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# Tanztage Berlin 2025

09.-25.01.

*mit/with:*

Luisa Fernanda Alfonso

Leo Naomi Baur

Kysy Fischer

Hanako Hayakawa

Auro Orso

RAYNE&CEREMONY

Adam Russell-Jones

Tentacular Figurings

Shade Théret

vAL

*u.a./a.o.*



# The Festival



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Dear friends of Tanztage,

Tanztage Berlin 2025 blends critical reflection with artistic experimentation. With four premieres and six revivals – plus a discourse and workshop program on scarcity, body politics, and burnout – its 34. edition is obsessed with freedom, as much as the pioneer mothers of modern dance were over a century ago. The program explores the burdens that bodies carry in a world that sees them mostly as problems to be solved. Between tracelessness and hypervisibility, depths and surfaces, limitation and liberation, here bodies inhabit ambiguous spaces in-between. They refuse fixed definitions or settling into rigid narratives. As vehicles for joy and rage, survival and refusal, they invite us to shake loose, redistribute weight, and insist on taking up space.

For almost three decades, our festival for Berlin-based emerging dance makers has often mirrored aesthetic and political divisions in the scene or its economic precarity. As a kick-off to the yearly cultural calendar, many times we were forced to be the avant-garde of problem-solving, working through tensions and crises hitting the cultural landscape. This time is no different.

Since the expected funding for Tanztage Berlin 2025 fell victim to the budget freeze, our budget had to be cut in half. For the artists and our team this implied several months of stress, insecurity and finally – disappointment. For a unique Europe-wide recognized producing platform like Tanztage, this means a step backwards: fewer premieres, no new group works, smaller formats and teams, and above all, much less money for Berlin's emerging artists, who already work in precarious conditions.

Unlike politicians who choose fiscal conservatism and neoliberal austerity measures over critical art and social well-being, at Sophiensæle, we feel responsible both for Tanztage Berlin and those most vulnerable in the independent performing arts scene. Over the last years with Tanztage, we have been already practising less is more. With this edition we decided to do more with much less. After many stressful weeks and initial plans to shorten the festival, we have found a way to present the usual 10 works selected out of over 200 submissions over 17 days. We counter the

austerity by insisting on an abundance of choreographic perspectives, shared knowledge, care and community. We celebrate the dance scene in its fierceness. We celebrate our audiences. We celebrate Tanztage as a place where we gather, question, and plot the future together. We want to hold space for the mess of what is, what has been, and what could be.

We can't wait to see you at Sophiensæle in January!

Mateusz Szymanówka and the Tanztage team ♥



# Calendar



January 9, Thursday at 7 pm

Leo Naomi Baur: The Disempowered

Dance, Installation

Relaxed Performance

In the Kantine. In German, English and Arabic.  
No language skills required for any languages.  
With integrated audio description.

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January 9, Thursday at 8:30 pm

Tentacular Figurings: WET HOT WOMBS – Bathing  
into other bodies

Dance, Performance

In the Festsaal. In English. With little language.

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January 9, Thursday at 8:30 pm

Kysy Fischer: Super Superficial

Dance, Performance

In the Festsaal. In English. With little language.

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January 10, Friday at 7 pm

Premiere

Auro Orso: PERREO ENTRE LOS MUNDOS

Performance

In the Hochzeitssaal. In English

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January 10, Friday at 8:30 pm

Tentacular Figurings: WET HOT WOMBS – Bathing  
into other bodies

Dance, Performance

In the Festsaal. In English. With little language.

---

January 10, Friday at 8:30 pm

Kysy Fischer: Super Superficial

Dance, Performance

In the Festsaal. In English. With little language.

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January 11, Saturday at 3 pm

ZTB E.V. Future Workshop feat. Performance  
Situation Room: #5 Scarcity

Discourse

In the ballroom. In English and DGS with  
interpretation in DGS and English.

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January 11, Saturday at 7 pm

Leo Naomi Baur: The Disempowered

Dance, Installation

In the Kantine. In German, English and Arabic.  
No language skills required for any languages.  
With integrated audio description.

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January 11, Saturday at 8:30 pm

Auro Orso: PERREO ENTRE LOS MUNDOS

Performance

In the Hochzeitssaal. In English.

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January 12, Sunday at 4 pm

Leo Naomi Baur: The Disempowered

Dance, Installation

In the Kantine. In German, English and Arabic.  
No language skills required for any languages.  
With integrated audio description.

