

Performer biographies

Dengling Levine

Dengling Levine is a performer based in Amsterdam and fell in love with performing, leading her to the use of voice, body and objects, exploring the tension between sincerity and absurdness. She graduated from Amsterdam Theatre of Dance (ECD) in 2024 and has worked with artists such as Eglė Budvytė, Alex Zehetbauer and Jeanine During.

@denglinglevine



Diane Mahin

Diane Mahin (b. 1993) is a Dutch-Iranian performance maker. She makes performances in which sound and physicality are the driving forces. Diane scrutinizes the human body as a material object in order to dissect social constructions. Her works focus on bodysounds like guts, grunts, growls, cries, and inhales. A single sound from the body can open up an entire world. She follows it, digs in, tears it up, and rebuilds it into performative codes shaped by the learned behaviors of an unbearable society. She creates space for the ugliness and darkness of daily life without softening it, sometimes provoking laughter you did not see coming. She studied at Goldsmiths, University of London, Maastricht Institute of Performative Arts, and Sandberg Institute. Her works have been shown in visual arts, theater, and new music contexts.

www.dianemahin.com | @diane.mahin | Photo by Marjolein Vogels



Harald Stojan

Harald Stojan (1993, Austria, he/they) lives and works in Berlin as a choreographer/performer, sound artist and voice coach. After completing a degree in computer music and audio engineering (MDW, Vienna), he studied dance (Tanzfabrik, Berlin). Throughout 2026 he is performing for the Dutch Pavillion at La Biennale Venice. Currently he is releasing and producing music under the pseudonym GLADE808. Professional work and collaborations with Dries Verhoeven, Margarita Tsomou, Deborah Hay, Lavinia Vago, Jeremy Wade, Rebecca Merlic, Holly Herndon & Colin Self, among others. haraldstojan.space

@hrihro | Photo by Alena Egorkina



Jana Jacuka

Jana Jacuka is a Latvian artist based in Amsterdam, graduate of the DAS Theatre Master's programme. Her practice is rooted in vocal choreography. She explores extreme vocal practices and treats the voice as an (in)visible extension of her body, like another limb with which to move through space. Jana is curious to create performances almost out of nothing. With no or minimal lighting design, no scenography, or sound design, she allows the voice and body to take the main stage. Her solo works emphasize the raw and essential elements of performance—the encounter with an audience. Jana's latest work HA was a source of inspiration for Dries Verhoeven's work The Fortress at the Venice Biennale 2026 – Dutch Pavilion. Her works have been presented at Santarcangelo Festival (IT), times New York gallery (USA), Frascati (NL), Arsenic (CH), AUAWirleben Festival (CH), Kanuti Gildi Saal and SAAL Biennaal (EE), Homo Novus Festival (LV), among others.

www.janajacuka.com | @jana.jacuka | Photo by Peteris Viksna



Jennie Bergsli

Jennie Bergsli (b. 1991, Skien, Norway) works across choreography, sound, and spatial practices. Working collaboratively, she develops performances and installations where choreography emerges through voice, vibration, bodies, materials, and space. Her work explores what proximity and friction set in motion. Bergsli's work has been presented at Black Box Teater, Weld, Skogen, Kunstnernes Hus, Les Urbaines, Spriten Kunsthall. Based between Stockholm and Skien, she works internationally and holds a BA in Dance and Performance from Stockholm University of the Arts (2019).



