ECLIPSE

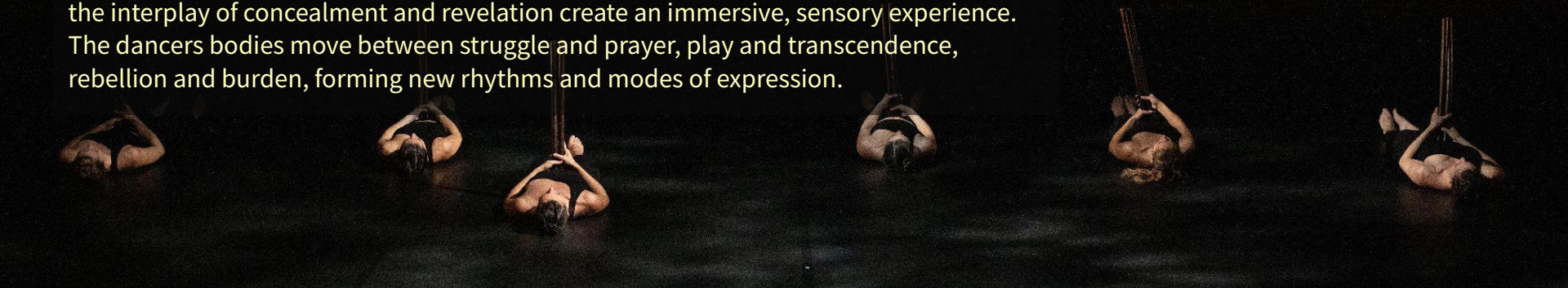
Pre Production Teaser 2024

Trailer 2026

Eclipse 70 min. original contemporary dance art with 6 dancers and electronic music

Eclipse is an approximately 70-minute contemporary dance work that integrates choreography, sound, and theatrical visual space. It draws on the spatial-temporal philosophy and embodied wisdom of the Thai martial art **Krabi Krabong**, using double sticks as props, instruments, and spaces of survival for female body. Through this approach, themes of transformation, identity, and female empowerment emerge. At the same time, the piece raises a poetic question: how can the body dance through rupture, unfolding resilience and resistance, while still allowing space for tenderness and collective transformation?

The stage becomes a field of tension: geometric simplicity meets sensual movement; resonant bodies meet silence; light encounters shadow. Minimalist, cool-toned costumes contrast with space, lighting, and smoke. Sweat, skin, breathing rhythms, and the interplay of concealment and revelation create an immersive, sensory experience. The dancers bodies move between struggle and prayer, play and transcendence, rebellion and burden, forming new rhythms and modes of expression.



Artist Statement

“Krabi Krabong” originated in the 18th century and evolved from a combat technique into courtly performance and later into modern educational systems. Its history is shaped by colonialism, suppression, and reconstruction.

Since 2021, I have been engaging with the double-stick technique of K. Strathmann and combining it with my knowledge of Chinese sword dance traditions. Through the intertwining of historical layers and bodily archives, Krabi Krabong becomes more than a testimony of the past. It reflects my own experiences of migration: a dynamic journey in which identity, memory, and personal strength are continuously negotiated.

At first glance, the double sticks appear as rigid structures—hard, linear, and rule-based, with weight, length, and geometry as tangible conditions. When working with the weapons, the fear of pain, injury, mistakes, being struck, and failure are real physical realities. At the same time, the desire for control, power, virtuosity, and transformation is equally real. In contrast, the female body does not appear as an opposing force but as something fundamentally different: fluid, permeable, and adaptable like water. In this way, the double sticks naturally become a scenographic element whose field of tension compels the female body to embody transformation and self-empowerment. At the same time, the common perception of martial arts as mere display or folkloric quotation is disrupted and transformed into an irreversible space of survival.

Eclipse therefore does not address resistance through destruction, but through relationship: how a body engages with existing structures, redirects and transforms them, while simultaneously changing itself and the function of the objects. It is an embodied form of emancipation in which change occurs not through declaration, but through action.

The choice of an international ensemble of female dancers makes the tension between structure and flow visible as a concrete practice—through physical differences, lived relationships, and migration experiences. At the same time, it allows international audiences to recognize their own experiences or gain new perspectives on existence, shifting identities, and inner strength in an accelerated and often alienating world.

— **Chun Zhang**

‘The petals protected the inside of the flower, allowing it to grow, and eventually, the withered leaves fell away. The dancer gathered strength and was then able to step into life freely, proudly, and full of energy.’

