

Swamp Sacrifices 25

LOCATIONS

Kanal - Centre Pompidou
the swamp of Neder-Over-Heembeek

Swamp Sacrifices

An immersion in the cracks, the non-productivity and transcendence of the geological base of Brussels; a gathering on water, hydro-eroticism and (un)controlled spaces.

4th October at Kanal-Centre Pompidou

***Cracks on a Cell Phone with Love Letters*, a textile installation by Eliane Bertschi.**

Saturday 4th October, ongoing at Kanal - Centre Pompidou

Outdoor, changing shape and space on the quai

Kludde and the Nekker, two mystical figures from the Brussels area, reveal their shape-shifting abilities in geotechnical challenges during the construction of new underground subways. Through cracks in the concrete and sunken pillars, a connection emerges — perhaps a love story, a political debate or other entanglements. *Cracks on a Cell Phone with Love Letters* is a textile installation that weaves and unravels the story of their encounter. Like speech bubbles in comics, banners can convey words or hidden messages and serve as attributes of saints in religious art. In the Middle Ages banners were often made of cotton or carefully woven silk. They symbolized the identity of their carriers. These banners liquefy the story and the identities of Kludde and Nekker.

Credits:

Eliane Bertschi

Lydia Perret (Support Typefaces)

Languages:

English

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v e s s e l, a performance by Catalina Insignares

Saturday 4th October, 16h & 18h at Kanal - Centre Pompidou.

K1, ground floor. Dur: 35 min.

This performance has a limited audience capacity. Please reserve your place [here](#).

In the past years, I've been developing an organ, one that can listen through the mouth and the throat, the walls and the floors. After two weeks sitting with the canal, the organ has attuned to something else, it has become magnetic and it goes deep down in the water. This performance presents a collection of sounds, songs and things that flow between the water and my throat.

Credits:

Dramaturgical accompaniment: **Andrea Rodrigo and Carolina Mendonça**

Texts and songs by (in order of appearance): **Brian Eno, Björk, Mercedes Sosa, Maggie Nelson, Etelvina Maldonado, Brenda Lee, Chavela Vargas, Gilberto Rojas Enriquez**

Language.s:
English and Spanish

Sweet Darkness, a performance by Sophía Rodriguez & Simon Van Schuylenbergh & Vincent Focquet & Freinetscholen Keerpunt

Saturday 4th October, 17h at Kanal - Centre Pompidou.

Outdoor, in the amphitheatre next to K1

Dur: 35 min

Sophía Rodriguez, in collaboration with Simon Van Schuylenbergh, created a solo during the research project Dark Habits, which examined the beliefs and rituals that sustain society and the artistic field, staging them in different spiritual spaces—the church, new age cults, satanic rituals, and the faith of the faithless—to expose their contradictions with humor and reflection.

Following a proposal by Swamp Sacrifices to lead a workshop with the students of Freinetscholen Keerpunt, which is located in the canal area, Sophia further developed this solo as a point of departure, inviting her close collaborator Vincent Focquet to co-guide the process. Sweet Darkness extends the solo's original imaginary swamp into a real context, allowing the workshop and performance to engage with the sensual and fluid presence of the swamp. Oscillating between absurd humor, social critique, and intimate vulnerability, the piece probes how rituals, memories, and embodied imagination can transform darkness into a space of fragility and resistance, where the everyday collides with the transcendent and new forms of collective belonging and defiance can emerge.

Language.s:
English

An evening of films on water, eroticism and (un)control

Saturday 4th October, 19h at Kanal - Centre Pompidou.

K1- 1st floor

19h15

TRAY TRAY KO (Big Waterfall)

a video performance by Seba Calfuqueo

Dur: 6 min

The work is centered on the idea of the *trayenko* (waterfall) in the Mapuche world view. The *trayenko* is a vital and sacred space to many of the Mapuche people's practices; the flow of the water, especially of the *trayenko*, is of utmost importance and is linked to the *lawen*—medicinal herbs that grow near water bodies. In the performance, we are able to see the movement of the artist's body, dressed in an electric blue coat, which, in the end, enters the river and the waterfall. The work proposes to reflect on the body within the immensity of nature.

