

DELIRIUM



In & out

A wave rises and breaks into the empty space of Delirium. The empty space reveals itself, articulates its own fluidity by giving its charged volume anew to the wave that pulls away and piles up again somewhere else. Waves crash into and build upon each other. This in & out-energy give the performance a texture, a multiplicity that can be felt when it breaks open in detail, like a hill rising from formlessness, a mountain from scattered fragments. The cadence of the tides, the movement of flowing in and flowing out, the dynamics of giving something to the wave and the wave leaving things behind, the detail transforming itself into something 'bigger than life', the disintegration of incompatible elements to the accumulation into a pile, a mountain. These are movements that make the seemingly empty space of Delirium multiple sense.

Mind's eye/ the eye of the storm

For Miet Warlop, Delirium also describes the internal tempest she experiences while creating—a translation of what plays out in her mind's eye into plural sense, like a wave breaking that rises in her head and breaks into the outside world, leaving creatures behind in the landscape, sensed by others. In this mental whirlwind, unrest becomes both the driving force and the struggle for calm.

Delirium is a mental whirlwind of four solos that echo, rouse and soothe each other in canon. Five performers, sometimes alone and sometimes taking over space from each other, to re-breathe, quiet and taint it with their own accents.

If the first solo is a point, the solos are those transformations of that point, transforming like an Ovidian myth, or like the eye of a storm, the calm point around which all chaos rages. Inevitable indomitable guises of desires and fears around a calm windless point.

tactility

1 solo, 4 performers, 1,500 metres of fabric. In Delirium, the canvases represent their own lightness but also their own fragility. What makes the materials tactile, 'sensible by touch', is embodied in their quality. Tactility articulates itself in the image of the silky cloths. They are perceptible with great precision, down to every fold in the way the performers treat them. Their size, their colours and their glow are so manifest that by their mere appearance, they ask to be rolled out with great care, folded up, unwound, treated with mutual gentleness. Their tactility also applies in reverse, as the canvases themselves in turn touch volumes we cannot perceive without their suggestive intervention. Fluid as they are, they take on their own temporal form precisely because they make perceptible the breath of hidden and intangible worlds. They sway away, they bulge, they slip, they accumulate, they stroke. They circulate like the lungs of a seemingly empty space. Their manifest appearance reveals and conceals, they give ephemeral sculptural form to the potential of hiddenness.

A choir of discontinuity

The world is gone, I must carry you'- Paul Celan

"The veil, or anything that holds, envelops, or binds—a ribbon, a cloth—is the mythological object par excellence in ancient Greek thought. Beyond the veil, there is nothing else. The veil is everything else: a sign that existing things are transient, demanding to be both hidden and revealed, to appear and disappear."

—Roberto Calasso

In today's era of discontinuity, we orbit each other in a vertigo of overlapping "times" and "spaces," even as we're physically closer than ever. This discontinuity fragments our shared reality, creating an alienation where common ground becomes elusive.

In ancient Greece, the choir had a unique role in tragedy—to encompass all that was too vast to articulate, all that lay beyond the narrative. It sang of absences, of invisible presences, of what cannot be told but only hinted at. The chorus is the voice of myth itself, not a collection of individuals but an impersonal unity that channels humanity's deepest mysteries, fears, and desires. It symbolizes the timeless laws of fate and acts as the collective memory of the community.

In Delirium, Miet Warlop renews this ancient concept, using a canon of solos as a means to share space collectively while honoring each performer's uniqueness. Here, the rolled fabrics echo the performers' presence, forming a kind of asynchronous chorus. In their brief moments of shared presence, the fabrics, united by Micha Volders' music, disappear and reappear, becoming echoes that revitalize the space.

Living the paradox of discord

The image of a "chorus of discontinuity" captures the paradox of our time: a mass that sings in canon yet never in harmony. Our fragmented society is full of voices, each speaking yet rarely heard. We gather, but seldom do we truly connect. In this chorus of discord, each voice sounds at once, distinct yet never entirely blending. This discord asks us to reimagine a way of living together—one that values each unique voice while striving for meaningful cohesion.

Thinkers like José Ortega y Gasset and Elias Canetti remind us that strength lies not in uniformity but in recognizing our place within a larger collective. To live truly coherently, we must learn not to silence this chorus of discontinuity but to let each voice retain its uniqueness while maintaining relationships with others. Perhaps, through embracing this fragmented age, we might find a new coherence—one that cherishes diversity and honors our longing for connection.



