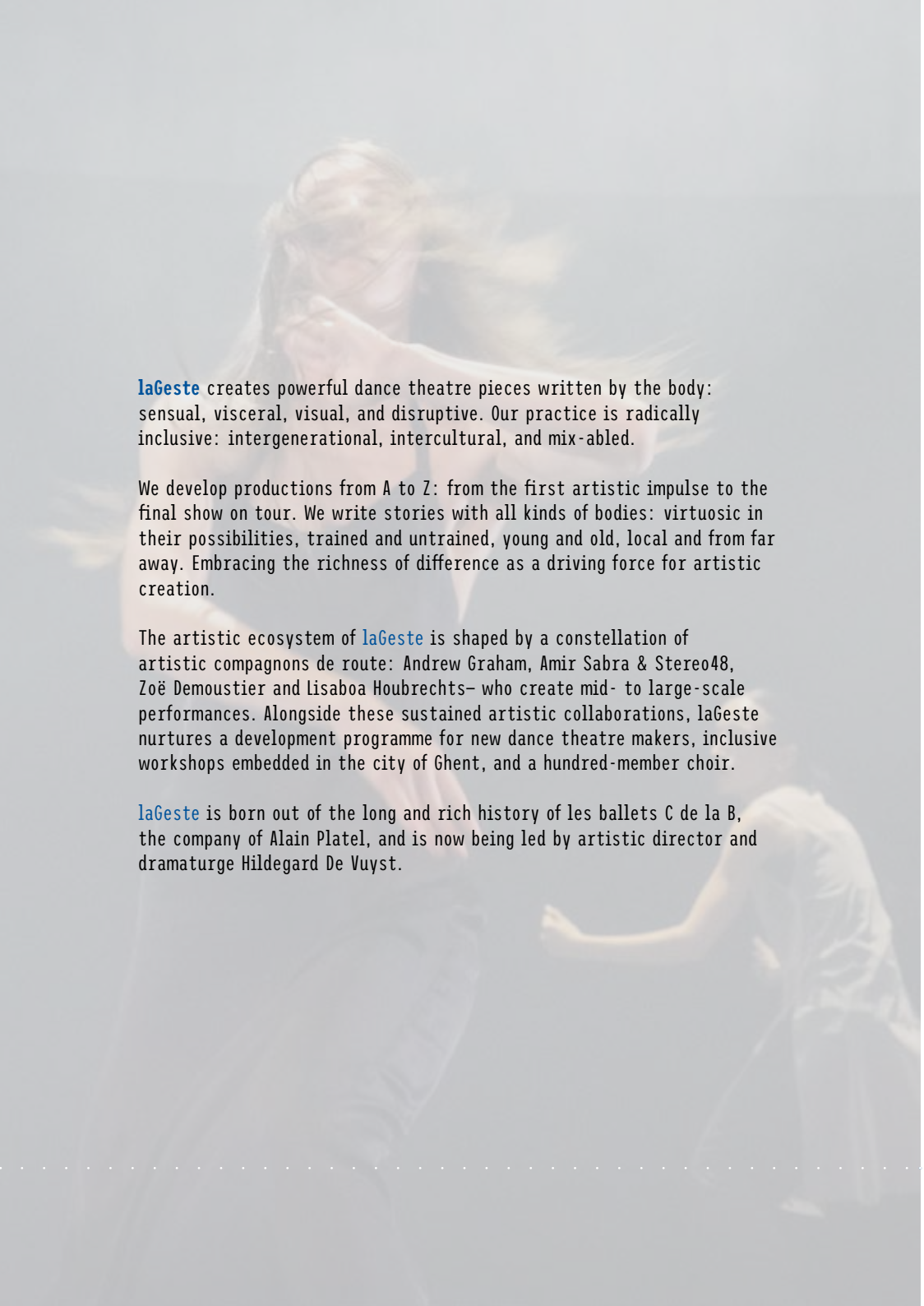


WRITTEN
BY
THE
BODY

la Peste

focuses on the body, dance and inclusion
in the form of productions, artistic development and workshops

la Peste *international touring offer*



laGeste creates powerful dance theatre pieces written by the body: sensual, visceral, visual, and disruptive. Our practice is radically inclusive: intergenerational, intercultural, and mix-abled.

