

SOUTHBANK CENTRE

Press Release

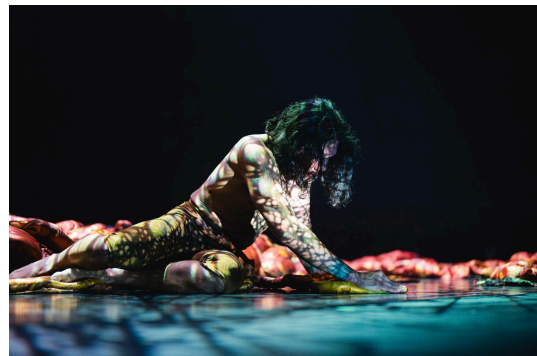
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Images: [HERE](#)

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Southbank Centre launches KUNSTY - a brand new series platforming new work from independent artists



KUNSTY: *Sung Im Her: 1 Degree Celsius*, photo Asian Cultural Center (ACC), Harry Clayton-Wright; *Mr Blackpool's Seaside Spectacular* photo Matt Crockett; *Bullyache: WHO HURT YOU?* photo Dan John Lloyd, *Justin Talplacido Shoulder: ANITO*, image Ismael Quintanilla III

The Southbank Centre today launches **KUNSTY** - a brand new series platforming new work from independent British artists working at the boundaries of dance, live art and cabaret. Taking place from Wednesday 5 - Saturday 8 November 2025, the new series offers audiences a unique chance to explore radical new work. KUNSTY takes place across four

days under one roof with special late night shows in the **KUNSTY cabaret lounge** (Queen Elizabeth Hall Foyer).

Artists in the programme include **Bullyache, Harry Clayton-Wright, Sung Im Her** and an international guest performance from **Justin Talplacido Shoulder**. The series includes three shows in partnership with innovative London based creative team **Metal & Water**, who work across choreography, fashion, film, live music, nightlife and visual arts, on screen.

KUNSTY is a highlight of the Southbank Centre's Autumn/Winter Performance and Dance programme, also announced today. Other programme highlights include:

- Powerful new international work from winner of the Silver Lion Award at the Venice Biennale, **Carolina Bianchi** in *Carolina Bianchi and Cara de Cavallo: CADELA FORÇA TRILOGY - Chapter I: The Bride and the Goodnight Cinderella* (17 & 18 Sep). The Brazilian playwright's shock performance draws on art history and personal trauma to examine and test the memory of sexual violence against women, in a London Premiere
- UK Premiere of **Jan Martens: VOICE NOISE** (15 - 16 Oct), a dance piece exploring how patriarchal culture has sought to silence women, inspired by Anne Carson's essay 'The Gender of Sound'
- Choreographer Marco da Silva Ferreira reimagines 15th century Portuguese celebrations in the UK Premiere of **Ballet de Lorraine: Acid Gems and a Folia** (5 - 7 Mar)

Mark Ball, Artistic Director of the Southbank Centre, said: *"The Southbank Centre is an engine of creativity: a home for artists at every stage of their career to be their most adventurous and create extraordinary work. This distinctive new programme speaks to the future of how performance is being made, melding together dance, music and live art to offer unique experiences for audiences"*.

Aaron Wright, Head of Performance & Dance at the Southbank Centre said *"With our new series KUNSTY we're making a commitment to platforming new British work at the edges of dance, live art and cabaret - providing a space for the creators of the future and a place for audiences to discover the radical and the uncategorizable."*

This Autumn/Winter season we're continuing to present innovative new work from international artists presenting work in London for the first time including a shock performance piece by Brazil's Carolina Bianchi drawing on her own personal trauma, whilst dance from Belgium's Jan Martens, explores systemic patriarchy."

Audience members who book to see five or more shows in the KUNSTY series get a 30% discount across all tickets. Tickets go on sale to Southbank Centre's Members on Wednesday 25 June, 10am and to the general public on Thursday 26 June, 10am www.southbankcentre.co.uk / 0203 879 9555.

-ENDS-

AUTUMN / WINTER PROGRAMME SHOW DETAILS

For information on age guidance, ticket prices, access provisions and post show talks please visit the website or enquire via the press office.

Carolina Bianchi and Cara de Cavalo: CADELA FORÇA TRILOGY - Chapter I: The Bride and The Goodnight Cinderella (London Premiere)

Wed 17 September 7.30pm & Thu 18 September 6.30pm, Queen Elizabeth Hall.

Performed in Brazilian Portuguese and English with English subtitles.

