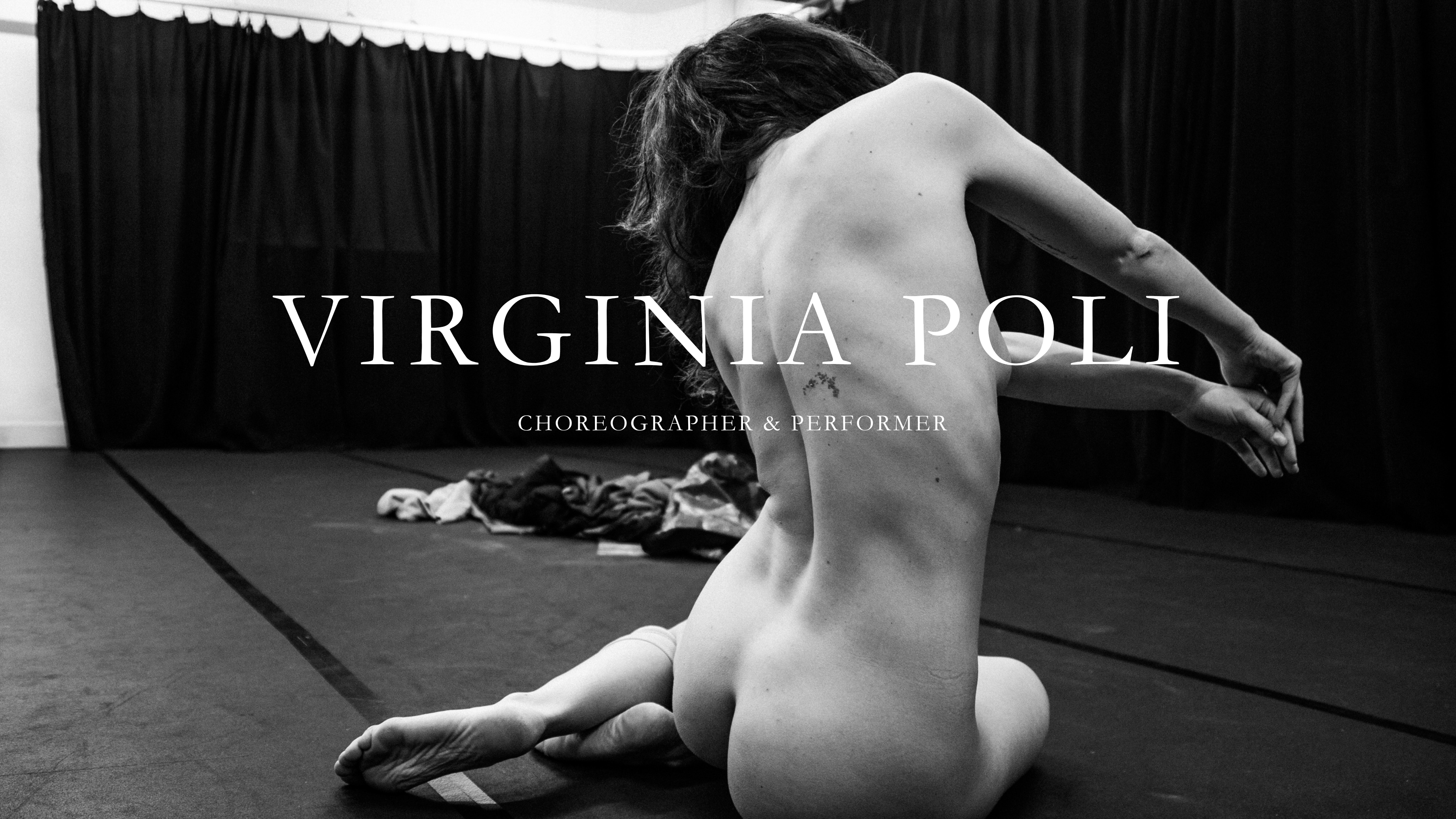




VIRGINIA POLI

CHOREOGRAPHER & PERFORMER



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A B O U T M E

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S H O G Y O M U J O

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C O N T A C T

ABOUT ME



Virginia Poli is a dance artist, performer, choreographer, and teacher based in South East London, originally from Cecina (LI), Italy.

She graduated with First Class Honours from Trinity Laban Conservatoire of Music and Dance (2015–2018), earning a BA in Contemporary Dance.