We develop productions from A to Z: from the first artistic impulse to the final show on tour. We write stories with all kinds of bodies: virtuosic in their possibilities, trained and untrained, young and old, local and from far away. Embracing the richness of difference as a driving force for artistic creation.

The artistic ecosystem of laGeste is shaped by a constellation of artistic compagnons de route: Andrew Graham, Amir Sabra & Stereo48, Zoë Demoustier and Lisaboa Houbrechts– who create mid- to large-scale performances. Alongside these sustained artistic collaborations, laGeste nurtures a development programme for new dance theatre makers, inclusive workshops embedded in the city of Ghent, and a hundred-member choir.

laGeste is born out of the long and rich history of les ballets C de la B, the company of Alain Platel, and is now being led by artistic director and dramaturge Hildegard De Vuyst.

PRODUCTIONS ON TOUR & NEW CREATIONS

IN/OUT - for Alain
Andrew Graham (2028)

O amor natural
Andrew Graham (2025)

Bal Brut
Andrew Graham (2026)

Mother Hen
Lisaboa Houbrechts (2027)

Badke(remix)
Amir Sabra & Ata Khatab (2025)

Hear the Silence
Zoë Demoustier (2026)

As we are passing
Misha Demoustier (2026)



photo: Andrew Graham © kvde.be

ANDREW GRAHAM

"My practice allows me to question my own understanding of 'invitation', in other words to understand the different ways I can relate to each person. It is about working on the basis of trust and choice, based on the needs of each individual. My aim is always to provide access to my way of working, which is abstract, existential, physical, multiple and deeply relational. It is expressed in working out practical and poetic movements, as well as body-to-body relationships."

Andrew Graham is a Marseille-based choreographer and performer whose work is rooted in the belief that dance flourishes through differences and mixed abilities. After graduating from Trinity Laban Conservatoire of Music and Dance in London, he danced with the internationally renowned inclusive company Candoco Dance Company (2012-2016), performing works by choreographers including Trisha Brown, Jérôme Bel, Emanuel Gat and Rachid Ouramdane. His years at Candoco helped shape his artistic vision, placing inclusivity at the heart of his choreographic practice.

In 2019, Graham founded L'Autre Maison in Marseille, a company dedicated to developing the practice of mixability. The idea of mixability embraces the creative potential that emerges when people with different physical, sensory and social experiences come together. Diversity is not a challenge to overcome, but the very engine of collaboration and artistic invention. Andrew creates performances in which professionally trained dancers perform alongside non-professionals, people with visible and invisible disabilities, and participants from different generations and backgrounds, opening up new ways of moving, creating and being together.

Since 2023, Andrew Graham is one of the *artistic compagnons de route* of laGeste, where he continues to explore his inclusive choreographic practice. In 2023 he shaped a participatory project called *Ballrooms* that resulted in a protocol for *Bal Brut*: a two-week co-creation that accumulates into a three-hour dance party. Since then, we tested the protocol in different cities and in collaboration with different organisations, engaging new local audiences in Molenbeek (*Bal Amical.e at MolenFest* 2024), Clermont-Ferrand (in collaboration with Boom'Structure) and in Brussels (for the opening of Kanal/ Centre Pompidou). His creation *O amor natural* premiered in 2025 and will be on tour in 2027-2028. His newest creation, *IN/OUT - for Alain* will premiere in the fall of 2028.



photo: © kvde.be

IN / OUT - FOR ALAIN - ANDREW GRAHAM

In IN / OUT - for Alain, choreographer Andrew Graham turns Alain Platel's choreographic language inside out. For decades, Platel's work has challenged conventional ideas of beauty and virtuosity, drawing inspiration from the unconscious, the involuntary and the uncontrolled movements of disabled children he used to work with as a young professional. Convulsions and spasms were turned into a language performed by well-trained dancers. What happens when this movement vocabulary is reclaimed by a group of disabled professional dancers whose physical realities reshape it? Which gestures resonate instinctively? What becomes impossible to perform? What calls for another rhythm, another imagination?

