# ECLIPSE

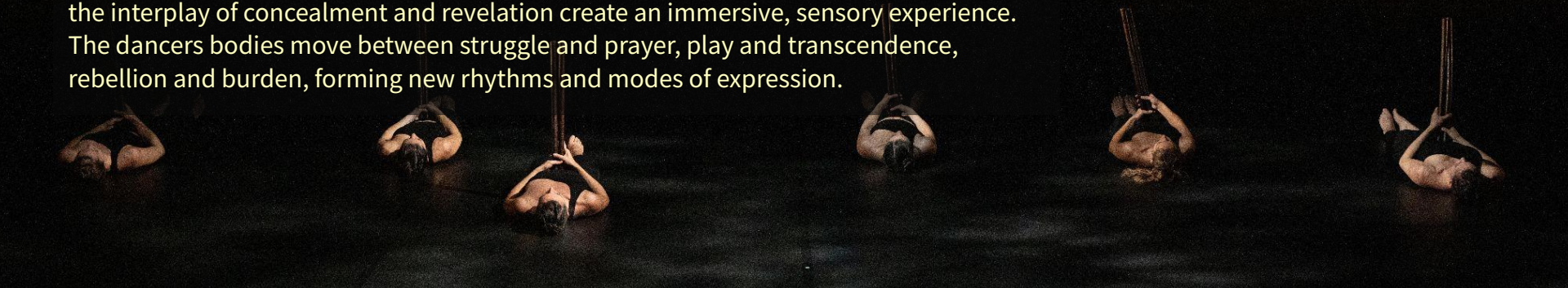
Pre Production Teaser 2024

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

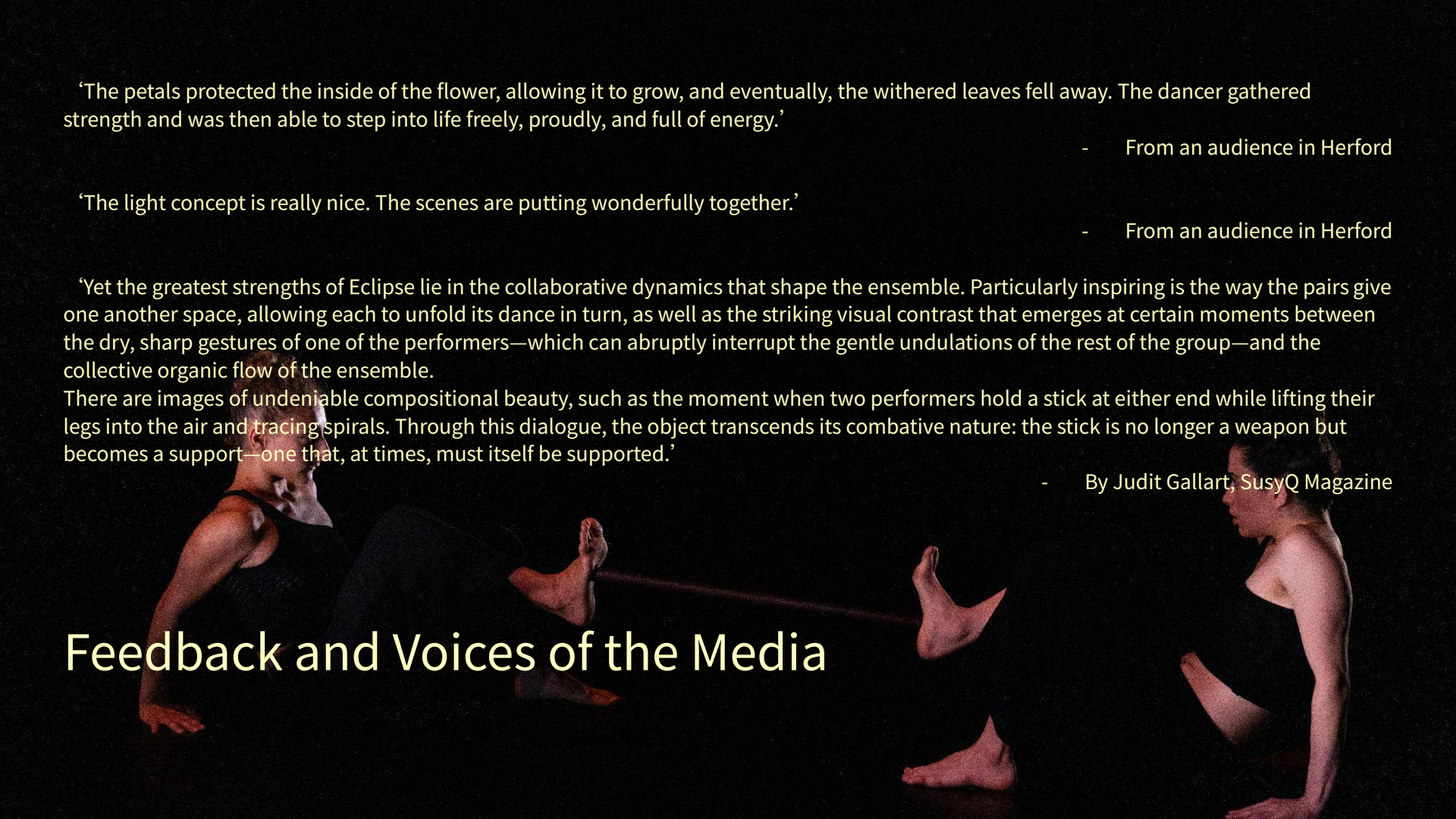
‘The light concept is really nice. The scenes are putting wonderfully together.’