In the 2018–2019 season, Virginia was a company member of Transitions Dance Company, touring internationally with works by renowned choreographers including Karole Armitage (USA), Marina Collard (UK), and Hetain Patel (UK).

As a freelancer, she has collaborated with a range of artists and choreographers across diverse productions. Most recently, she performed at the Royal Opera House in *The Ride of the Valkyries* as a Valkyrie under the direction of Barrie Kosky, and at the Palais Longchamp in Marseille, France, with *Womanewer*, directed by Laura Kenyon. She has also worked with Georgia Tegou & Michalis Theophanous in *Reverie* for London's Dance Umbrella Festival, and with artists such as Bim Malcomson (UK), Laura Engholm (DNK), Tommy Cattin (CH), and Maxine Doyle (UK).

Virginia is the co-founder of VI.SA. Dance Project, a female-led collective exploring themes of identity, resistance, belonging, and integration, supported by Arts Council England.

As a creator, Virginia is interested in the body as a tool for political and poetic investigation, one that can unravel both individual and collective narratives. Her work navigates existential themes such as mortality, resilience, liberation, and empowerment, expressed through bold physicality and an emotionally charged movement language. Committed to accessibility and inclusion, she strives to create work that resonates across audiences and communities.

SHOGYO MUJO

“The transience of all phenomena”



The piece is an immersive solo work performed and created by Virginia Poli. Through movement, the piece explores the cyclical nature of life and death as a constant presence in our everyday experience. Rooted in personal reflections on grief and loss, the work examines the universal human process of transformation: the cycles of becoming, continuing, dissolving, and renewing.

The body is both subject and medium, a vessel of material presence and a conduit for ephemeral experience. It becomes a site for embodying memory, change, and impermanence.

The performance unfolds in three main sections:

Attachment and Resistance:

The artist enters layered in garments deconstructed and arranged on the body, each representing forms of attachment to identity, relationships, or cultural norms. This section explores the tension between holding on and letting go, revealing a physical and emotional struggle.

Liberation and Flow:

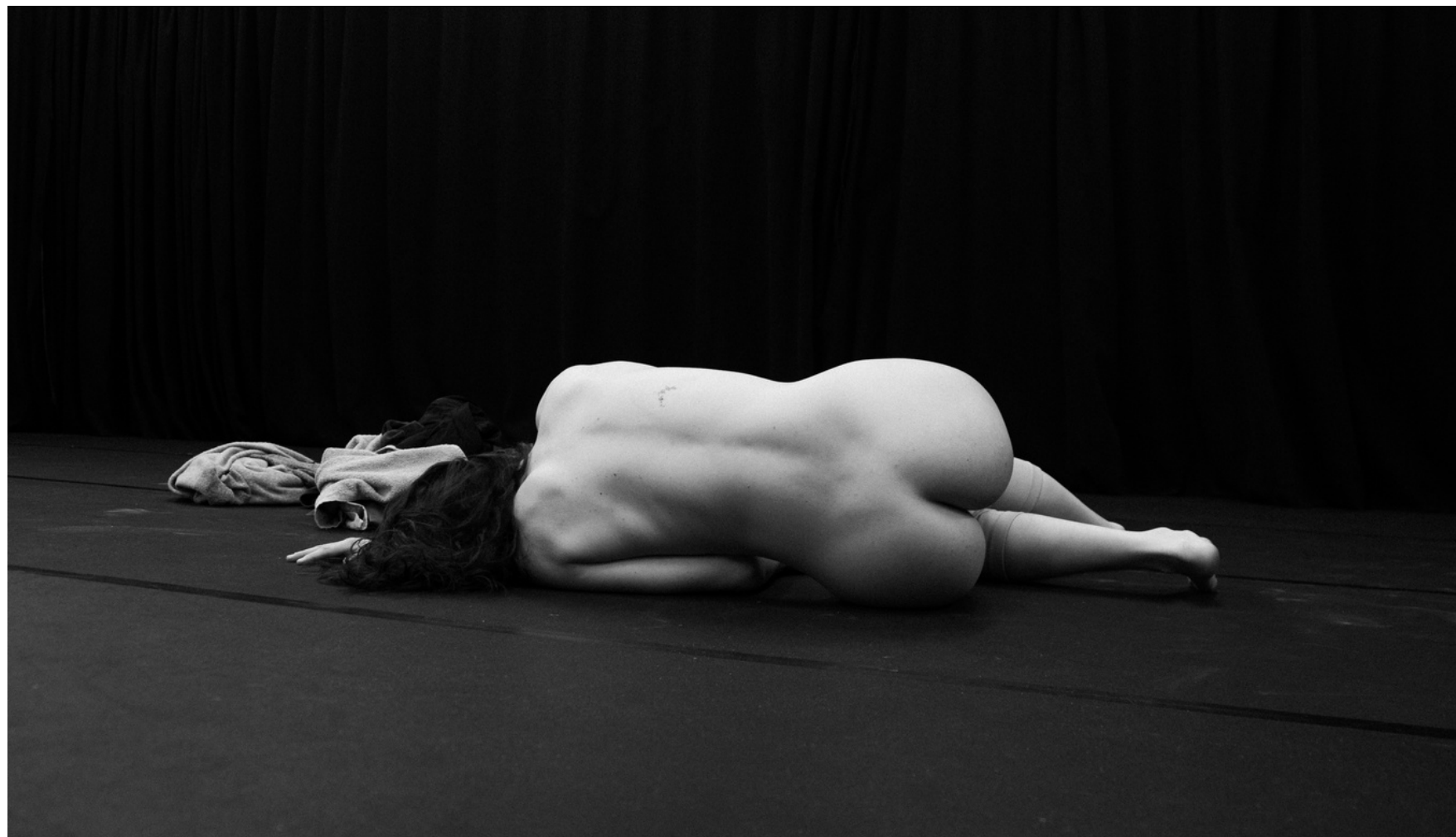
After shedding the garments, the performer wears a long, flowing dress designed to evoke lightness and freedom. This part embraces vitality, fluidity, and a deepened connection to the self and the space. The movement language here is cyclical and flowing, expressing renewal, release, and reconnection.