IN / OUT is neither an homage nor a reconstruction. It is both an act of transmission and an act of transformation. Using excerpts from different works by Alain Platel, Andrew Graham treats his oeuvre not as a museum relic, but as a living breathing body of work. Every gesture carries a history - every body rewrites it.

IN/OUT - for Alain will premiere in the fall of 2028.

Credits

choreography Andrew Graham
production laGeste (Ghent, BE)

Touring specifications

Premieres in fall 2028 + subsequent tour
On call in season 2028 - 2029 and 2029 - 2030
Looking for coproducers and presenters

Practical & technical specifications

duration tbc
language no language
people on tour 7 dancers + 1 support + 3 crew
stage size mid to big scale venue
set no set-up day needed



photo: O amor natural © kvde.be

O AMOR NATURAL - ANDREW GRAHAM

O amor natural goes beyond the binary codes of "YES" and "NO" and explores consent in all its non-verbal richness. The concept of consent raises many questions about care practices, but also about sexual and artistic practices. How do we communicate what we do and do not want? ***O amor natural*** is about giving ourselves the chance to express the complexity of desire.

Six performers are at the heart of the show: Hamza Damra (Stereo48), Tijen Lawton, Isnelle Da Silveira, Wim Auwerx, Vladimir Perrin and Maarten Degezelle.

The cast offers different worlds in terms of age, (in)visible disability, ethnicity, libertine or conservative minds, experience with dance and inclusive practices. Steven Prengels, composer and musical companion of Alain Platel, created the soundscape.

Credits

concept Andrew Graham & Hildegard De Vuyst
directed by ***Andrew Graham***
created with & performed by Hamza Damra, Isnelle Da Silveira, Maarten Degezelle, Tijen Lawton, Vladimir Perrin, Wim Auwerx
composition & soundscape Steven Prengels
scenography Karolien De Schepper
production laGeste
co-production viernulvier

Touring specifications

Available on call in 2027 - 2028 - 2029

Practical & technical specifications

duration 1h20 (without break)
language some English/no surtitles
people on tour 9 people touring (6 cast + 3 crew)
stage size mid-scale venue
set no set-up day needed



photo: Ballrooms © Sofie De Backere

BAL BRUT - ANDREW GRAHAM

Bal Brut (formerly known as *Ballrooms* during its development phase) is the name for a collection of dance performances disguised as a party, built by and with the city. Initiated by choreographer Andrew Graham, this participatory project invites people of all ages, backgrounds and abilities to discover the joy of touch.

From 2023 until 2025, we have organised a collection of *Ballrooms* in different cities, shaping a protocol that results under the name of ***Bal Brut***.

The project begins with an outreach week, during which Andrew leads workshops around the city: in homes for the elderly, shelters for refugees or homeless people, day centers for the disabled... Participants are then invited into the creation week in a studio/dancehall where they collectively devise short choreographic sequences that become building blocks for the ball.

Daily workshops with local dance specialists open new fields of exploration and inspiration: tango, lindy hop, dabke, flamenco... The aim is to reinvent new dances that explore touch.

The process culminates in a three-hour dance celebration where choreography gives way to improvisation, performers become participants, and spectators are invited onto the dance floor. No one is watching, everyone is participating. Some come equipped with a concrete idea or structure, others just go with the flow along unexpected, surprising dance adventures. Experience is never a prerequisite. ***Bal Brut*** embraces Andrew Graham's philosophy of mixability: the belief that people with different bodies, abilities and life experiences create richer, more vibrant encounters when they dance together.

Each edition of ***Bal Brut*** is unique. Shaped by its participants, the city and the organisation that hosts it, it becomes a temporary community where movement, music and collective imagination dissolve boundaries and transform performance space into a place of encounter.

Bal Brut comes with a clear protocol, a technical coordinator from the laGeste team and the presence and guidance of Andrew Graham. All of it is tailored to your organisation, city and its local communities.