19:25h

Water Makes Us Wet: An Ecosexual Adventure

a film by Annie Sprinkle & Beth Stephens

Dur: 80 min

With a poetic blend of curiosity, humor, sensuality and concern, this film chronicles the pleasures and politics of H2O from an ecosexual perspective. Travel around California with Annie, a former sex worker, Beth, a professor, and their dog Butch, in their E.A.R.T.H. Lab mobile unit, as they explore water in the Golden State. Ecosexuality shifts the metaphor "Earth as Mother" to "Earth as Lover" to create a more reciprocal and empathetic relationship with the natural world. Along the way, Annie and Beth interact with a diverse range of folks including performance artists, biologists, water treatment plant workers, scholars and others, climaxing in a shocking event that reaffirms the power of water, life and love.

Credits: <https://watermakesuswet.ucsc.edu/film-credits/>

Language.s:

English

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21h

Artemys revival

a film by Mar* Szydlowska & Anna Lugmeier

Avant-première

Dur: 28 min

I am shooting you with my eyeball

I am trying not to forget

That it's round wet soft

Weighs as much as a 2 euro coin

And usually it is covered by the curtain of my eye lid

Good night

Artemys Revival is a short film revolving around the architectural site of the first feminist & lesbian bookshop "Artemys" in Brussels – a place of gatherings, dialogue and queer resistance – founded and led by queer activist and scholar Marian Lens between 1985 and 2002. Informed by choreographic strategies of guiding a walking, moving, sensing body, the film merges embodied experiences of being-in-the-city with complex layers and historical frictions between the XIXth century gallery passage Galerie Bortier and queer identities. Calling upon the mythological figure of Artemis and her arrows, the film weaves a visual speculative thought, a daydream about urban spaces for FLINTAQ* people.

Credits:

concept, direction: **Mar* Szydlowska & Anna Lugmeier**

cinematography: **Anna Lugmeier**

editing: **Mar* Szydlowska, Anna Lugmeier**

sound on set: **Laura Weissenberger-Silva**

soundtrack: **Hannah Todt, Mar* Szydlowska**

sound design: **Michael R.J. Crabbé**

colour grading: **Marie-Sarah Piron**

styling & costume: **Laura Weissenberger-Silva**

starring: **Mar* Szydlowska, Abigail Aleksander, Galerie Bortier**

special thanks to: **Alex Auris, Sofia Dati, Mattijs Driesen, The Green Corridor, Meg Mackenzies,**

Marian Lens, Nathaniel Moore, Emma Ydiers

supported by **Vlaamse Gemeenschapscommissie**

Language.s:
English
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21h30
Ear Balm
a DJ set by Hannah Todt

Hannah Todt works with sound, vessels, metaphors, tubes, drawings and words. To her, music is a mother tongue we all speak through our ears. She composed the soundtrack for Artemys Revival and will close the screening with a selection of sounds to welcome the turning of the seasons.

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5th October in the swamp of Neder-Over-Heembeek

***this world is full of monsters — storytelling as a sensual practice*, by Gosie Vervloessem & Simon Asencio & ISAC, a workshop from 30th September until 5th October + a public sharing on Sunday, 5th October**

Sunday, 5th October, 16h in the swamp of Neder-Over-Heembeek

Meeting point at 15h45 at the entrance of La Ferme Nos Pilifs, Trassersweg 347, 1120 Brussels.
Dur: 100-120 min.

Gosie and Simon started to collaborate in 2022, exploring the relationship between plants and text, diving deep into the work of Jeff Vandermeer's Area X. They will continue their investigation in company of the participants of the ISAC-Institut Supérieur des Arts et Chorégraphies, the swamp of Neder-Over-Heembeek, works by Catalina Isignares and Maru Mushtrieva, writings by Ursula Le Guin, Jeff Vandermeer, Tim Etchell and more.