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January 12, Sunday at 8 pm

Auro Orso: PERREO ENTRE LOS MUNDOS

Performance

In the Hochzeitssaal. In English.

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January 16, Thursday at 7 pm

BOTH SUN & MOON COME OUT TO FUCK UP  
FASCISTS. THE WORK ISN'T FINISHED UNTIL  
FASCISM IS DEAD, Vol. 2: body politics

Discourse

In the Kantine. In English.

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January 17, Friday at 7 pm

vAL: INTERMISSION

Performance

In the Hochzeitssaal. In English.

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January 18, Saturday at 10 am

Stressed Out and Burning On

Workshop

In the Kantine. In English.

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January 18, Friday at 7 pm

vAL: INTERMISSION

Performance

In the Hochzeitssaal. In English.

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January 18, Friday at 8:30 pm

Hanako Hayakawa: Lurker

Dance, Performance

In the Festsaal. No language.

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January 18, Friday at 8:30 pm

Premiere

Shade Théret: Daybreak

Dance, Performance

In the Festsaal. In English.

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January 19, Sunday at 5 pm

vAL: INTERMISSION

Performance

In the Hochzeitssaal. In English.

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January 19, Sunday at 7 pm

Hanako Hayakawa: Lurker

Dance, Performance

In the Festsaal. No language.

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January 19, Sunday at 7 pm

Shade Théret: Daybreak

Dance, Performance

In the Festsaal. In English.

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January 22, Wednesday at 8 pm

Premiere

**RAYNE&CEREMONY: For All Intents and Purposes ... I'm Somebody, SOMEBODY**

Dance, Performance

In the Kantine. In English.

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January 23, Thursday at 7 pm

**RAYNE&CEREMONY: For All Intents and Purposes ... I'm Somebody, SOMEBODY**

Dance, Performance

In the Kantine. In English.

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January 23, Thursday at 8:30 pm

**Luisa Fernanda Alfonso: Masterpiece**

Dance, Performance

In the Hochzeitssaal. No language. Songs in Spanish.

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January 24, Friday at 7 pm

**RAYNE&CEREMONY: For All Intents and Purposes ... I'm Somebody, SOMEBODY**

Dance, Performance

In The Kantine. In English.

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January 24, Friday at 8:30 pm

Premiere

**Adam Russell-Jones: Release the Hounds**

Dance, Performance

In the Festsaal. In English.

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January 25th, Saturday at 7 pm

**Luisa Fernanda Alfonso: Masterpiece**

Dance, Performance

In the Hochzeitssaal. No language. Songs in Spanish. With German audio description.

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January 25th, Saturday at 7 pm

**Adam Russell-Jones: Release the Hounds**

Dance, Performance

In the Festsaal. In English.

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**Program**



# Leo Naomi Baur: The Disempowered

Dance, installation

On January 9 and 11 at 7 pm  
On January 12 at 4 pm  
Circa 70 Minutes

In the Kantine

In German, English and Arabic. No language skills required for any languages. With integrated audio description.

Relaxed Performance

Audio description



Tickets 15 Euro, reduced 10 Euro

[Click here for tickets](#)

Biography

Leo Naomi Baur (they / them) works in Berlin as a choreographer and video artist. They are trans\* non-binary and chronically sick. Initially without formal training, Baur has been realizing mostly collaborative and interdisciplinary productions since 2017. In the meantime, they completed the M.A. Performing Public Space at FONTYS (Tilburg, NL) and the M.A. Choreography at HZT Berlin. They are co-founder of the network for dance and activism Urgent Bodies. Baur is currently exploring choreographic strategies to re-read the unavailability of their own body: from an individual deficit to a curiosity about immaterial forms of co-presence.

Description

The Disempowered deals with unavailability. With the unavailability of the sick body and the unpredictability of one's own presence. The installative video work deliberately focuses on physical and emotional states, which are often pushed back into the realm of private fate and testifies to the longing for shared experiences. In the field of tension between absence and participation, the audience is invited to temporarily inhabit the emerging space together. With the audience present, The Disempowered creates a choreography without live dance, a film without a screen, an audio walk without a defined path.