Credits

concept Andrew Graham
production laGeste (Ghent, BE), l'Autre Maison (Marseille, FR)

Touring specifications

Available on call in 2027 - 2028 - 2029

Practical & technical specifications

duration A 3h ball at the end of a two week creation period
language English or French
people on tour 2 people touring (Andrew Graham + 1 crew)



photo: Lisaboa Houbrechts © kvde.be

LISABOA HOUBRECHTS

Lisaboa Houbrechts (1992) is a writer and director of theatrical work at the crossroads of visual arts, dance, opera and text theatre. She graduated Summa Cum Laude in Drama from the School of Arts Ghent|KASK in 2016. From the start, as a member of the collective Kuiperskaai, her productions typically involved a large cast, a vibrant interaction between image and text, and an intelligent cross-fertilization of various disciplines: performance, music, choreography, literature and visual arts. During the past years, she developed part of her work under the wings of Toneelhuis Antwerp - as part of its artistic direction - while directing internationally at Comédie-Française, Dramaten, Staatsoper Hannover and Det Norske Teatret. In September 2026, she premieres *Siddhartha* at the Ruhr Triennale, a large-scale music theatrical piece that combines theatre, classical voices, pop improvisations, Sufi songs and Indian dance.

After a collaboration on *Bruegel* (2019), Lisaboa Houbrechts proposed to laGeste a trilogy based on a mix of autobiography and history. In 2023 this resulted in the creation of *Grandpa Puss; or how God disappeared*. Using Bach's music as a guide, she explores the intergenerational impact of sexual abuse and exposes dark trauma. Baroque chaos and intense theatricality go hand in hand with stillness and unexplicit spirituality in this family epic. The work was selected for the Theaterfestival 2023 and was performed in Hamburg and Paris.

After telling the family (his)story from her father's side in *Grandpa Puss*, Lisaboa turns to her mother's side of family lineage in *Mother Hen*, which will premiere in November 2027 (in NTGent).

In the fall of 2031 this history will be retold from the viewpoint of the Granddaughter, the last one in line, looking for redemption.



photo: © RR

MOTHER HEN - LISABOA HOUBRECHTS

In ***Mother Hen***, Lisaboa Houbrechts delves into her mother's family lineage. She attempts to crack the code of the genetic lottery that carved a strange, cruel path through different generations of women. Why are so many women in the family condemned to the convent, hidden away and silenced?

She unfolds her family story through fragments of anecdotal scenes, extracts from medical files, and dance and music where words fail. Houbrechts creates a world of female intimacy, repressed sexual identity, medical coercion, binary thinking, heightened spirituality, and the eternal question of reproduction and fertility. Who bleeds, and who does not?

These generations of women appear on stage themselves: older dancers alongside girls and young women, dancers and actors, past and present colliding in the same space. Together, they explore how the small, personal history of a family is interwoven with the larger whole: the intimate with the monumental, the personal with the political, the past with the present.

Mother Hen will premiere in November 2027, followed by a tour in Belgium and abroad.

Credits

concept, text, direction & scenography Lisaboa Houbrechts
cast Maaike Neuville, Lisi Estaras & children + tbc
soundtrack Bert Cools
light Fabiana Piccioli
costumes Director Jacq/Wayn Traub, Oumar Dicko
production laGeste

Touring specifications

Dates 2027 - 2028 - 2029
Premieres 4 November 2027 (date tbc) + subsequent (inter)national tour in November & December 2027
Available for touring in season 2027 - 2028 - 2029

Practical & technical specifications

duration tbc
language Dutch with subtitles
people on tour 11 people touring: 7 cast + 4 crew (tbc)
stage size mid to big-scale venues



photo: Amir Sabra © kvde.be

AMIR SABRA & STEREO48

Amir Sabra was raised in Askar, a refugee camp near Nablus, the second-largest city in the West Bank. He and his peers learned dabke at weddings. A man named Abu Musleh inspired them to start experimenting with hip-hop moves as well. This man was part of the original Badke cast and when the production team was looking for replacements in 2015, Amir and his peers stepped forward. Amir, Hamza, Abood and Fino all mastered the work like a repertoire piece, but Amir was the first to also tour it. Later he and his peers founded Stereo48 and Amir went on to study dance in Ireland.

