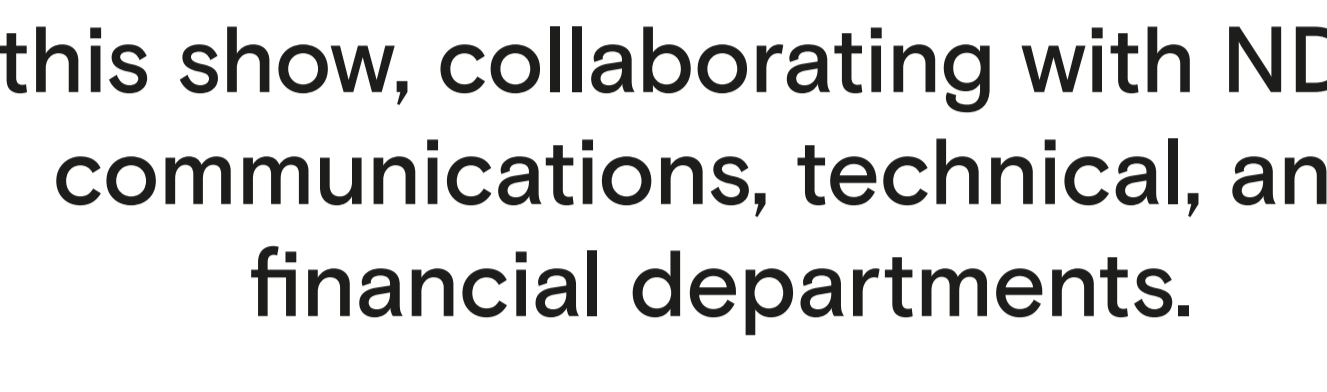
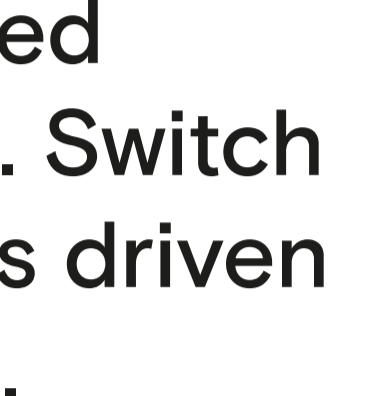
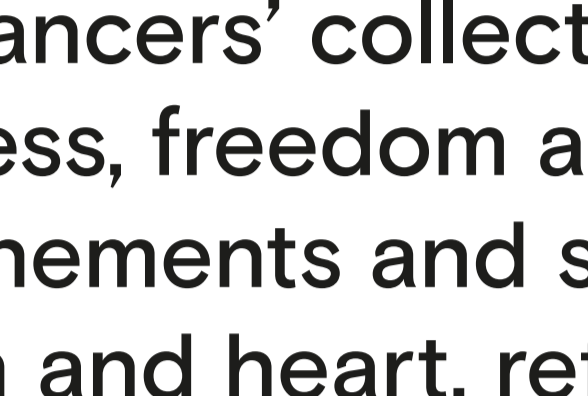
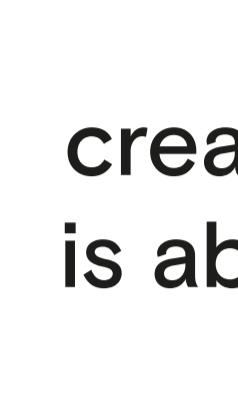




PROGRAM 2025



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Switch is the dancers' collective call for unbarred creativity, recklessness, freedom and The Otherwise. Switch is about lifting confinements and staging work that is driven from intuition and heart, refined or unrefined.

The dancers of Nederlands Dans Theater work to organise and create this show, collaborating with NDT's marketing, communications, technical, and financial departments.

Switch is not-for-profit and each year our proceeds are given to an organisation that we believe in.

We are proud to be donating our proceeds this year to Artsen Zonder Grenzen (Doctors Without Borders), an organisation that extends its support to those all over the world who have been made victim by their circumstances and who urgently need care.

With gratitude for dance, for each other, and for our freedom, we offer you Switch 2025.

Cheoreom

Choreography: Ruth Lee

a mere skeleton of ideas unable to be laundered into reality.
I've wanted you since you're mine only version. Presently forgetful,
dear forgot the pod.
mianhae hokshinan lover. neol joahae hetjiman.
i'm chocked...the linen smells good. fresh again or just rung of colour?
the process is to be trusted.

