

LABYRINTH OF THE UNSEEN WORLD



CREATED BY AMÉLIE RAVALEC
& PAUL MICHAEL HENRY

SYNOPSIS

Labyrinth of the Unseen World is an immersive dance-theatre and film work exploring personal fragmentation in a burning world. How can we conjure hope and connection in a time of algorithmic isolation, fractured identities and ecological collapse?

Using the body as a microcosm of the human project, *Labyrinth* interrogates collective psychological instability and our current predicament through a multi-media maze: a labyrinth of our own making. Haunted by the past and future, one dancer sets out to confront humankind's catastrophe from the vantage point of a horse.

The show combines emerging audiovisual technologies with spoken word, 360 ° sonic installations, traditional filmmaking techniques and live dance. Visceral, intense and disorientating, *Labyrinth of the Unseen World* weaponises the primal force of *Ankoku Butoh*, the dance of darkness, in order to confront audiences with the urgency of ecological crisis, warped human priorities, and our unwillingness to look our planet in the eye.

WATCH THE TRAILER

<https://vimeo.com/1095348854>



ARTISTIC STATEMENT

Labyrinth of the Unseen World marks the first collaboration between filmmaker Amélie Ravalec and dancer/performance artist Paul Michael Henry, two artists united by a passion for avant-garde forms and a commitment to creating work that speaks truthfully within a fractured, post-truth world.

Labyrinth is a performance for an age of collapse. Amidst a status quo of ecological crisis, war, and cultural disorientation, Ravalec and Henry propose that simple messages of hope are no longer credible. Surreal and unflinching, *Labyrinth* works not as linear narrative but as warped ritual, disorienting and mythic in scale. The piece navigates fractured mirrors, seismic shifts, and the torrent of contradictory messaging that defines life under late capitalism. A sensory architecture unfolds across four acts, allowing the body to become a vessel for what contemporary life seeks to suppress: grief, disintegration, longing, silence, rage.

Ravalec's hallucinatory film and visual language fuses with Henry's original music and spoken poetry to create a space where Butoh's unique capacity for dancing as metamorphosis can play out. Growing and shedding bodies and identities, the dancer morphs from insect to cloud, ash to animal, mutating-hallucinating-unravelling.

The labyrinth reveals itself ultimately as an interior terrain, the fractured psyche of a civilisation unravelling under the weight of its own contradictions. From within this chaos, a presence emerges, a black stallion, at once a living creature and an emissary of salvation.

With political discourse collapsing and language itself under strain, Ravalec and Henry turn to body wisdom, erotic logic, and surreal intuitions: guided by a horse, they set out to wrestle, chafe, and take flight from the labyrinth, inviting the audience not to understand, but to feel what might live in the ruins, and what, in the flicker of that feeling, might still be possible.

In surrendering and dancing into the terror, perhaps a new way to be human can evolve. One shaped not by control, but by the horse's instinct, the octopus's memory, and a silver desert of the soul where our tears might fertilise something stranger, and more worthy. The future, curling inside us: sporing, edgeless, shivering.

REVIEWS

*"An ecosystem of unsettling beauty, a haunting meditation on fractured truth and blurred identities, *Labyrinth* is fractured nature of truth, complexity of individual and human psychological and physical survival in entropic universe."* [Creatrix Mag](#)

"Magnificent, disturbing, uncompromising and genius" Morag Deyes, Artistic Director, Dance Base Edinburgh

[Fjord Review - Interview with Amélie Ravalec & Paul Michael Henry](#)

ABOUT THE ARTISTS



Amélie Ravalec is a London-based Parisian film director, producer and photographer. Her films have been released theatrically worldwide with over 1000 screenings in cinemas, festivals, museums and cultural institutions in 50 countries. Her work has been acquired by networks including ARTE, Sky Arts UK, and ORF Austria, and has received over a dozen international awards. Ravalec has directed documentaries exploring avant-garde, underground, and experimental art and music, including *Japanese Avant-Garde Pioneers* (2025), *Japan Visions* (2026), *Art & Mind* (2019), *Industrial Soundtrack For The Urban Decay* (2015), and *Paris/Berlin: 20 Years Of Underground Techno* (2012). Her first foray into narrative fiction, *Sumarsólstöður* (2025), expands her exploration of underground and avant-garde culture in a new cinematic form. She has worked and collaborated with many Butoh and contemporary dancers including Ichihara Akihito, Paul Michael Henry, Donato Simone, Shota Inoue, Max Cookward and Paul Scott-Bullen.