This performance, *CADELA FORÇA TRILOGY – Chapter I: The Bride and The Goodnight Cinderella*, is the first part of Bianchi's trilogy. Rape and femicide are words that carry a significant weight, and Carolina Bianchi and the Cara de Cavalo collective give them all their heft and materiality in a performance whose two distinct parts reflect two corporal states.

The Bride refers to the tragic story of Italian artist Pippa Bacca, who undertook a performance in 2008 that proved fatal; crossing the Balkans by car, dressed as a bride, her journey came to a brutal halt in a Turkish forest, where she was raped, strangled, and later found dead. Bianchi uses this story to weave a series of tales together that are presented to the audience in the form of a lecture, in which artistic references and harrowing stories are thrown together.

Good Night, Cinderella refers to the cynical name that Brazilians have given to the 'rapist's drug', which knocks victims unconscious and erases their sense of time. Bianchi swallows a dose of it on stage, thus sending her performance into another dimension.

Press night: Wednesday 17 September 2025

Jan Martens: VOICE NOISE (UK Premiere)

Wed 15 – Thu 16 October 7.30pm, Queen Elizabeth Hall.

From *The Raincoats* to Tanya Tagaq, glorious choreography illuminates the music of singular women composers. *VOICE NOISE* is inspired by Anne Carson's essay 'The Gender of Sound' (1992), in which she exposes how patriarchal culture has sought to silence women by ideologically associating women's sound with monstrosity, disorder and death. Six dancers respond to recordings in which the human voice can be heard in various guises: humming, soothing, shrieking, whispering, singing. Gradually, they discover their own voice. After working with big groups in his recent productions, one of the most in demand choreographers of the moment, Jan Martens returns to a production for a small ensemble of six dancers, including some who have inspired him in the past (Steven Michel, Courtney May Robertson and Loeka 3 Willems) and new faces (Sue-Yeon Youn, Elisha Mercelina and Mamadou Wagué).

Press night: Wednesday 15 October 2025

KUNSTY: Wednesday 5 - Saturday 8 November 2025

KUNSTY: Tink and Abra Flaherty: Gen X Gen Z (preview)

Wed 5 November, 7.45pm, Purcell Room.

Encounter a show about parenting, being parented and the ongoing process of becoming who you are, no matter what your age, with your family as your witness. Tom of Finland. Turkey Basters. Love Island. Raving at the Hacienda decades apart. Just the usual parent and child catch-up. For Tink (parent) and Abra (child), it's just another Tuesday. This is a show about parenting when you have no blueprint and when you don't know if you're a mum or a dad. It's about growing up when your politics at home is miles ahead of the outside

world. Tink and Abra are at a critical point where Abra is becoming a woman and Tink is becoming less of a woman. Their relationship, bodies and lives are changing, and so is society's gaze on them both. Everything is up for grabs except their relationship.

KUNSTY: Bullyache: WHO HURT YOU?

Wed 5 November, 9pm, Queen Elizabeth Hall.

WHO HURT YOU? takes place outside a fading drag stars' home, where she lives with her two backing dancers, two pianos and continues to perform her Vegas show to anyone who happens to pass by. Lost in a state of traumatised amnesia after a long run on the Blackpool pleasure beach strip, the performers-cum-directors exploit their trauma to its inevitable conclusion, each vying for the spotlight. A dystopian reality where physical space has broken down, the theatres have closed, no money is left, but people still drag themselves to perform, even if it's in a car park. The work heavily utilises autobiographical material and blurs the lines between character and self, audience and participant. The team is made up of legendary drag artist and pianist Barbs, Hofesh Schecter dancer Oscar Jinghu Li and composer/performer Magnus Westwell. In partnership with Metal & Water.

KUNSTY: Sung Im Her: 1 Degree Celsius (London Premiere)

Thur 6 November, 7pm, Queen Elizabeth Hall.

Featuring seven dancers, *1 Degree Celsius* looks at the topic of climate change and the effects it is having on the environment. As with all Her's work, music and light form an essential and innovative character in the production. A new musical score has been created using data collected from rising atmospheric temperatures, and the lighting design is co-ordinated to the rising temperature of the earth. At the beginning of the creation process, Her considered the question: is the way we live our daily lives truly sustainable, and what are the consequences of our choices? Even the slightest shift in temperature poses a grave threat to all living things on Earth. In this production, Her asks us to consider how no action is too small – every gesture matters in shaping the future we wish to create.

