becomes visible beneath it. We are no longer just demonstrating our power. We are revealing the pain that lies beneath the rebellion.

This choreography explores the consequences of judgment, rejection and the pressure to conform. It reflects the experiences of people who have been made to feel that something about their existence is unacceptable, that their desires or identities must remain hidden, or that their way of living makes them less worthy.

There is anger, but also sadness. There is confrontation, but also a desire to be understood.

We wanted to be free. We wanted to live, love and express ourselves without constantly having to justify our existence. Instead, we were pushed towards becoming someone we never intended to be.

Yet the confrontation is not simply an accusation directed at the audience. It is also an invitation to recognize the human being behind the behavior, behind the label and behind the defense mechanisms.

And despite everything, we choose to love ourselves.

6 BERGHAIN

ROSALÍA

From resistance to self-affirmation

The struggle begins to settle.

After the intensity of confrontation, something different emerges: a sense of grounding, dignity and inner peace.

We no longer need to intimidate anyone or prove that we have the right to take up space. We stop asking for permission, but we also stop constantly fighting for recognition.

This is a different kind of strength. It is not based on domination, aggression or the need to win. It comes from accepting ourselves, including the parts of our experiences that have been painful or difficult to understand.

We begin to recognize that freedom does not necessarily mean defeating everyone who has judged us. Freedom can also mean refusing to let their judgment define us.

The choreography embodies a more grounded and confident presence. We embrace our experiences and transform them into something that belongs to us.

We are no longer simply reacting to the world. We begin to choose how we want to exist within it.

7 RABBIT HEART

FLORENCE + THE MACHINE

The uncomfortable recognition of our own contradictions

This may be the most difficult realization of the entire journey.

We are not only fighting against society. We are society.

We can be victims, but we can also become perpetrators. We can be the people who were judged, excluded or hurt, and still become people who judge, exclude and hurt others.

The choreography invites us to confront the darker and more complicated aspects of our own behavior. It questions the comfortable distinction between innocent and guilty, vulnerable and powerful, the lamb and the knife.

Neither role has to become a permanent identity. We may have been the lamb in someone else's story, but we may also have held the knife in another person's.

We have all hurt someone, consciously or unconsciously. We have all made assumptions, failed to understand another person's experience or acted out of fear, insecurity or self-interest.

This does not mean that every action is equally harmful or that everyone carries the same responsibility. But it reminds us that being hurt does not automatically prevent us from hurting others.

The courage now lies in looking at ourselves without immediately searching for an excuse.

Can we acknowledge our own capacity to cause harm? Can we face the moments when our self-defense became an attack on someone else? Can we take responsibility without losing sight of the injustice we ourselves have experienced?

Real transformation begins when we stop looking for the problem exclusively outside ourselves.

8 HALF THE WORLD AWAY

AURORA

Returning to ourselves and rediscovering possibilities

After confronting the most uncomfortable parts of our experience, we arrive somewhere quieter.

Our difficulties, disappointments and traumas do not have to define the rest of our lives. They are part of our stories, but they do not have to become the only stories we are able

to tell.

We begin to understand that we cannot control everything that happens to us, nor can we completely change the people or systems around us. But we retain the ability to choose what we carry forward.

Life is temporary. Our time is limited. What we make of it, what we create and how we treat one another are some of the things we can still influence.

We rediscover the possibility of dreaming, no longer with the same innocence we had at the beginning, but with a deeper understanding of what life can be.

The ending moves into a soundscape where *Half the World Away* blends with *Through the Eyes of a Child* and Talie's cover of *Ordinary*, bringing us back to the innocence and hope of the beginning.

But this is not a simple return to where we started.

We return to an ordinary, everyday stance, but this time as a collective. What began as an individual expression becomes a shared image of solidarity and connection.

We live as individuals, with different histories, identities and experiences. Yet pain, judgment, rejection and the desire to belong are human experiences that can connect us.

Every one of us has been unholy in someone else's eyes. Every one of us has judged someone else. We have all experienced moments of vulnerability and moments when we failed to recognize the vulnerability of another person.

Perhaps the most surprising discovery is that, beneath all our differences, we have often been fighting the same battles.

The final image is not about pretending that our differences have disappeared or that all inequalities have been resolved. It is about recognizing that we can share the same space without having to become the same people.

We can make room for one another.

THE MESSAGE OF UNHOLY

UNHOLY is an invitation to question ourselves before rushing to judge the world around us.

The performance asks us to recognize the difference between personal preferences and universal truths, between disagreement and rejection, between defending our own identity and denying someone else's.

It also reminds us that we can understand another person's experience without having to agree with every choice they make. We can maintain our boundaries, challenge harmful

behavior and fight structural injustice while still recognizing the humanity of others.