Confrontation and Continuity:

In the final section, the performer removes the dress and continues nude, a direct confrontation with the body’s materiality and temporality. Movements slow to a meditative pace, with the body continuously transitioning through grounded poses. This phase evokes stillness in motion, a quiet orbit through the cycles of being, dying, and beginning again.

At the conclusion, the performer gathers the garments scattered across the floor and begins the work anew. This loop is repeated at least three times, inviting the audience to witness how repetition alters perception, experience, and meaning.

Virginia’s process integrates tools such as improvisation, free writing, and drawing. Her movement approach is rooted in physical theatre and driven by emotional authenticity and embodied inquiry.



“Our physical bodies are composed of many millions cells that are constantly dying and being replaced. Our mind, too, change as various emotions, thoughts occur. As time flows by, we continually repeat the cycle of life, death and rebirth. The constantly changing circumstances of our bodies and minds are considered to be the inherent workings of a fundamentally unchanging reality.”



Ikeda, D. (p. 112, 2010). *Unlocking the mystery of birth and death...and everything in between*. England, London: Eternal Ganges.

ETTORE POLI



Ettore Poli is a fashion designer, costume designer and product developer based in Italy. In March, this year, he graduated in fashion design at “Istituto Modartech” in Pontedera, Italy.

In 2023, he was selected to present his project for the Fashioning Sustainability Contest by Freudenberg. His final collection “Baccano” was selected for the Fashion Graduates Italia presented in Milan in November 2024.

Ettore is currently working as a product developer for Giorgio Armani Operations since September 2024. Since his graduation, his work has been published in Shon Magazine, Switch Magazine and Switch Magazine Sposa and Vogue Portogallo.

His work investigates themes of queerness, pleasure, and freedom taking inspiration from pagan spirituality and religion with an emphasis on sustainability.

“Baccano” is a collection of 6 outfits that explores the link between wildness and identity through ecstasy, pleasure and liberation. His garments are designed with pleates and folds that emphasise freedom of movement.

In “Shogyo Mujo” Ettore creates and curates all the garments that the performer plays with in relation to the theme of attachment and letting go as well as creating a dress that represents liberation, freedom, celebration.



SNAKE SKIN

DISMANTLING

PEELING OFF

LAYERING

DECONSTRUCTION

S H E E R
F A B R I C

ATTACHMENTS

WHOLENESS

EMPOWERMENT

EGO DEATH

LIBERATION

CELEBRATION

WATERFALL

LIBERATION





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