Lisen Pousette

Lisen Pousette forms a choreographic duo together with Olivia Rivière, based between Copenhagen and Stockholm. Both coming from a classically trained choir background, have been exploring the embodiment of extended vocal practices since the beginning of their collaboration in 2017. Their work takes a somatic approach as its entry point, engaging voice and sound as choreographic materials. Through their materiality, affective potentials and reach, the work seeks to skew and expand the gendered voice. Drawn to visceral expressions such as growling and variations of screaming, they move through different moods and intensities, creating open-ended situations that seek out resonance. Together, they have created *Ever Losing* (2019), *DUNKEL* (2022), *Spiritus* (2024), a durational group version of *Spiritus* (2024), and site-specific work *I Hear Bells* (2025). Their works have been presented at venues such as ImpulsTanz (Austria), MDT (Sweden), Weld (Sweden), Dansehallerne (Denmark), Roskilde Festival (Denmark), Black Box Theatre (Norway), Norberg festival (Sweden), Les Urbaines (Switzerland), Uferstudios (Germany), Angewandte Interdisciplinary Lab (Austria), Centre Chorégraphique National (FR), Saruya (Japan) and Shower gallery (South Korea). Lisen is based in Stockholm and holds an MA in Choreography from Stockholm University of the Arts. Lately, she's been drawn to softer vocal textures, and in winter 2027, she will premiere *There is wind in my ears* (working title), a work departing from whistling practices.

@pousette



Maarten Heijns

Maarten Heijns (b. 1996) graduated in 2019 from the Performance program at the Maastricht Academy of Dramatic Arts and has since created work at the intersection of performing and visual arts. After his studies, he worked intensively for three years with Anthony van Gog, with whom he created *Breathing Piece* (2019) and *Heartscore* (2021). In 2024, he graduated from DAS Theatre (MA), focusing on designing spaces that invite audiences to reflect on social codes, our so-called “etiquette” for interaction. His work references everyday situations — such as a meeting — and uses the theatrical context to examine them under a magnifying glass. By estranging the familiar or ordinary, he seeks to create room for wonder and reflection on social situations we often experience without giving them a second thought. Since 2024, he has been part of Platform Nexus and serves as an artistic assistant at Studio Dries Verhoeven. As a performer, he has appeared in works by Romeo Castellucci / Societas Raffaello Sanzio, Studio Dries Verhoeven, URLAND, The Airport Society (in collaboration with Opera Ballet Vlaanderen), Lara van Hoof, and Sabine Pendry.

www.maartenheijns.com | Photo by Roeltje van de Sande Bakhuyzen



Marie Popall

Marie Popall (*Berlin, she/her) is a performing artist based in Zürich, CH. Drawing on a practice centered on movement, text and voice, she explores the body as a resonating space for political and intimate experiences. Marie studied theater at Bern University of the Arts, earning a bachelor's degree and a master's degree in expanded theater. From 2018 to 2020, she was part of the theatre ensemble at Konzert Theater Bern. In the collaboration Moschini/Popall, she premiered the full-length work *Soft Tissue* (2019), followed by *When mama was moth, I took bulb form* (2021). Together with author and DJ Saskia Winkelmann, she developed the performance *HUNDSKÖPFIGE* (2024). Marie co-produces and works regularly with the venues Dampfzentrale Bern, Fabriktheater Rote Fabrik Zurich, and Roxy Theater Birsfelden. Her works tour throughout Switzerland and have been shown at the Sevelin de Printemps Festival in Lausanne, the FRESH Festival Lugano, and the Theater Neumarkt Zürich, among others. She was part of Prohevetia's Danse et Dramaturgie program, invited to the PREMIO competition for young talent, and awarded a scholarship to the International Forum at the Berliner Theatertreffen 2025. She is currently developing her new creation *Kümmernis* at Fabriktheater Zürich (Premiere Autumn 2026) and performing for Dries Verhoeven at the Dutch Pavilion at la Biennale di Venezia 2026.

Photo by Philip Frowein



Marlen Pflüger

Marlen Pflüger is a Berlin based freelance dancer, choreographer, somatic practitioner, teacher, and vocal artist with a focus on guttural and extended voice methods. In her work she questions the use of gendered movement codes, researches the complexity of human identity and attempts to awaken collective energy. Marlen currently works in collaboration with Eva Weibel on the sound and movement production "i feel nothing", that will premier in December at Ballhaus Ost, Berlin. She holds a Bachelor's degree in Contemporary Dance from Trinity Laban Conservatoire of Music and Dance in London, completed additional training at Performact in Portugal and Dance Educational in Copenhagen. Marlen's performances and choreographic works span across numerous venues internationally, most notably the Tate Modern and the Victoria and Albert Museum (UK), P.A.R.T.S (BR), Sophiensaele, Spoiler, Uferstudios (GE), Tanzhaus NRW and Dampfzentrale Bern.