- From an audience in Herford

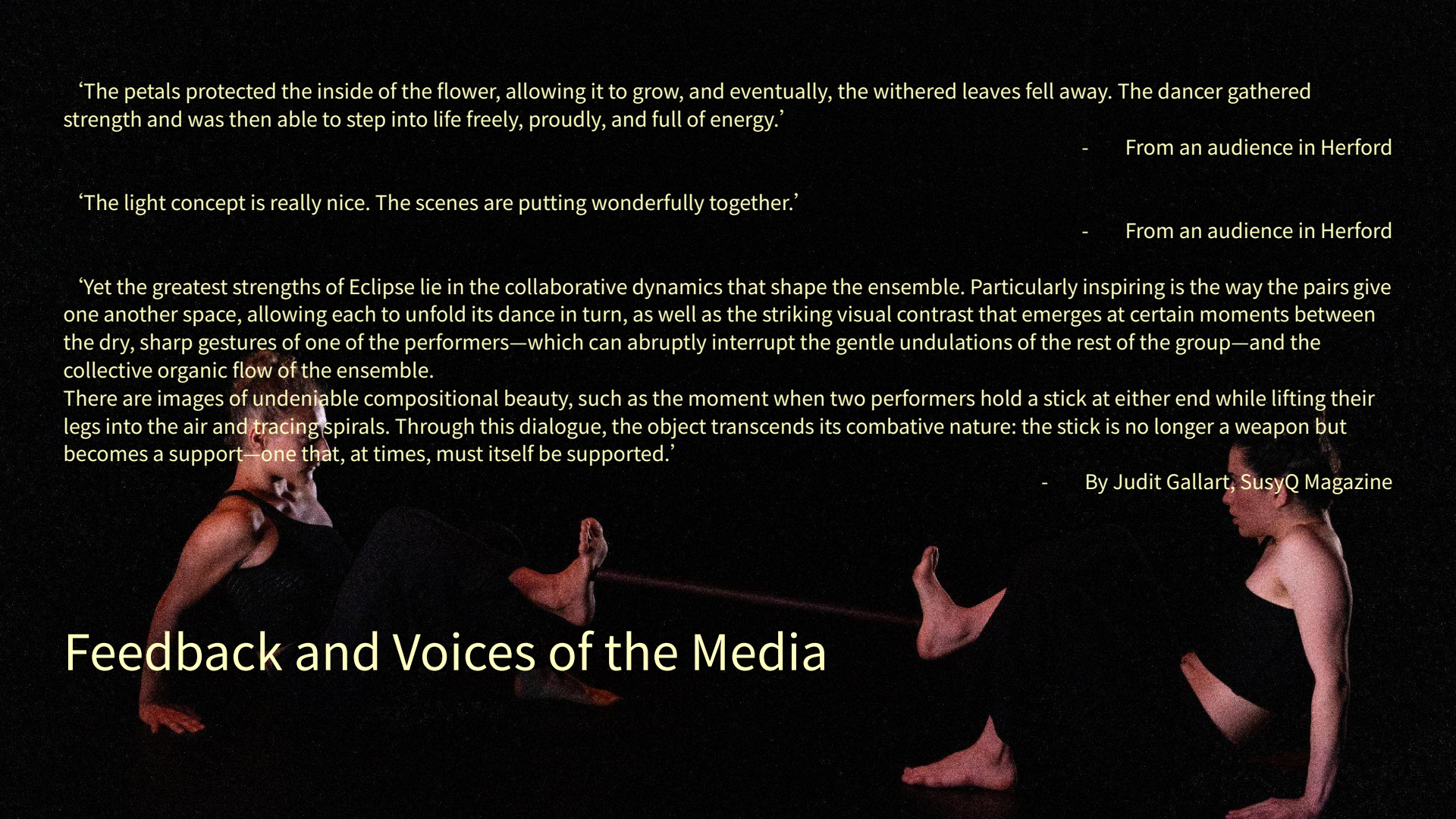
‘The light concept is really nice. The scenes are putting wonderfully together.’

- From an audience in Herford

‘Yet the greatest strengths of Eclipse lie in the collaborative dynamics that shape the ensemble. Particularly inspiring is the way the pairs give one another space, allowing each to unfold its dance in turn, as well as the striking visual contrast that emerges at certain moments between the dry, sharp gestures of one of the performers—which can abruptly interrupt the gentle undulations of the rest of the group—and the collective organic flow of the ensemble.
There are images of undeniable compositional beauty, such as the moment when two performers hold a stick at either end while lifting their legs into the air and tracing spirals. Through this dialogue, the object transcends its combative nature: the stick is no longer a weapon but becomes a support—one that, at times, must itself be supported.’

- By Judit Gallart, SusyQ Magazine

Feedback and Voices of the Media



Team

Choreography, Concept, Direction, Costume Design, PR: Chun Zhang
Dance and Movement Dramaturgy:
Brunella Sabatino, Marta Pisano, Nicol Memoli, Emmi Osenberg, Valentina Restrepo, Francesca Pavesio
Composition, Choreographic Collaboration: Kai Strathmann
Light Design: Francisco Martínez

Extended Team:
Stage Design Consultation: Veronika Kaleja
Accounting: Transmissions, Béla Bisom
Documentation: Michael Maurissens
Photographer: Kai Strathmann / Estudio Perplejo

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Co-production: Centro Coreografico Canal en Madrid, Teatros del Canal
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Ministerium für Kultur und Wissenschaft des Landes Nordrhein-Westfalen

Centro Coreográfico Canal

GOETHE INSTITUT

Dates

17.09.2026 Cabal Baila, Sala Negra, Teatros del Canal, ES, World Premiere
18.09.2026 Canal Baila, Sala Negra, Teatros del Canal, ES
08.10.2026 Theater Herford, DE

RELATED ACTIVITIES

02.10.24 | Impetus: Workshop mit Kampfkunst, Tanz und Klang - Tanzschule im Bürgerhaus, Velbert, DE
25.09.24 | Impetus: Workshop mit Kampfkunst, Tanz und Klang - Tanzstation-Barmer Bahnhof, Wuppertal, DE
01.07-31.07.26 | Creation Residency @ Choreographic Center of Teatros del Canal, Madrid, ES
17.09.2026 | Audience Talk @ Canal Baila, Sala Negra, Teatros del Canal, ES
07.10.26 | Workshop @ Theater Herford, Herford, DE
08.10.2026 | Audience Talk @ Theater Herford, Herford, DE