Together they will dive into the swamp's messy, sacred, and wild heart—a place where knowledge bleeds through mud, roots, and decay. Stories don't sit quietly here; they surge with the swamp, raw and alive, pulsing through bodies and materials with a fierce, ritual energy. The masterclass will explore storytelling as a contagious force, feeling the flow of agencies between swamp and flesh. Storytelling becomes a sensual encounter—where agencies shift—where 'I read or write the swamp as it simultaneously reads and writes me'. They will explore how power moves through these entanglements and use storytelling to question and disrupt established orders. At the end of the week, a public sharing will be organized in the surroundings of La Ferme Nos Pilifs.

Language.s:
Vegetal
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Thus Burped the Bog Body
a reading by Jori Galama
Sunday, 5th October, 18h in the swamp of Neder-Over-Heembeek
Dur: 15 min

Jori will accompany Swamp Sacrifices by witnessing its performances, films, research presentations and collective moments. Out of these encounters, they will weave a speculative text starting from a reflection on the bog bodies of two sacrificed men (Mr. & Mr. Veenstra) found near the place where they grew up in the north of the Netherlands. Part

reflection, part reverie, this closing reading will stitch together the different experiences and knowledge generated during the two days.

Language.s:

English

Visual identity of Swamp Sacrifices 25, by Pieterjan Grandry

The images of this year's edition of 'Swamp Sacrifices' aim to create a tension between the digital and the natural, chaotic and ordered. A car driving through the mud, city pigeons, quickly recorded video clips capturing two worlds are randomised by a digital process called dithering. This is a compression technique designed to make a digital image as small as possible by reducing its information to 1 and 0. Optimising the loading time and thereby reducing its ecological impact to as close to zero as possible, while trying to maintain a recognisable image. A mostly forgotten ecological ethos in a cyber world. Trapped in this mesh we find the image of 'Cernunnos' a Celtic god related to nature and the afterlife. Reminding us of the Celtic history of Brussels and its swampy march land.

Pigeons are the first domesticated birds and symbolise peace and love.

WITH:

Simon Asencio lives in Brussels. He reads, writes, publishes, teaches, dances and creates performances. His research focuses on the forms of sociability generated by textual practices.

Eliane Bertschi (*1990 in Aarau, Switzerland) is a multidisciplinary artist and researcher who lives and works in Zurich. Eliane Bertschi creates performances, film (installations) and spatial works that are permeated by (in)visible streams of information—(re)invented landscapes that unfold in mobile constellations. Currently, she works as a research assistant in the Scenography Department at Zurich University of the Arts (ZHdK), where she is also pursuing her PhD in collaboration with ZHdK and the University of Arts Linz (Austria). Her artistic research focuses on the interplay between imagination, landscape narratives, and non-linear narrative forms.

Seba (Sebastiana) Calfuqueo (She/They, b. Santiago, Chile, 1991), Mapuche Trans Artist and Curator in Espacio218 based in Santiago de Chile. Seba is also part of the Mapuche *Rangiñtulewfü* collective and *Yene* Revista. Throughout her work, Calfuqueo uses her cultural heritage and lived experience as a starting point to propose a critical reflection on the social, cultural, and political dynamics of the Mapuche subject within contemporary Chilean society and Latin America. Her work aims to examine the cultural similarities and differences between the crossing of indigenous and Western ways of thinking, as well as their fixed stereotypes. Her work also addresses issues such as feminism, queer theory, and environmental rights, from a First Nations perspective and an empirical view. Her work is part of the collections of museums and art galleries such as TATE Modern (England), Centre Pompidou (France), Thyssen-Bornemisza Museum (Spain), Whitney Museum (USA), Denver Art Museum (USA), MALBA Museum (Argentina), Museu de Arte Contemporânea do Rio Grande do Sul - MAC RS (Brazil), Museo Nacional de Bellas Artes (Chile), and MAC (Chile). She participated in the 60th Biennale of Venice, the Whitney Biennial, the 34th Bienal de São Paulo, the 12th Bienal de Mercosur and 22nd Bienal Paiz.