PR contact: Elaine@mobiusindustries.com

KUNSTY: Jenny Moore: Wild Mix (World Premiere)

Thur 6 November, 8.15pm, Purcell Room.

Rooted in communal singing, kickboxing, and drumming, this immersive musical embodies the daily practices of queer healing. Through a soaring six-part songcycle, multi-layered vocals, intense beats, and poignant storytelling, it asks: what does healing feel like? At its core lies a unique instrument: a transparent, water-filled boxing bag with a hydrophone. Weighing 50 kilograms and towering like a human torso, the bag fosters a deeply personal, corporeal sonic relationship, shaping our interactions to elicit sound, it's the soundscape's heartbeat. *Wild Mix* features a queer ensemble of five singers, drummers, and a kickboxer. They are friends, lovers, colleagues, housemates. In partnership with Metal & Water.

KUNSTY: Cabrolé!

Thur 6 November 9.30pm & Fri 7 November 10pm, Queen Elizabeth Hall Foyer.

A Flamenco inspired queer cabaret from the mind of artist Patricia Langa.

Cabrolé! brings different communities together to bring you a night of dance, song, queerness, joy and community, with an ethos of love, acceptance and self-expression for all. Flamenco was born in late 1800s Spain from a desire of marginalised and migrant communities to bring people together and to create a new communal language to express

themselves. Embedded in the bodies, gestures, lyrics and music of flamenco is a mix of people and their histories from India, Central America, the continent of Africa, Eastern Europe and the Andalucian Roma community.

The name *Cabrolé* comes from the Spanish word 'cabra' for goat and the famous 'olé' meaning bravo. Goats are known for their rebellious souls and olé is used to show your appreciation. '*Cabrolé*' is a call to rebellion, on stage, and in glitter! Musical joy by the musicians of the Fin de Fiesta community invites the audience to its feet to dance and enjoy the rhythms of flamenco all together after the show.

KUNSTY: Courtney May Robertson: HUNTER

Fri 7 November, 7pm, Queen Elizabeth Hall.

Inspired by horror, BDSM and melodrama, *HUNTER* plays with the redemptive process of a classic tragedy, in which a character comes to insight through suffering. But in this tragedy, performer and choreographer Courtney May Robertson performs 'life-affirming monstrosities' on herself and her life-size doppelganger. The duo – one flesh and blood, the other made of foam and silicone – portray the internal torments and ecstasies of an individual in conflict with a society that holds purity as its moral standard. With an industrial soundscape composed by 'Acidic Male', *HUNTER* embraces self-destruction as an act of self-preservation.

KUNSTY: Justin Talplacido Shoulder: ANITO (UK Premiere)

Fri 7 November 8.45pm & Sat 8 November 2pm, Purcell Room.

Enter a future folkloric world of dance-theatre, diasporic club cultures, projections, sound design and elaborate craft reimagining stories and myths for today. Co-created by Justin Talplacido Shoulder (The Glitter Militia, Club Ate), *ANITO* combines collective craft, puppetry, dance and experimental electronic music to reimagine these myths and stories for the now. It is a work rooted in Sydney's underground queer and diasporic club scenes. The collective behind *ANITO* create a 'queer Filipino future folkloric space of storytelling' that centres the importance of nature spirits, intuiting with them as guides towards imagining possible parallel futures.

KUNSTY: Adam Russell-Jones: Release the Hounds (UK Premiere)

Sat 8 November, 8.15pm, Purcell Room.

Witness an abstract representation of dance as an escape from reality – but also as a means of surviving it – in this depiction of dancing through times of crisis. Set on the dance floor of the performer's psyche – reminiscent of a ballroom or the basement of a nightclub – the spectacle depicts a man who can't stop dancing. Inspired by the dance marathons of the 1920s and 1930s during the Great Depression in the US and rave culture of both contemporary and Thatcher-eras, *Release the Hounds* is a ballad of the working-class dancer. As he sways on the dance floor, the question arises as to whether he is there for pleasure or payoff. Inspired by the novel *RAVE* by Rainald Goetz and the 1996 film *They Shoot Horses Don't They?*, *Release the Hounds* follows a narrative in which one doesn't always make ends meet, but in which the work remains clear: the dancer must keep dancing.

KUNSTY: Harry Clayton-Wright: Mr Blackpool's Seaside Spectacular (London Premiere)

Sat 8 November at 9.30pm & 10.30pm, Queen Elizabeth Hall Foyer.

