

Scapino Ballet Rotterdam

ORIGIN – THE FUTURE IS FEMININE

GOATS



Friday 19 & Saturday 20 June 2026 • 7.30pm

At the Grand Théâtre

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Running time **1h30 & intermission**

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Artistic direction **Nanine Linning**

Choreography **Sarah Baltzinger & Isaiah Wilson (GOATS),
Marie-Louise Hertog (SACRE)**

Lighting design **Jan Boiten**

Stage design **Sarah Baltzinger & Isaiah Wilson (GOATS),
Jan Boiten (SACRE)**

Costume design **Petra Finke**

Composer **Guillaume Jullien (GOATS), Teodor Currentzis –
Igor Stravinsky (SACRE)**

Dramaturgy **Merit Vessies**

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Production **Scapino Ballet Rotterdam**

A collaboration with **RIDCC**

GOATS in co-production with **Theater Bielefeld;**

Les Théâtres de la Ville de Luxembourg

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Supported by **Droom & Daad**

ORIGIN – THE FUTURE IS FEMININE

EN Scapino Ballet Rotterdam makes its Luxembourg debut with *Origin*, a double bill featuring avant-garde dance makers from Europe's next-generation talents. The programme champions female choreographers, pushing the boundaries of dance with bold, socially engaged works. In *GOATS*, Franco-Luxembourg duo Sarah Baltzinger and Isaiah Wilson playfully challenge the audience to look at the world with new eyes. They comment on existing social systems and power structures with this absurdist satire. In *SACRE*, Dutch choreographer Marie-Louise Hertog re-imagines Stravinsky's masterpiece through a feminist lens. Featuring an all-male ensemble, her explosive movement vocabulary challenges traditional gender roles, transforming the classic tale of female sacrifice into a striking commentary on masculinity.

FR Le Scapino Ballet Rotterdam, connu pour repousser les limites de la danse en la fusionnant avec d'autres disciplines, comme la science et l'art numérique, vient au Grand Théâtre avec un nouveau double bill de leur série *Origin – The future is feminine*. Ce projet fait appel à trois chorégraphes de la nouvelle génération: la création *GOATS* de Sarah Baltzinger (*Vénus anatomique*, 23•24) et Isaiah Wilson, explore les formes du rejet social et de la réappropriation de soi, tandis que *SACRE* de Marie-Louise Hertog est une réinterprétation féministe du chef d'œuvre de Stravinsky, qui bouleverse les attentes traditionnelles, où les rôles féminins sont repris par des danseurs. Deux pièces fortes qui interrogent les normes sociétales et les structures de pouvoir.

DE Zwei neue Werke von Choreografinnen präsentiert das Scapino Ballet Rotterdam im Rahmen seiner Reihe *Origin – The future is feminine*. *GOATS* stammt vom in Luxemburg ansässigen Duo Sarah Baltzinger & Isaiah Wilson. Baltzingers *Vénus anatomique* zeigte das Grand Théâtre in der Spielzeit 23•24. Das Stück thematisiert gesellschaftliche Normen, Andersartigkeit, Instinkte und die Komplexität der menschlichen Natur. *SACRE* ist eine Neuinterpretation von Strawinskys Klassiker, den Marie-Louise Hertog aus feministischer Perspektive neu liest. Mit einem rein männlichen Ensemble und einer explosiven, fragmentarischen Körpersprache erkundet sie im Dialog mit der mitreißenden Musik männliche Gruppendynamik.

SACRE



GOATS

In *GOATS*, the performers inhabit a surreal world between pastoral satire and bestiary dream. Inspired by Gilles Deleuze's "becoming animal", the piece explores alienation through hybrid bodies – half-human, half-goat – trapped in a reality where they no longer belong. Their only escape is metamorphosis, a shift toward animality in a desperate search for freedom.

Conceived as an absurd carnival, *GOATS* collides myths, power structures, and untamed instincts, questioning identity, oppression, and our bond with nature. The goat, a symbol of both reverence and fear throughout history, becomes a vessel for transformation – an icon of rebellion, hybridity, and the unknown.