Today Stereo48 Dance Company is a collective of 5 Palestinians, uniting 3 Nablus boys who have joined the Palestinian diaspora, and a couple from Kafr Yasif. The company, registered in Nablus, is dedicated to collaboration and alliances as key to sustainability, to share resources and navigate restrictive cultural policies. By merging breakdance with traditional Dabke, Stereo48 introduces dance as a powerful medium for social and personal expression in Palestinian society. And it is establishing itself as a rising force in contemporary dance internationally.
In the fall of 2023 Amir was invited to join a *Ballrooms* at laGeste, shortly after the 7th of October. It was then that the idea arose to remake *Badke*. But not as a repertoire piece this time. A recreation in the context of a genocide would only make sense when shifted into Palestinian hands, re-evaluating all material with a new generation of Palestinian dancers.
Stereo48 organised the auditions in Ramallah in the summer of 2024. In the meantime, Amir had invited Ata Khatab to share the responsibility of a recreation. They were a dream team for *Badke(remix)*: the memory of the original creation (Ata) combined with the experience of the tour (Amir).

A new creation by Amir Sabra and Stereo48 at laGeste for the mid-to big scale venues will be premiering in the fall of 2030.

"At the core of my practice is a discomfort with the way identity is often represented. Identity is frequently constructed through opposition. It is sustained by the presence of an excluded other. In political works, when the subject is Palestinian, the Israeli, almost inevitably becomes the defining other. Much of the artistic discourse surrounding Palestine remains structured by this binary. It is precisely this confinement of identity within opposition that troubles me. I want the group to represent existence rather than essence. I want to make work to someone rather than about someone."

Amir, expressing his first thoughts on a new creation, in a mail of August 6 2026.



photo: Badke(remix) © kvde.be

BADKE(remix) - AMIR SABRA & ATA KHATAB

Badke(remix) takes its title from a reversal of dabke, the traditional Palestinian folk dance performed at weddings and celebrations. Rooted in dabke and infused with hip hop and contemporary dance, ten Palestinian dancers transform heritage into a living, breathing force. The work radiates a lust for life and a passion for dance as an act of survival. An explosion of collective joy, ***Badke(remix)*** is a vibrant physical expression of connection and a powerful affirmation of belonging. Beneath its infectious energy and festive spirit, the harsh realities of life under occupation remain ever-present. But in the end, one thought still prevails: we will dance until we drop.

More than a decade after the internationally acclaimed original *Badke* toured the world, ***Badke(remix)*** returns with a new generation of Palestinian artists. Originally created by Koen Augustijnen, Rosalba Torres Guerrero and Hildegard De Vuyst in 2013, the work has now been reimagined by Palestinian choreographers Amir Sabra and Ata Khatab.

Credits

choreography Amir Sabra & Ata Khatab
dance & creation Abdallah Damra, Bresa Ayub, Dima Zahran, Hamza Damra, Marah Haj, Mohammed Al Tayeh, Rebecca Kaoud, Samer Raya, Shahd Jabarin, Jassi Murad/Maria Dally
soundtrack Nasser Al-Fares, *edited by* Sam Serruys
based on *Badke* (2013) by Koen Augustijnen, Rosalba Torres Guerrero, Hildegard De Vuyst
production laGeste | Stereo48
co-production KVS | viernulvier

Touring specifications

Available on call in 2027 - 2028 - 2029
Upcoming confirmed touring periods from January to May 2027, September - October 2027

Practical & technical specifications

duration 1h15 (without break)
language no language
people on tour 14 people touring (10 cast + 4 crew)
stage size stage size mid to big scale
set no set-up day needed, no set, outdoor location possible



photo: Zoë Demoustier © Tom Herbots

ZOË DEMOUSTIER

Zoë Demoustier (1995) is a Brussels-based choreographer and performer with a background in contemporary dance, Dutch mime, and cultural research. The body serves as her starting point for creating strong visual images, linking movement with urgent and socially engaged topics in choreographic work involving diverse bodies of all ages.