An end of the pier show set at the end of the world, bringing stories from the life of a Blackpool entertainer to life in lurid technicolor and garish spectacle. Set in the not too distant future against the decimated backdrop of climate collapse or late stage capitalism – you decide, could be both – four Blackpool performers embed the history of ‘end of the pier’ entertainment, cabaret, variety, drag and dance into a series of turns inspired by conversations and autobiographical references to the performers, their lives and relationships to this iconic seaside town. *Mr Blackpool’s Seaside Spectacular* is created and performed in collaboration with Oliver Gregory, aka Miss Titty Kaka, an international showgirl sensation who started their performance career at Blackpool drag institution Funny Girls when they were 18 years old. Also featuring Aysh De Belle and Sam De Belle, a married dancing duo from Blackpool whose work has been seen on stage and screen.

PR Contact: Storytelling PR miriam@storytellingpr.com

Wet Mess: TESTO

Fri 28 - Sat 29 November, 7.45pm, Purcell Room.

Combining movement with pre-recorded interviews, come and discover surreal spectacles, dykey desires and a choreography of guttural sexuality. Wet Mess pinches at the dull flesh of life where the magical is in the mundane and made-up shit becomes real.

Sh!t Theatre: EVITA TOO

Tue 9 - Wed 31 December, various times, Purcell Room.

Join the disco dictators as they tell the wild story of Isabel Peron, gogo-dancer-turned-president who led Argentina for 18 disastrous months.

This mega-musical about the ethics of populism and the heartbreak of loss is created with Sh!t Theatre’s deliberately DIY aesthetic, using a collage of documentary, song, comedy and multimedia. Sh!t Theatre are Rebecca Biscuit and Louise Mothersole, who have been making politically engaged work together since 2010. They research, write and perform their own work and have won numerous awards including two Edinburgh Fringe First Awards, Adelaide Fringe Best Theatre Award, Sydney Fringe Best Theatre Award and an Off West End Award for Best Performance. Hailed as ‘an unlikely pair of state of the nation playwrights’ (*The Guardian*) they tour nationally and internationally. And they love Dolly Parton.

Press night: Thursday 11 December

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Ballet de Lorraine: Acid Gems and a Folia (UK Premiere)

Thur 5 - Sat 7 March, 7.30pm, Queen Elizabeth Hall.

Discover a high-spirited, kaleidoscopic dance work by Marco da Silva Ferreira set in a powerful visual landscape, and a piece inspired by Portuguese fertility rituals. Adam Linder’s Acid Gems looks to Balanchine’s Jewels for inspiration, updating Balanchine’s idea of imbuing (balletic) forms with the qualities of gem stones: the multiple facets, processes of crystallization and radiance.

Together with the dancers of the company, Linder continues his research into hybrid forms of dance, treating these rare physical evolutions like precious jewels. Of particular interest is how the vocabulary of ballet can adapt its DNA through absorbing influences that are street, somatic and theatrical. Shortlisted for The Rose International Dance Prize 2025 with a Folia, Marco da Silva Ferreira takes inspiration from a 15th century Portuguese phenomenon to

explore the concepts of ecstasy, euphoria and collective rebellion, as a driver of cultural, political and artistic construction. Folia, a musical pillar of the Renaissance, has its origins in popular fraternisation, where shepherds and shepherdesses danced quickly and confusedly, carrying men dressed as women on their shoulders. Of rural origin, linked to fertility rituals, festivals, music and dance, it quickly ended up also marking court festivities. Based on this historical context, the choreographer has created a fictional encounter between the Portuguese festivals of yesteryear and contemporary dances.

NOTES TO EDITORS

This press release is available in a range of formats. Please email press@southbankcentre.co.uk

About the Southbank Centre

The Southbank Centre is the UK's largest arts centre, occupying 11 acres along the river and its 4 venues anchor London's most vibrant cultural quarter on the South Bank of the Thames. We exist to present great cultural experiences that bring people together and we achieve this by providing the space for artists to create and present their best work and by creating a place where as many people as possible can come together to experience bold, unusual and eye-opening work.

The site has an extraordinary creative and architectural history stretching back to the 1951 Festival of Britain. The Southbank Centre is made up of the Royal Festival Hall, Queen Elizabeth Hall, Purcell Room and Hayward Gallery as well as being home to the National Poetry Library and the Arts Council Collection. It is also home to six Resident Orchestras (Aurora Orchestra, Chineke! Orchestra, London Philharmonic Orchestra, London Sinfonietta, Orchestra of the Age of Enlightenment and Philharmonia Orchestra). southbankcentre.co.uk



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