"Ravalec's mix of image, video, voice and music whisks you away to this enchanting world." – Dazed

"A whistlestop tour that succeeds in capturing the sheer oddness of the nascent industrial scene." – The Guardian

"A portal into a phantasmagorical world: grotesque, erotic, dangerous, exciting and unforgettable." – Nikkei Asia

"A masterfully insightful work, one of Ravalec's best. Miss it at your peril." – Outside Left

"Ravalec is an extraordinary filmmaker, a dynamo of energy and perpetual motion." – The Beauty of Kinbaku

"You are being hit by a flood of visuals—intense, unconventional, and completely immersive." – Japan Society

"In this collision of poetic and violent visual languages, Ravalec invites us to re-understand the meaning of avant-garde as a self-ignition in the ruins, a courage to redraw boundaries at the edge of collapse." – Deep Focus

"Filmmaker Amélie Ravalec uses haunting imagery, a call to reconsider art as a form of resistance." – Akut Mag



Dr. Paul Michael Henry is an Irish-Scottish dancer, musician, writer and director based in Glasgow. Their themes are political, social & spiritual, dealing with love, neglect of the body, destruction of the environment and atrophy of the soul in consumerist society. Michael cut their teeth playing experimental punk rock before training in Butoh with renowned Japanese masters and launching a new career as a dancer/musician. Key works such as *Shrimp Dance* and *Laughter at Being Crushed* are now platformed internationally at festivals including the Edinburgh Fringe, Chicago Post-Butoh Festival, UNFIX New York City, Asheville Butoh Festival, and venues across Japan, France, Ireland, Italy, Sweden, Poland, and South Africa. As well as gaining a PhD in ecological dance at the Royal Conservatoire of Scotland, Michael is Artistic Director and creator of UNFIX, an experimental festival platforming ecologically committed performance, dance, music, film and discussion. UNFIX is based in Glasgow, New York City, Bologna and Tokyo.

"Utterly compelling, the astonishingly talented Henry has much to say." – Glasgow Theatre Blog

"A singular talent of grace and power" – Lorna Irvine (reviewer for the List and Exuent)

*"A rare instance of multi-disciplinary production that feels organically fused together with a unifying aesthetic...Henry attacks the challenge of moving with uncompromising intention with rigour. *****"* – The Skinny

"A furious anti-consumerist mini explosion of noise, dry ice and crazed choreography." – The Herald

"A disciplined, creative and unique performer to Scotland and I have not seen his like in Europe in fact." – Morag Deyes (Artistic Director, Dance Base Edinburgh)

"Superb ecological performance festival brings together disparate artists and ideas to dazzling effect." – The List on UNFIX

WRAPAROUND ACTIVITIES

Labyrinth of the Unseen World offers a rich set of wraparound activities designed to deepen audience engagement and create space for dialogue, reflection and embodied experience.

Post-Show Discussion

A facilitated conversation exploring the themes of the work, with opportunities to discuss ecological art, the relationship between body and environmental crisis, surrealist aesthetics, Butoh as resistance, and experimental film as a tool for cultural critique. Ideal for cross-disciplinary audiences and those working at the intersection of performance, activism and visual art.

Butoh Workshop with Paul Michael Henry

An accessible workshop led by Paul Michael Henry, *The Dreaming Body*, open to participants of all levels and backgrounds. Drawing on the traditions of Ankoku Butoh, the session offers a gentle yet powerful introduction to this transformative movement practice, with emphasis on embodied presence, stillness, and working from internal states. Perfect for artists, dancers, actors, or curious non-performers interested in body-based exploration.

Screening & Q&A: Japanese Avant-Garde Pioneers

Venues may also consider programming *Japanese Avant-Garde Pioneers*, Amélie Ravalec's 2025 feature documentary, as part of a double-bill or companion event. The film explores the radical currents of postwar Japanese art and film, offering rich historical and aesthetic context that resonates deeply with the themes of *Labyrinth*. Screenings can be paired with a Q&A discussion by the director.

These offers can be tailored to suit the needs of venues, festivals, academic partners or community settings, and are an opportunity to engage audiences more deeply with the artistic lineage behind the work.

PRACTICALITIES

Labyrinth of the Unseen World is a fully scalable production, adaptable to a wide range of venues and budgets. At its most immersive, the show features 360-degree video projection, 5.1 surround sound, and a dynamic full lighting design. Its premiere in at Butohpolis in Warsaw in 2025 was presented with two moving video screens, surround audio, and a full theatrical rig.

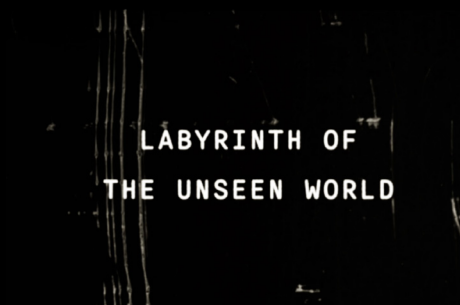
However, we are equally able to present the piece in a more stripped-back format, using a single screen and stereo PA system. Even in its bare-bones version, the core impact of the work is preserved, and we welcome opportunities to bring *Labyrinth* to unconventional or resource-limited spaces.

The technical details below reflect a mid-range setup, and we are happy to tailor the production to suit each context in conversation with presenting partners.

TECHNICAL REQUIREMENTS

- Touring company: 2 performers, based in London and Glasgow
- Running time: 45–50 minutes (no interval)
- Get-in time: 4 hours (pre-rig preferred for full lighting setup)
- Lighting: Full lighting plan available; venue general lighting with washes acceptable for reduced format
- Projection: One or two projectors and screens depending on setup
- Sound: 5.1 surround preferred; stereo playback possible
- Performance area: Minimum 6m x 6m
- Flooring: Black dance floor preferred
- In-house support: Venue technicians required to operate sound and lighting during performance
- Recommended audience age: 15+

FEATURED IMAGES



CONTACT

WEBSITE

<https://www.amelie-ravalec.com/labyrinth>

BOOKINGS & PRESS REQUESTS

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