Dancers: Joey Gertin, Nathan Allen, Sophia Frilot, César Sautès-Vescovali, Eliana Hayward

Music: Clouds at My Feet - Locust
One Inch Shrugs the Other Shoulder - Astrid Sonne

A Yellow Dance

Choreography: Rui-Ting Yu and Gabriele Rolle

Triangle and Square, becoming Circle
(Plantasia dream,
Artistic swim)

Dancers: Rui-Ting Yu and Gabriele Rolle

Music: Family Mart, Christian Zemp, Rui-Ting Yu, Gabriele Rolle

Artistic associate: Dimo Milev

Maison Mère

Choreography: Nathanaël Plantier in collaboration with the dancers

Life was so... Oh... It is gone...
Cigarette Solo
Only Saturated Things

Dancers: Maša Anić, Esmee Boevink, Sophie Whittome, Zenon Zubyk

Music: Self-Composition

Court

Choreography: Kele Roberson

"...back-hand slice falls fair,
His arm swings fast and loose;
Yield with all honor now:
The score is deuce."
- L Robert Lind

Dancers: Kele Roberson, Conner Bormann

Music: From Fire, Ice - Celer, Forest Management, Tu M'écoutes - 1975 (excerpt) - Luc Ferrari

Artistic associate: Dimo Milev

SHORT BREAK

Vocabulary of Color

Creators: Omani Ormskirk and Yuka Hisamatsu

A tapestry of memories, feelings, comments, thoughts and favors is what made this dance. Thousands of moments squished into a few minutes. Reflection, pondering, questioning again and again and again. Even after the piece is through. - Omani

For me, colors are not just descriptive terms—they're precise identifiers.

What others might call "lavender," I see as R54, L170, L136, #pu, or R53—and each of these represents a distinctly different hue to me. These numbers refer to the color filters used on stage, tools that have been fundamental in my work. There are hundreds of color filters available worldwide, and when I began my career, memorizing and distinguishing the subtle differences between 80 essential shades was a critical skill. My early tasks included cutting these filters into various sizes and fitting them into lighting fixtures. Over the years, I became deeply familiar with more than 200 favorite filters during what I now think of as the "decade of filters."

Today, with the advent of LED technology, we theoretically have 256×256×256 combinations of color—a vast spectrum made possible by RGB LEDs. But has this technological leap expanded our vocabulary for color? I find myself still referring to the colors I create with LEDs by the names of traditional color filters. They provide a specificity and variety far beyond vague descriptors like "light amber," "amber," or "dark amber," which dominate today's terminology.

I began my career with filters, and though I continue to grow in my profession, filters themselves have quietly retired. Yet, their legacy lives on in how I see, name, and work with color. It's time to say goodbye to my history of colour filters. -Yuka

Dancer: Nicole Ward

Music: Internal, Black is, Ashes - Tru and SNDBDYMDN

Artistic associate: Dimo Milev

Special thanks to: Miyo & Ken Hisamatsu

FARMGIRL

Choreography: Isla Clarke

In her pasture
dreams of
sweetness
Sour taste

Dancers: Isla Clarke, Zenon Zubyk

Music: DRUGS IN HER ROOM by Yabujin, Can You Hear My Heart Leave by ML Buch, DEAR by Yabujin

Divina

Choreography: Viola Busi

The rage we feel in beauty,
The underlying discomfort in steps and words.
A very well known state of being, draining.
Repression is a tool for survival.
But I want to be seen, I want to scream, I want to bite, I want to laugh about it.
Can it be light?
I don't know,
We need to talk about it though.

Dancers: Maša Anić, Viola Busi

Concept: Viola Busi, Ennya Larmit

Video design: Ennya Larmit

Sound design: Ennya Larmit

Music: "Regressor" by Demdike Stare, "Mujer divina" by Gabriel Rios

Artistic associate: Dimo Milev

Rain on, Rumination

Choreography: Nathaniel Belnavis-Wright

How do we picture the process of letting go. If we have the will to even picture it in the first place. You find yourself swimming in saudade. Drowning in saudade. Only able to recognize faint murmurs of life around you. Day by day, able to decipher the noise and change its name. It's still dark, "why is it still dark" you say. As I reach for you, just then, you remember the sense of touch. Like it's the first time somethings made contact with your skin. It's raining. It rains down with light. That is where I am. That is where "we" lie.

Dancers: Esmee Boevink, Joey Gertin, Ricardo Hartley III, Eliana Hayward, Femmie Packbier, Gabriele Rolle, César Sautès-Vescovali

Music: Lilac Wine – Nina Simone

INTERMISSION

if my skin turned to glass...

Choreography: Demi Bawon

If my skin turned to glass,
Would I be free?
For example: you wouldn't judge a window for the disappointing view right?
You wouldn't even care where or how this slight piece of glass was crafted right?
You would only care for the beautiful scenes it could provide you....

If my skin turned to glass,
You could look right inside me...
The color of my skin, how young I look at 24 or how much of a "woman" I turned into would have no importance... the art my body carries and shares would be enough..

Oh if my skin turned to glass,
perhaps I would be free...