- 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

A production by YIBU
Co-production: Centro Coreografico Canal en Madrid, Teatros del Canal
Funded by the Ministry of Culture and Science of the State of North Rhine-Westphalia
Supported by Goethe Institut Madrid

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

noktonmagazine.com

# Chun Zhang: «Nos deconstruimos a nosotros mismos mediante el movimiento y la ternura» - Nokton Magazine

*Mariasun Miquel*

7–8 minutes

---

Winner of the prestigious **Kurt Jooss Award in 2019** after a prolific international career, **Chun Zhang (Shanghai, 1988)** leads from the **company YIBU** a work crossed by female resistance and artistic freedom. Formed at the **Beijing Dance Academy** and **Germany's Folkwang**, the choreographer arrives at the **Channel *Dance*** cycle **of the Canal Theatres** with ***Eclipse***. In this proposal, he strips the **Thai Krabi Krabong** of his original violence to dance in the cracks of vulnerability and latency.

**Nokton Magazine: The *krabi krabong* is historically linked to the Siam warriors and the country's defense against invasions. How was the process of deconstructing a discipline focused**

**on the struggle to transform it into a tool of tenderness, vulnerability and contemporary language?**

**Chun Zhang:** Let's say it was a sport rather than a royal martial art applied to combat or war. It was developed by the people, suppressed by colonization and later rebuilt as a kind of real representation. Today it is integrated into the education system. His own story has demonstrated incredible vulnerability and strength. Like all martial arts, it does not teach oneself and those around one's own struggle. So, in the background, the creative process was more of a translation: translating the universal human experience through this specific movement practice.

**NM: How an intimate combat?**

**CZ:** By driving two "weapons" at the same time, one instantly understands that the ultimate struggle is not against the outside, but against the inside and against oneself. This is evident in the work at all times. All the interactions and motivations of the movements come from the decisions themselves. And all those decisions have an instant answer. Thus, through these decisions and the concessions that must be made, we deconstruct ourselves through movement and tenderness towards others.

**NM: How does the staff symbolize that boundary between defense (force/resilience) and openness to the other (shared transformation from female empowerment)?**

**CZ:** In the work you do not see a rigid image of the rods. If the dancers stop moving or moving with them, the canes will fall to the ground or someone will get hit: the vitality of the piece will stop. Therefore, the canes symbolize nothing in themselves. Management, constant bregarding with them, undeniable need, is the embodiment of strength and transformation. Inevitably, the canes abstract into transitions and conditions of movement and survival. And this is done in a completely beautiful way by the bodies of women. Because you usually don't pay attention to this facet of women, that facet that constantly takes care of others and makes decisions. That does the heavy lifting.

**NM: In Thailand, martial arts are often accompanied by the previous *Wai Kru* ritual (respect for teachers and spirituality). Is there any element or ritual vestige inspired by this tradition in the piece?**

**CZ:** Not specifically the *Wai Kru* ritual. But yes, in general, a sense of ritual, of respect for the "Strength", something superior to one's small will or weakness. And surrender. When a human being is willing to surrender to something greater than him. There are many moments in the play when dancers do something for a greater good, to overcome the restrictions and get out of the easy way. The instant choices their bodies make, the courage of small gestures, of risking... those are the rituals.

*Portrait of choreographer and dancer Chun Zhang, founder and director of the YIBU company.*

**NM: The work raises the question of how to continue dancing in moments of fracture. Is this reflection of any personal/ artistic experience or breakup born that you need to take to the stage?**

**CZ:** From my experience with migration. I was born and raised in China. I have been living in Germany for ten years. My neurological pattern, my eating habits, my sense of time, light, orientation, different atmospheric pressure and weather... everything has changed. But dancing, choreographing and creating have remained and developed. They've continued. Something's been up. I can’t say exactly what that “something” is. So I can only keep creating to find out. In this piece it is even more evident, since I trained and

mastered the technique of Chinese sword dance (very similar to the Krabi Krabong) 20 years ago during my training in Chinese dance. However, why and how I make art have changed dramatically. The play itself is that: I dance in the midst of these breakups, trying to find balance and understanding. Or it serves to forget my past, give a conclusion to the old technique and open myself to a completely new free expression.

**NM: You incorporate elements of traditional Chinese medicine, Qigong and meditation. How do these somatic practices influence energy management and the presence of the body on the scene?**

**CZ:** We don't practice them directly in the essays, but since they are part of my somatic baggage, everything I do is influenced by them. They change everything. From breathing to weight change and even the decision about an enlightenment transition. They modify how the bodies in the stage manage and perceive time, as well as how they perceive it from the bodies that are observing them. The sensation becomes deeper and lasts longer.

**NM: You were trained in Germany's Folkwang, the cradle of *the Tanztheater*, and parts of classical and folk dance. How do German dramatic expressiveness and oriental aesthetics coexist in the identity and evolution of your company, YIBU?**

**CZ:** In the end, the direction that makes me feel fuller and freer is to

shift the focus away from style and technique to orient it towards a unique expression, honesty and sensitivity in artistic search. Asian somatic practices continue to influence my body intelligence to get close to my true nature, helping me find core values. The fusion occurs in the works of YIBU not at the stylistic level, but starting from a philosophical or ontological plane to culminate in the smallest level: that of movement.

**NM: You started touring internationally at just 15 years old. Having lived and worked in Asia and Europe, where do you feel your “artistic home” reside?**

**CZ:** Perhaps my artistic home is always that place or those people who appreciate my values and my work and resonate with them. I have the great luck to be able to call so many places and so many hearts artistic home...

**NM: When the performance is finished and the lights go out after these two days in Madrid, with what feeling or physical question would you like the viewer to go out on the street?**

**CZ:** A little openwork to the bones, with the goosebumps and an interior experience that has never arrived before. With sincerity about one’s own past and the hidden face of oneself. Who decides your next step? Do you really have a choice?