www.marlenpflueger.de | [@mrln.pflgr](https://www.instagram.com/mrln.pflgr)



Maya Mertens

Maya Mertens (1992, Amsterdam) is a Brussels-based artist and performer. Under the name Vieze Meisje, she founded Vieze Cirkel in 2019, a cult that guarantees exclusivity for everyone. This paradox takes shape in live concerts driven by the beats of producer Azertyklavierwerke. Ever dissecting the comings and goings of the modern city dweller the Vieze Cirkel's are marked by raw physical impact and a mantric flow of prose that provokes the audience to dance to their contemplations. Alongside Vieze Meisje, Mertens maintains an ongoing collaboration with writer and theatre maker Julien Neiryck, and performs in a variety of other productions.

www.mayamertens.nl | Photo by Ringo Gomez-Jorge



Melyn Chow

Melyn Chow grew up in Singapore and is currently working within the dutch mime, contemporary dance and performance scene. She studied dance at LASALLE College of the Arts Singapore and at the Mime School at the Amsterdam University of the Arts, graduating in 2022. Melyn's work can be characterised as intimate, physical, visual, and deeply rooted, with a provocative edge. Her practice continuously explores the intersection of discomfort and desire, beginning from a personal process of unlearning and liberating herself from internalised taboos. Her most recent work investigates trance and dark joy, inspired by her uncle, who is a tang-ki (spirit medium). Her work has been recognised with the Mime/Performance Prize 2025 for Shaking shame, and nominations for the Nederlandse Dansdagen Innovation Award 2026 and the Mime/Performance Prize 2026 for becoming god.

@mchowow



Misty Superdeluxe

Misty Superdeluxe creates hybrid universes between fiction and hyper reality, where the intimate intertwines with the political. Misty studied choreography at SNDO, school for new dance development, Amsterdam University of the Arts, and holds an MFA in choreography from Exerce, Université de Montpellier Paul-Valéry. They have shown their own work internationally and work as a performer, maker and as part of various collectives. In 2022 Misty received the SYB Hellinga Art Prize for the work "Hide My Face". In my practice I am interested in notions of presentation and representation. I utilize dance, voice and audiovisual practices in choreographies and installations of constant be-coming. In my work the sonic meets the somatic, transformation is a constant and masking and unmasking happen simultaneously.

@mistysuperdeluxe



Olivia Rivière

Olivia Rivière forms a choreographic duo together with Lisen Pousette, based between Copenhagen and Stockholm. Coming from a classically trained choir background, they have been exploring the embodiment of extended vocal practices since the beginning of their collaboration in 2017. Their work takes a somatic approach as its entry point, engaging voice and sound as choreographic materials. Through their materiality, affective potentials and reach, the work seeks to skew and expand the gendered voice. Drawn to visceral expressions such as growling and variations of screaming, they move through different moods and intensities, creating open-ended situations that seek out resonance. Together, they have created Ever Losing (2019), DUNKEL (2022), Spiritus (2024), a durational group version of Spiritus (2024), and site-specific work I Hear Bells (2025). Their works have been presented at venues such as ImpulsTanz (Austria), MDT (Sweden), Weld (Sweden), Dansehallerne (Denmark), Roskilde Festival (Denmark), Black Box Theatre (Norway), Norberg festival (Sweden), Les Urbaines (Switzerland), Uferstudios (Germany), Angewandte Interdisciplinary Lab (Austria), Centre Chorégraphique National (FR), Saruya (Japan) and Shower gallery (South Korea). Olivia is based in Copenhagen, where she co-runs DANSEatelier, a space for experimental dance and choreography. She holds an MA in Choreography from the Exerce programme at Centre Chorégraphique National, Montpellier. In winter 2027, she will premiere The Ringing, a work exploring collective listening through noise practices.



www.oliviariviere.com | www.danseatelier.dk