Vivi Focquet studied Theatre Studies at Ghent University. Since then he has been an organiser, performer and author. He was one of the coordinators of Decoratelier. Today he is part of Kunstenplatform PLAN B and Gouvernement. He has a long standing collaboration with performer and creator Sophia Rodriguez.

Freinetscholen Keerpunt is a secondary school in Molenbeek based on Freinet pedagogy. The non-profit organization Freinetscholen Keerpunt was founded by a group of experienced Freinet networkers, teachers, educational specialists, care providers, and parents, who are convinced that secondary education in Flanders and Brussels is in need of a radical change. To realize their vision, they want to build schools on the foundations of a Freinet pedagogy that responds to the challenges of the 21st century.

Jori Galama is a writer, documentary filmmaker and culture worker based in Brussels.

Pieterjan Grandry is a Belgian graphic designer living and working in Berlin. His office, Modem Studio works for a wide range of international clients and operates in the fields of print and web design. Next to his practice as graphic designer Pieterjan teaches workshops, summer schools and guest lectures in various international Universities. He published under the name Crap is Good Press, documenting and describing contemporary visual culture by focusing on non-client-based experimental work. He is also co-founder of architecture collective 'Collective Disaster', which works around land art and ecology.

Catalina Insignares is a Colombian choreographer and dancer based in Brussels. She's interested in how to use the sensorial and fictional means of the body and of touch to develop ways to communicate with the invisible. Her practice includes, among others, a duet danced with a participant over a few weeks (*us as a useless duet*—2015), a night reading addressed to sleeping bodies (*useless land*—2017), and sensory practices that listen to the connections we have with the dead (*landscapes of the dead* – 2019; to know the vultures so well—2022), and a vocal form of listening to the veins of the world (*h o l l o w*, 2025). Since 2015, she collaborates with Carolina Mendonça, maintaining close complicity in different manners of working together in teaching, and in each other's works. Since 2017, she has been working with Myriam Lefkowitz in a collaboration that seeks to infiltrate sensory practices in the social and political realities of exiled peoples (*La facultad*—2017). From 2019 to 2022 Catalina developed her research as part of DAS THIRD in Amsterdam. From 2019 to 2024 she was a co-curator at the Gessnerallee in Zurich. Catalina has been periodically invited to intervene in different schools as guest teacher or mentor (DAS Choreography, P .A.R.T.S, University of Giessen, Antwerp's conservatory). She works as a somaticist in the Master Program Live Art Forms in the Nuremberg Academy of Fine Arts.

ISAC (Institut Supérieur des Arts et des Chorégraphies) is the artistic training platform founded in 2012, part of the Espace Urbain EUR department of the Académie Royale des Beaux-Arts, Ecole supérieure des Arts - in Brussels. ISAC is dedicated to choreography, performance and dance at the junction between choreographic arts and visual arts. With the aim to offer a research frame to young artists, it explores body and dance practices as a primary medium for expression and a tool for artistic research and theory. The pedagogical approach enables students to investigate the term 'choreography' in a multiple and ever-expanding sense. Rather than as a set of predetermined protocols, it focuses on choreography as an experiment in mobilizing/making innovative understandings. It carves a space where the body becomes a territory for reflection, and art, an experience for contributing in re-thinking and shaping the present.

Anna Lugmeier combines scenography and audio-visual strategies of femme story-telling to enable an interdisciplinary engagement with extended spheres of narratives. In addition to her independent work as a video artist and editor, she mostly works in collaborative settings in differing fields for The Munich Biennale – Festival for New Music Theatre, the state Opera Stuttgart and Theater Bremen. She lives and works in Brussels, where she graduated from a pass with an artistic research on femme story-telling.