After her graduation, her work has been supported by Ultima Vez, where she created the solo *Unfolding an Archive* and the critically acclaimed *What Remains*, which was selected for the 2023 Theater Festival and received international recognition.

Under the wings of laGeste, she premiered *Hear the Silence*, in 2026. She is part of the artistic family members of laGeste for the next years, creating new work in 2029 and 2030.

Zoë is currently working on a new creation in collaboration with Opera Ballet Flanders and coproduced by laGeste titled *A Wave*, based on the repertoire of the so-called Flemish Wave of the mid-80's, early 90's - which premieres in March 2027.

In addition to her artistic work, she teaches dance and mimography at the Academy of Theatre and Dance in Amsterdam and just concluded artistic research into repertoire at the Royal Conservatoire of Antwerp.

A new creation by Zoë Demoustier at laGeste for mid-to big venue will be premiering in the fall of 2029.

For other works by Zoë Demoustier, please contact Frans Brood Productions via fransbrood.com.



photo: Hear the Silence © kvde.be

HEAR THE SILENCE - ZOË DEMOUSTIER

Hear the Silence explores the need for embrace in times of disruption. The starting point is the waltz, once a symbol of European refinement as a music and a dance, but in the 20th century shaken by underlying tensions. Seven dancers and a musician revisit the waltz and deconstruct the dance form. In search of collective resilience through a reconstruction with old debris, new compositions and parallels with the present emerge. ***Hear the Silence*** is a contemporary plea for dance and music as a form of resilience and connection in uncertain times.

Credits

concept & direction Zoë Demoustier
dance Synne Enoksen, Fyllenia Grigoriou, Isabel Dao, Kika Ilegems, Marta García Hernández, Misha Demoustier, Silas Martens
live sound Rint Mennes, Willem Lenaerts
dramaturgy Danielle van Vree, Dina Dooreman
artistic advice Annemie Boonen, Hildegard De Vuyst
production laGeste
co-production Ultima Vez, KVS, STUK
with the support of Montpellier Danse, South East Dance, Vlaams Cultuurhuis De Brakke Grond

Touring specifications

Available on call in 2027 - 2028 - 2029

Practical & technical specifications

duration 1h10
language no language
people on tour 13 people touring (8 cast + 5 crew)
stage size mid to big-scale venues



photo: As we are passing © Misha Demoustier

AS WE ARE PASSING - MISHA DEMOUSTIER

During long walks, alone with his dog, dancer and choreographer Misha Demoustier became fascinated by the quiet poetry of people passing by: bodies crossing paths, coats brushing against each other, glances that almost, but not quite, linger. Everyone carries an invisible baggage within them. What if those private inner worlds were to reveal themselves on the outside? How would this translate into the body, into movement, into the way we walk?

In ***As we are passing***, Misha Demoustier (performer in *Hear the Silence*), creates his first solo under the wings of laGeste. Based on extensive preliminary research, he explores how video, sound and dance can seamlessly merge on stage. Alone on stage, he embodies the individual and the crowd, the deeply personal and the monumental.

Credits

concept, direction & dance Misha Demoustier
sound design & live music Rint Mennes
cinematography & video editing Grégoire Verbeke
projection design & live video operation Wim Piqueur
costume design Alexandra Panou
artistic advice Bérengère Bodin, Oscar Claus
production laGeste

Touring specifications

Dates 2027 - 2028 - 2029
Premiere on 12 December 2026 during December Dance Bruges
Available on call in season 2027 - 2028 - 2029

Practical & technical specifications

duration tbc
language no language
people on tour 4
stage size small to medium scale



CONTACT INFORMATION
laGeste
Bijlokekaai 1
9000 Ghent - BE
www.lageste.be

Morgan Van Kerrebrouck
(inter)national relations
morgan@lageste.be
+32 479 35 26 54

gent:

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