Miet Warlop (b. 1978, Torhout, Belgium) holds a Master's degree in Fine Arts from the Royal Academy of Fine Arts (KASK) in Ghent. For her graduate project, **Huilend Hert, Aangeschoten Wild** ("Crying Deer, Wounded Prey")—an inhabited installation featuring six tableaux vivants and a crawling subject—she was awarded the Franciscus Pycke Award and the TAZ 2004 Audience Prize. In 2005, her project **SPORTBAND / Afgetrainde Klanken** premiered, featuring twenty participants working through music and sport against the clock. For **Lovepangs** (Vooruit, 2005), she created **Koester de Kersen**, a one-on-one performance. In 2006-2007, she was one of six artists at DE BANK (CAMPO, Ghent), where she worked on a series called **Propositions**, including **Grote Hoop / Berg**. Meanwhile, she contributed scenography to productions by Pieter Genard, Raven Ruëll, DitoDito-Jef Lambrecht, KVS (Brussels), kc Vooruit (Ghent), and Les Ballets C de la B (Ghent).

During the European tour of **Propositions**, she developed **Springville**, a performance of chaos, expectations, and surprises where scenography, costumes, props, and characters are interwoven. This performance debuted in 2009 at kc BUDA (Kortrijk) and has since toured over 200 theaters worldwide. Warlop then spent three years in Berlin focusing on visual art and developing **Mystery Magnet**, which premiered at the Kunstenfestivaldesarts in 2012. This work won the Stückemarkt Theatertreffen Prize at the Berliner Festspiele for its innovative theatrical form and has been performed over 100 times globally, receiving a nomination at Theatertreffen Berlin for its stage-art innovation.

In 2013, Warlop was invited to showcase her visual art by Baltic Triennial (Vilnius), Hebbel am Ufer (Berlin), Lisson Gallery (London), and Southard Reid Gallery (London). From 2012 to 2016, she was an artist-in-residence at Beursschouwburg (Brussels), where she opened the season with **Alligator Project**, a curated gathering of artists and musicians, including Reggie Watts and Michael Portnoy. In 2014, she established her own production structure, Miet Warlop / Irene Wool, with the first production, **Dragging the Bone**, premiering in October 2014. This solo performance was set in a sculptural world and opened the 50th-anniversary festivities at Beursschouwburg in 2015. She was also invited by the Barbican Art Gallery (London) to present a performance as part of **Station to Station** by Doug Aitken. As **Dragging the Bone** toured, **Mystery Magnet** celebrated

its 100th show in Ghent, Porto, and Bordeaux. In late 2015, she opened her first solo exhibition, **Crumbling Down the Circle of my Iconoclasm**, at KIOSK Gallery in Ghent. Her large-scale performance, **Fruits of Labor**, premiered at Kunstenfestivaldesarts in 2016, a choreographical concert-performance aimed to alleviate worldly pains.

Warlop gained recognition for both performance and visual arts, with **Nervous Pictures** appearing in 2017 at KW Institute for Contemporary Art (Berlin), Palais de Tokyo (Paris), and Performatik (Brussels). That same year, she unveiled the monumental installation **Amusement Park** at Vooruit (Ghent) and participated in the Yves Klein retrospective at BOZAR (Brussels) with **HORSE a man, a woman, a desire for adventure** and **Mystery Magnet**. Her visual intervention **The Board** was showcased at the closing event of the Paul Bury exhibition. Festival Actoral.17 (Marseille) invited Warlop to "L'Objet des Mots," which resulted in **Ghost Writer and the Broken Hand Break**—a project that premiered in September 2018 at NTGent (Ghent), in collaboration with author/curator Raimundas Malasauskas and musician Pieter De Meester. In early 2018, she produced **Big Bears Cry Too**, a solo performance with Wietse Tanghe, which premiered in Antwerp and has been on tour with notable success. In 2019, her works **Fruits of Labor**, **Mystery Magnet**, and others were performed in 14 countries with 85 international shows.

