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Ressort: Kunst, Kultur und Musik

Welcome To My Jungle

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Ndoho Ange's Welcome To My Jungle is a fiercely compelling solo that turns the idea of "return" inside out, transforming a planned journey back to origins into a charged, looping confrontation with the self. What was meant to be a homecoming—to the island of her mother, the land of her father—becomes instead a ritual of circling, an encounter with memories that refuse to resolve into a single, stable source.

The piece inhabits this non-arrival with remarkable honesty, making the impossibility of straightforward return its central motor rather than its failure. The performance space, framed like a boxing ring and ringed by audience and subwoofers, provides the perfect metaphorical architecture for Ange's exploration. She steps into a kind of psychic arena where each "round" is a new attempt to approach a past that keeps slipping away or changing shape.

The spectators become witnesses to this contest, not against an external opponent, but against the shifting projections of self, heritage and expectation. The low-end pressure from the sound system doesn't just accompany the movement; it thickens the air, making the dance feel palpably fought for, physically wrested from the environment. Dawn Penn's No, No, No, in its Jungle reimagining, sets the vibrating, flickering tone. The track's insistent refusals and broken-up repetitions resonate uncannily with Ange's choreographic strategy: she advances, withdraws, spins back, refuses to settle.

Sharp footwork, quick directional feints and bursts of impact echo the logic of boxing, while longer, rippling phrases and collapses to the floor suggest trance, exhaustion and surrender. The body becomes both striker and struck, both hunter and hunted, as if she were meeting different versions of herself in each pass around the ring. What gives Welcome To My Jungle its particular depth is Ange's multidisciplinary. You can feel the photographer's eye in the framing of poses, the poet in the way gestures seem to punctuate invisible lines of text, the spoken-word artist in the timing and emphasis of her physical phrases.

Even when she does not speak, the solo feels linguistically charged: stances read like questions, abrupt breaks like commas or refusals, long held balances like ellipses. Memory here is not a smooth narrative, but a jagged text her body keeps editing and re-performing.

The ritual quality of the piece gradually emerges through repetition and layering. Certain motifs return—an arm that shields and then opens, a pivot that both turns away and back, a gaze that sweeps the crowd as if

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searching for witnesses or ancestors—and each reappearance carries more weight.

The circular trajectory of the solo starts to feel less like being trapped and more like the necessary spiralling of a rite: you can't reach the centre directly; you must orbit it, again and again, at different distances and speeds.

Importantly, Ange never offers the audience a neat resolution. There is no final “arrival” on that island, no definitive embrace of a homeland. Instead, the piece concludes with the sense that the jungle—sonic, cultural, psychological—is precisely where her work must take place: in the charged, overgrown zone where roots are multiple and paths are overlaid.

In that sense, Welcome To My Jungle is as much a declaration as a question: it asserts the validity of staying inside complexity, of dancing the fight with memory rather than smoothing it over.

As a contribution to [8:tension] and the larger field of contemporary solo work, Ange's piece stands out for its ability to weave club culture, personal mythology and choreographic rigour into a single, intense arc. It invites us not to watch a simple autobiography, but to share in an ongoing bout with the ghosts of origin—one in which saying “no” can be, paradoxically, a way of insisting on presence.

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