Team

Concept, choreography, installation: Leo Naomi Baur  
Dance on video: Joy Atkinson, Kysy Fischer, Mariana Romagnani, Oska Melina Borcharding, Stefanie Alf, Therry Kornath  
Text, voices: neneh noï, Marwa Younes Almokbel  
Sound: Rheremita Cera  
Video: Leo Naomi Baur  
Light: Andreas Harder  
Audio editing: Mattias Larsen  
Dramaturgy: Jenny Mahla  
Production: Stefanie Alf, Kysy Fischer  
Mentors: Ana Lessing Menjibar, Naomi Sanfo-Ansorge  
Special thanks to the team of Claire Cunningham's Einstein-Profile-Professorship at HZT Berlin, especially Angela Alves and Nadja Dias, as well as to Ingo Mewes, lecturer for puppetry at the HfS Ernst Busch.

Credits

A production by Leo Naomi Baur in cooperation with HZT Berlin. The research for The Disempowered was supported by the #TakeHeart research support of the Fonds Darstellende Künste with funds from the Federal Government Commissioner for Culture and the Media.



# Tentacular Figurings: WET HOT WOMBS – Bathing into other Bodies

Dance, Performance

On January 9 and 10 at 8:30 pm  
Circa 45 minutes

In the Festsaal  
In English. With little language.

Tickets 15 Euro, reduced 10 Euro

[Click here for double bill tickets](#)

## Note

The performance takes place as a double bill with Super Superficial by Kysy Fischer. The performances will be shown one after the other, with a break of 30 minutes. When you buy your ticket, you will receive a combined ticket with which you can attend both performances.

## Biography

Tentacular Figurings is a multi-disciplinary performance collective. The core team consists of Mika Bangemann and Eddie von Seckendorff. Both live and work in Berlin. By applying their expertise in (dance) performance, puppet theater, sculpture, prop building, set design and sound art, they use their human bodies to create bodies beyond the human. After WET HOT WOMBS – Bathing into other Bodies, they developed the performance Meet Your Dancestors! at Ballhaus Ost in Berlin in 2024.

## Description

In WET HOT WOMBS – Bathing into other Bodies, the body repeatedly eludes the gaze and is thus revealed as constantly becoming. In a messy dance with objects, masks, puppets and an organ, a single body is sung about and conjured up, examined for non-human affinities, freed from attributions, and opened to the indescribable and its plurality. Bodies in the making, hybrid bodies, fluid bodies, bodies between human and sea creature, woman and monster, punk and diva. In search of a queer-feminist, post-human corporeality, the space oscillates between the deep sea, outer space and the subconscious.

We are lost in space. We are all at sea. We are in this together. “[...] The problem is that we did not know whom we meant when we said we.”  
(Rosi Braidotti)

## Team

Concept, composition, performance: Mika Bangemann  
Concept, stage, costume: Eddie N. von Seckendorff  
Light design: Hanna Kritten Tangsoo  
Sound design: Ernesto Cárcamo Cavazos  
Outside Eye: Olympia Bukkakis  
Trailer: Kornelius Glaser

## Credits

A production by Tentacular Figurings in cooperation with HZT Berlin.



# Kysy Fischer: Super Superficial

Dance, Performance

On January 9 and 10 at 8:30 pm  
Circa 55 minutes

In the Festsaal  
In English. With little language.

Tickets 15 Euro, reduced 10 Euro

[Click here for double bill tickets](#)

## Note

The performance takes place as a double bill with WET HOT WOMBS – Bathing into other Bodies by Tentacular Figurings. The performances will be shown one after the other, with a break of 30 minutes. When you buy your ticket, you will receive a combined ticket with which you can attend both performances.

## Biography

Kysy Fischer uses humour to confound the disciplines of dance, performance and theater. As a choreographer, she is interested in minimalist exaggeration and playing with contradictions. Through her work, she seeks forms of contact between performers and audiences and criticizes the hierarchies of artistic spaces and practices. In her academic research in Brazil, she explored performance art as an applied philosophical practice. Fischer is a graduate of the Master's program Choreography at HZT Berlin.

## Description

Super naked, super exposed, super shrill. Super Superficial is a performance of movement and sound. It thematizes the transience of surfaces by bending and breaking them. It shows a deceptive image of bodies, in which they deform, shift, and merge with the surfaces and boundaries of the space.

I fake it ergo sum.

Super Superficial asks how the gaze on the naked body can be denuded by exaggerating identities instead of searching for an essence. Between comedy and rage, attributions from the outside and physical resistance, the piece provides a powerful and lively response to the relationship to the naked female body in art and society. Super Superficial is about women who decide to do whatever they want.