We believe that a more inclusive society requires both collective and individual responsibility. We need systems that protect equality and dignity, but we also need individuals who are willing to examine their own assumptions, reactions and behavior.

We cannot create a space in which everyone can thrive if we continuously reproduce the same patterns of judgment, exclusion and aggression that we claim to oppose.

Perhaps we will never achieve the idealistic vision of a society in which everyone feels completely free, understood and accepted. It may be a utopian ambition. But that does not make the effort meaningless.

The first step is recognizing that we are not outside the society we criticize. We contribute to shaping it every day through our decisions, our relationships and the way we treat other people.

Before we fight to change the world, we should make sure we do not become the knife in someone else's story.

AN ARTISTIC EXPERIENCE, NOT JUST A PERFORMANCE

UNHOLY is also an exploration of our own emotional experiences through movement, music and collective creation.

We are not simply performing for an audience. Through the creative process, we explore, express and transform our own emotions, turning personal experiences into collective artistic expression.

The choreographies are not intended to portray distant characters or fictional situations. They emerge from emotions, contradictions and experiences that we recognize in real life, both individually and collectively.

The audience is invited to experience the performance without being given a single interpretation to follow. You may feel drawn to one choreography and uncomfortable with another. You may identify with one message and question another. You may recognize yourself in something you never expected.

Those reactions are part of the experience.

We hope that, while watching, you also become curious about your own feelings.

What did you find beautiful? What disturbed you? What made you defensive? What did you judge before you had the chance to understand it?

And what do those reactions tell you about the way you have been shaped as a human being?

We do not present ourselves as people who have found all the answers. We explore these questions alongside the audience, through an artistic process that allows us to express things that are sometimes difficult to put into words.

Everyone is welcome. No previous dance experience is needed, only a willingness to be part of this journey.

Because perhaps the freedom we are searching for begins when we stop demanding that everyone around us change, and start examining what we ourselves bring into the world.

Concept: Kate (Katarzyna Morton)

PROGRAMME · FREE ENTRY

Sunday 8 November

Antwerp Central Station · Great Hall

ROUND 1	ROUND 2
11:30 – 11:45	12:30 – 12:45
Unholy Act	**Unholy Act**
11:45 – 12:00	12:45 – 13:00
Alpha Act	**Alpha Act**
	13:00 – 14:00
	Labour Act video

ALSO ON 8 NOVEMBER

Alpha Act

The female experience, from nurture and sensuality to rage and rebellion. We are Alpha.

A PART OF ALPHA

DANCE FOR HER: Labour Act

A project in its own right, where more dancers join to give a voice to the generations of women who put their own needs and desires aside for the sake of others.

Dance for your grandma, mum, a friend, daughter or yourself.

PARTYROBICS FITNESS

Free class · 14:30 – 15:30

A disco party class and a great cardio workout. Join in right where you stand, with your family and friends, and share the experience together.



UNHOLY ACT

The meaning of the choreographies: do you relate?

1. **Ordinary** Alex Warren
   We enter innocent, hopeful and vulnerable, with the boundless dreams of a child, free to reach for the sky.
2. **Transition to Unholy**
   Something changes. Life pushes us down, people judge and hurt us. We are closing up, becoming guarded. Our innocence begins to fade.
3. **Unholy** Sam Smith & Kim Petras
   They called us unholy. So let them have it. Fearless and aggressive, we take over, fighting the judgement that shaped us.
4. **Justify Sex** Dan Balan
   Desire rules our decisions and pushes humans to their greatest and their worst. We bring it into the open, deliberately uncomfortable and triggering. We challenge what we hide.
5. **Take Me to Church** Hozier
   We turn towards the audience: look what you made me become. Beneath the rebellion, we still choose to love ourselves.
6. **Berghain** Rosalía
   The fight begins to dissolve. Grounded, majestic and at peace, we turn pain into strength: freedom through accepting who we are.
7. **Rabbit Heart** Florence + The Machine
   Realisation: we are not only fighting society; we are society, its victims and its predators. We need courage to face ourselves.
8. **Half the World Away** Aurora
   We return to our purest energy. Our traumas do not define us; we choose what we carry forward, and we can help each other dream.

> ### The message of Unholy
> *We return to an "Ordinary" pose, now as a collective: solidarity and unity. Each of us has been unholy to someone and has judged someone else. Beneath our differences we fight many of the same battles.*

CREATIVE TEAM · Concept, Creative Direction & Choreography: **Katarzyna (Kate) Morton** · Supporting Choreographers: **Alina Crisu** — Justify Sex (full), Unholy (with Kate); **Lien Eyletten** — Berghain (with Kate)



Support Body Expressive

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GIVE & DISCOVER

Scan the QR code with your phone camera to explore alternative ways to donate, read the full story behind UNHOLY Act, and download the show programme PDF.

BENEFICIARY
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If your bank asks for the account owner:
Katarzyna Morton

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