In 2020, Miet Warlop / Irene Wool partnered with Frans Brood Productions, facilitating both national and international performances. However, many scheduled shows were postponed due to COVID-19, with new dates set for 2021 and 2022. During lockdown, Miet Warlop / Irene Wool launched **Slamming Doors**, an online platform blending collaborations, discussions, and artist showcases. Designed as a 100-episode online series challenging traditional views of artistry and art experience, it aims to transition into a live special. Warlop also launched an online archive that offers around-the-clock insight into her artistic process.

In fall 2021, Warlop revisited her twelve-year-old piece **Springville** under the new title **After All Springville Disasters and Amusement Parks**, integrating elements from **Springville** and **Amusement Park** into a new work that premiered at the Internationales Sommerfestival (Hamburg).

Currently, Miet Warlop / Irene Wool is touring with **Histoire(s) du Théâtre IV: One Song** (NtGent, 2022), which premiered on July 7, 2022, at the Festival d'Avignon. Warlop is also developing a new production, **Delirium**, in collaboration with Kunstenfestivaldesarts, Kaaitheater, and Tanzquartier Wien, scheduled to premiere in spring 2025.



“ONE OF THE BEST PERFORMANCES OF EUROPE ! INCREDIBLE VIRTUOSITY. A WILD, EXHILARATING STUDY OF THE ABSURD.”

— The New York Times

“We consider Miet one of the most important artists on the contemporary scene, uniquely combining performance, happening, and visual arts.”

— Hellerau, Europäisches Zentrum der Künste Dresden

“The imagination Miet evokes in her performances by mixing different styles consistently captures our more than ordinary attention. Transforming her images and content into an ever-surprising new form is just one of the reasons why we always enjoy having this fascinating creator with us.”

— NTGent

“The dramaturgy team of the Ruhrtriennale marvels at her combination of seriousness and playfulness, always on the edge of the grotesque. In her work, the deliberate use of sound develops a language of its own, while the comedic, sometimes slapstick-like handling of objects on stage never feels superficial, as it is carefully framed by a political discourse. This makes Miet’s work accessible to audiences of all ages and with varying levels of theater experience. Miet Warlop’s work creates an enchantment that is hard to resist.”

— Ruhrtriennale

“Miet Warlop is an artist who brings immense imagination and originality to everything she does. Everything we have seen from her has filled us with great admiration and enjoyment.”

— London International Mime Festival

“With her love for objects, she creates in *Springville* a surreal universe that intrigues, charms, and even regularly tickles the funny bone. It’s a testament to how something unusually captivating can emerge from amazement at an ordinary cardboard box.”

— De Morgen

“*Ghost Writer and the Broken Hand Break* is a whirlwind, a chillingly controlled performance.” ****

— De Volkskrant

“*Fruits of Labor* jumps to the beat of Miet Warlop’s heartbeat and is a poppy, sparkling gift to a world where every form of sparkle risks being restrained.” ****

— Focus Knack

“In our view, since presenting her first version of *SPRINGVILLE* 12 years ago, Miet has grown into one of the most interesting artists in Europe and will undoubtedly remain an important voice in the European theater and performance scene in the future.”

— Internationales Sommer Festival Kampnagel Hamburg

Awards and Nominations

Nederlands Theaterfestival

2023 – Nederland – VSCD Mime en Performance Prijs
for One Song – Histoire du Théâtre IV

Syndicat de la Critique

2023 – Frankrijk – Prix de la Critique
for One Song – Histoire du Théâtre IV

Publieksprijs DANCE XXV International Contemporary Festival

2023
for After All Springville

Nederlands Theaterfestival

2022 – Nederland – VSCD Mime en Performance Prijs
for After All Springville

Golden Olie Het Theaterfestival

2021
for After All Springville

Kontrapunkt Festival Juryprijs

2015 – Polen – Best Performance Award
for Mystery Magnet

Stuckemarkt Prize

2014 – Berlijn – Theatertreffen at Berliner Festspiele
for Mystery Magnet

Nominatie Het TheaterFestival

2010 – Antwerpen – DeSingel
for Springville

Kontrapunkt Festival Juryprijs

2010 – Polen – Best Performance Award
for Grote Hoop/Berg Propositions

Publieksprijs

2004 – Oostende – Theater Aan Zee
for Huiled Hert / Aangeschoten Wild

Franciscus Pycke Juryprijs

2003 – Gent – KASK
for Huilend Hert / Aangeschoten Wild