Sarah Baltzinger & Isaiah Wilson

Self-made artist, dancer, and choreographer Sarah Baltzinger and experimental artist Isaiah Wilson have formed an exciting choreographic team since 2022, directing several projects together and winning awards including the RIDCC XL Production Award in 2023.

Sarah has worked as a performer for various choreographers in Europe and at the same time, she has developed her own choreographic work based on research about puppeteering, mechanical and dislocated body. She has multiple creations to her credit and most recently, in 2023, she has created a project for five female performers named *VÉNUS ANATOMIQUE*, in an interdisciplinary approach.

Isaiah studied fine arts in Luxembourg and later went to Codarts Rotterdam to complete his studies in dance. As an interdisciplinary artist, his work combines contemporary dance, video, electronic music composition & computational art. This medium diversity allows Isaiah to create unique and immersive worlds in which he invites his audience into layered sensorial experiences designed to reveal their vulnerability and eventually bring them closer to themselves.

Together, Baltzinger and Wilson create groundbreaking performances that address social and existential themes and challenge the audience to see the world with new eyes. They search for sincere ways to share their inner world and together, they create a universal choreographic language.

SACRE

With *SACRE*, choreographer Marie-Louise Hertog gives a new twist to Stravinsky's famous *Le Sacre du Printemps*. Instead of the ritual sacrifice of a young girl, we see a powerful portrait of a group of young men entangled in the online "manosphere," surrounding influencers like Andrew Tate.

Lured by promises of success and control, they are drawn into a world where women are seen as inferior and resistance is punished with violence. Set to Stravinsky's raw and driving music in a remarkable recording by Teodor Currentzis, Hertog shows how these men lose their individuality to an ideology that takes far more than it gives.

Marie-Louise Hertog

Marie-Louise Hertog is a versatile dancer with a broad artistic background and an international career. She graduated from Codarts Rotterdam in 2016, where she worked with choreographers such as Jiří Kylián, Michael Schumacher, Jan Martens, and Sjoerd Vreugdenhil during her studies. In her final year, she performed with Scapino Ballet Rotterdam in works by Ed Wubbe, Itamar Serussi, and Felix Landerer.

After graduation, she joined Theater Heidelberg, where she danced in productions by Nanine Linning. She later worked as an assistant with the Bayerisches Staatsballett and the Nanine Linning Dance Company. Since 2019, she has been a permanent member of Musiktheater im Revier in Gelsenkirchen, where she dances in pieces by Giuseppe Spota, Marcos Morau, Roy Assaf, Emma Evelein, Anat Oz, Liliana Barros, Caroline Finn, Mauro Bigonzetti, Maura Morales and Olivia Court Mesa.

Marie-Louise is also active outside the theatre world. She has appeared in dance films and music videos, screens in the German tv-series *Testo 2*, contributed to campaigns for international brands, and is regularly invited to lead workshops and participate in projects both in the Netherlands and abroad. Her work moves between dance, improvisation, and performance, with a particular passion for blurring boundaries between disciplines. Her love of dance began at a young age and continues to be at the heart of everything she does.

SCAPINO BALLET ROTTERDAM

Scapino breathes dance, lives dance, is dance. Yet creating and performing dance has never been an end in itself for Scapino.

Scapino was founded in 1945 by Hans Snoek, Hans van Norden, Nicolaas Wijnberg and others. They wanted to 'bring colour back to the faces of children who had been paled by the war.' Without the conviction that dance could achieve this, Scapino would not have existed. The urge to bring about change through dance is still what drives us today: art as an agent for change.

Under the artistic leadership of Nanine Linning, Scapino Ballet Rotterdam is committed to artistic innovation. Building on the successes of recent years, we present impactful performances on urgent social themes. In doing so, we aim to push the boundaries of dance by merging it with other art disciplines, couture, science, digital art and interactive technology.

SACRE





GOATS





Grand Théâtre • 25 - 27.06.2026

saison

25 · 26

Via Katlehong & Cia Gente

tamUjUntU



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Impressum

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Impression **Atelier reprographique Ville de Luxembourg**

saison

25 · 26



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grand théâtre · 1, rond-point schuman · L-2525 luxembourg

théâtre des capucins · 9, place du théâtre · L-2613 luxembourg

www.lestheatres.lu · lestheatres@vdl.lu ·     [lestheatresvdl](#)