Sophia Rodriguez (born in 1984, Venezuela) is an actress, dancer and choreographer based in Belgium. Trained in circus, dance and theatre in Venezuela, Cuba and Switzerland, her career has been marked by a long collaboration with David Zambrano and by hybrid creations combining performance, dance and visual theatre. As a creator and performer, she has created *Friction* (Toneelhuis, 2023), currently on international tour, and the solo *Ostentation*, presented at numerous European festivals (Bâtard Festival, Impulstanz, Atelier 210, BrakkeGrond) and soon to return to the Théâtre National in Brussels (2025) and the Smell Like Circus festival (2026). She is also the author of *Madrigals* (2022–2027) and is developing a new solo piece, *Sweet Violence* (2025). Her recent work includes directing *WRDS M FTSS* for students at La Manufacture (Switzerland), creating *Archéologie d'une danse fantôme* (La Bâtie Festival, 2025), and *La Maja Eaten by Saturno* (Bozar/Europalia, 2025). She is currently beginning the process of her new creation *Anger Angels*, in collaboration with Teresa Vittucci (premiere at VierNulVier, 2026), while also participating in Benjamin Abel Meirhaeghe's *A Rite of Spring* (NTGent, 2026).

Beth Stephens and Annie Sprinkle have been collaborating on multimedia art projects exploring love, sex, queerness, and the sensuality of nature for 24 years. Annie was a sex worker from 1973 to 1995, then became a feminist performance artist and sex educator. Beth was a sculptor and installation artist and is now a university professor and artist. She has taught at the University of California, Santa Cruz for over 30 years. The duo produces feature films about environmental issues through an ecosexual lens, makes visual art, hosts symposia, curates archives, and engages in performance activism. Their *Ecosex Manifesto* (2011) launched the Ecosex Movement. Their latest feature film, *Playing with Fire—An Ecosexual Emergency* (2025), was partly funded by a 2021 Guggenheim Fellowship and was the third of their

trilogy. Their book, *Assuming the Ecosexual Position—the Earth as Lover* (University of Minnesota Press), shares their epic love story and art/life adventures.

Mar* Szydlowska works at the intersection of visual and performing arts. Their practice traces the withdrawn and peripheral qualities of presence/absence, unfolding the politics of perception and attention through performative environments. Looking into opacities of resistance and resilience, their practice seeks to intermediate between the invisible affect and its social, embodied, spatial contexts. Their work has been presented at Beursschouwburg, Tanzquartier Wien, Brussels Gallery Weekend, Museum of Modern Art and National Gallery of Art - Zachęta in Warsaw a. o. They hold MA in Dance from P.A.R.T.S. (BE) and are currently a research companion at THIRD, DAS Graduate School in Amsterdam (NL).

Hannah Todt is a multidisciplinary artist interested in the entanglements among performance, sound and sculpture. In her performances, she explores the acoustic potential of objects and materials by reinterpreting them as musical instruments. With a playful approach, she draws inspiration from sound as a collective practice, organology, and contemporary perspectives from cultural anthropology and socio-economics. As an important part of her practice, Todt collaborates with artists' collectives such as Conte Potuto and is associated with musical projects such as AUTOR, Franca Sol, and Gomme. Hannah studied Fine Arts in Brussels, Vienna and Paris and graduated from ENSAV La Cambre (BE) and from the University of Applied Arts Vienna (AT).

Simon Van Schuylenbergh (1994) is a Belgian performer based in Brussels, graduating from KASK Ghent in 2017. His work explores artistic communities and alternative production modes. He founded the performance platform *ne mosquito pas* (2019) and has collaborated widely, including at Volksroom Brussels. This season, he performs in Benjamin Abel Meirhaeghe's *A Revue* and Sophia Rodríguez's *Friction*. In 2024, he began his research project *Dark Habits*, collaborating with artists including Sophia Rodríguez.

Gosie Vervloessem is a Brussels-based artist whose work moves between lecture performance and visual art. Blending scientific inquiry with speculative storytelling, she investigates how notions of 'nature' and 'purity' are constructed and used to enforce dominant norms. Her practice critically engages with themes of queerness, identity, and ecology, questioning the boundaries between the natural and the unnatural, the human and the non-human.