Dancer: Demi Bawon

Music: by Suso Saiz excerpts from "Memory Crusher", "Green stones" and "Distorted Clamor"

Music edited by Samuel van der Veer

Special thanks: Suso Saiz, Meky Núñez, Tako and Music From Memory for letting me use this beautiful piece of music. My dad and sister for helping me build the pedestal. And the technical team and dancers of NDT for making my vision a reality.

But what if we could?

Choreography: Casper Mott in collaboration with the dancers

Dancers: Miquel Martinez, Casper Mott

Music: Samuel Van der Veer

Artistic associate: Dimo Milev

I'm Fine

Choreography: Barry Gans

"Okay, it's gonna be fine. It's these...these intrusive thoughts, like these little sticky things. The more I try to push them away, the more they cling. That's not me. That...

that feeling... it's just a feeling. And you know what:

It'll be fine...

It'll be fine...

I'm fine. "

Dancers: Nicole Ishimaru & Kele Roberson

Music: Echo Sax by Caleb Arredondo

Additional text provided by Lorian Gans and edited by Barry Gans

Artistic associate: Dimo Milev

Yet

Choreography: Joey Gertin

Dancers: Joey Gertin

Music: Yet – Kram Geoffersson

Artistic associate: Dimo Milev

Kose

Choreographer: Maša Anić

The act of braiding represents a journey, with the braid itself signifying a period of change, transformation, the interweaving of different aspects of the self, growth and transition in one's life.

Dancers: Demi Bawon, Viola Busi, Rebecca Speroni, Sophia Frilot, Giovanna Doria, Esmee Boevink, Femmie Packbier

Music: Jovano Jovanke – Cigdem Tastan
Jovano Jovanke – David Postolov

Edited by Samuel van der Veer

Artistic associate: Dimo Milev

a form repeated

Choreography: Ricardo Hartley

A stripped canvas through the lens of condensed and carefully articulate chaotic relations / a moment to recognize the impact of the broken wrist, balletic form, swiped broken figures that bring a sense of creation to bring two different people together.

Dancers: Ricardo Hartley and Zenon Zubyk

Music: New Composition by Kevin Oliver Jr.

Transitions by Giovanna Doria and Rebecca Speroni

In creating this performance, we have tried to obtain as much permission as possible from the original rights holders or their publishers to use music, image, text and/or sound clips.

If a rights holder thinks they are entitled to a picture or fragment used in the performance, please contact NDT at info@ndt.nl

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FINANCE: Gabriele Rolle

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CHARITY COORDINATION: Miquel Martinez

FOYER MANAGEMENT: Conner Chew, Ruth Lee, Sophie Whittome

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Jolanda de Kleine

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Wout van Diest

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Lisa Kapan

Saskia Michels

Isabel Blokland

Eva Sierat

Ennya Larmit

Anne Roth

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Dimo Milev

Bryndís Ragna Brynjólfsdóttir

Harmen Straatman

Pauline van de Putte

Drukwerkdeal

Kees Knaap

Pien & Rupert



A thousand strokes, a thousand scars,
Eyes like storms, burning stars.
Swirls of thought in a fragile frame,
A face unknown, yet still the same.

Behind the gaze, a world unfolds,
Secrets whispered in blues and golds.
Does he see us, or look within?
Where does he end, and we begin?

Zenon Zubyk in "Self Portrait" by Van Gogh

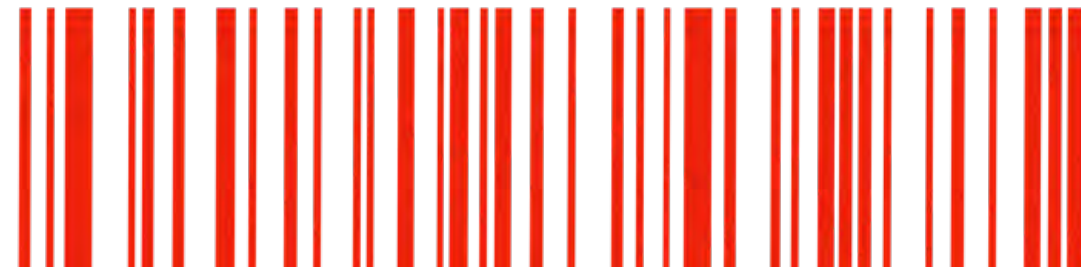
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8	9	10	11	12	13	14
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29	30	31	JAN			



CALENDAR AVAILABLE AT THE FOYER



POSTERS



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"At times I like to wear my shirts backwards and/or inside out. It became a habit to hide loud graphics that disrupted a cleanliness to the eye. After have felt the wrongness it became as normal as the right. Now I love that I can wear my favourite shirt with the possibility of three. I was inspired to create a shirt that was simple but in distortion of habitual correctness. Choices can come with endless possibilities without knowing what it's truly meant to be. All we can do is experiment, risk, and hope it'll make us happy for the day.
happy switching!" - Ruth Lee