## Team

Choreography, artistic direction, performance: Kysy Amarante Fischer  
Performance: Mariana Romagnani, Manoela Rangel  
Dramaturgy, production: Jaika Bahr  
Music: Kriton Beyer  
Light design: Raquel Rosildete  
Video: Leo Naomi Baur

## Credits

A production by Kysy Fischer in cooperation with HZT Berlin. With the support of ABA NAIA Performing Arts Collective and Deutscher Bühnenverein.



# Auro Orso: PERREO ENTRE LOS MUNDOS

Dance, Performance

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## Premiere

January 10 at 7 pm

January 11 at 8:30 pm

January 12 at 8 pm

Circa 50 minutes

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In the Hochzeitssaal

In English

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Tickets 15 Euro, reduced 10 Euro

[Click here for tickets](#)

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## Biography

Auro Orso is a dancer and choreographer of Mexican-Austrian descent. His artistic research includes exploring decolonizing practices in all aspects of life as well as questioning the Western / colonial illusion of universality, (gender-)binaries and “the appropriate”. He gives workshops and develops projects to empower queer BIPOC communities, has worked as performer with Maria Scaroni, Anta Helena Recke, crazinist artist and has shown his choreographic work at Haus der Kulturen der Welt and dock11 among others. He graduated with a B.A. in Dance, Context, Choreography at HZT Berlin and has been awarded the Supporting Act Foundation stipend as well as nGbK scholarship.

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## Description

PERREO ENTRE LOS MUNDOS examines reggaetón as a cultural force, tracing its origins and its resonance with racialized bodies while interrogating the power structures that have influenced its evolution. Through a duet between human flesh and a silicone form, the piece oscillates between pleasure, distortion and transformation, exploring cracks and butts. It dismantles colonial binaries by reimagining a drag king persona into a multifaceted, fluid figure. Drawing on Gloria Anzaldúa’s concept of “almas entre dos mundos” – souls navigating between multiple worlds – the work intertwines this shapeshifting notion with the liberatory potential of reggaetón and the perreo style of dance. PERREO ENTRE LOS MUNDOS highlights this dance form’s capacity to empower, subvert, and forge new identities and realities unbound by colonial legacies of culture and gender.

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## Team

Concept, choreography, dance: Auro Orso

Sound creation, sound performance: DJ Pendejo  
aka Pi Bruno Pintos

Sound design: Mayha Ketabchi

Stage, costume: Klara Mohammadi

Outside eye: Camila Malenchini

Lights: Thais Nepomuceno Veiga

Dramaturgical support: Polina Fenko

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## Credits

A production by Auro Orso in co-production with Sophiensæle.



# ZTB E.V. Future Workshop feat. Performance Situation Room: #5 Knappheit

Discourse

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Am 11. Januar um 15 Uhr  
Circa 3 Stunden

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In the ballroom  
In English and DGS with interpretation  
in DGS and English.

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DGS



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Free admission, with registration

[Click here to register](#)

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## Description

While unprecedented and devastating cuts are being made to the cultural (and social) budgets of the city, many artists have already been working for years with scarce resources. In the current moment it is urgently necessary to develop a critical response to looming austerity as well as think creatively about how we can make dance more ethically in such an environment. In this three hour session moderated by Olympia Bukkakis, practitioners and experts will offer insight into how we can respond practically and artistically to a time of artificially imposed scarcity.

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## Team

**With:** Makisig Akin, Susanne Foellmer, Sasha Kills, Rita Mazza

**Host:** Olympia Bukkakis

**Concept:** Olympia Bukkakis, Mateusz Szymanówka, Elvan Tekin, Simone Willeit





# **BOTH SUN & MOON COME OUT TO FUCK UP FASCISTS. THE WORK ISN'T FINISHED UNTIL FASCISM IS DEAD, Vol. 2: body politics**

Discourse

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On January 16 at 7 pm  
Circa 2 h

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In the Kantine  
In English

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Free admission, please register

[Click here to register](#)

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## Biography

Mine Pleasure Bouvar (she\* / they) is working as precariously self employed political educator focusing on politically instrumentalized transphobia and fascism studies. She\* is writing, workshopping, thinking and conspiring against gendered exploitation and the commodification of identities, towards the transsexual liberation and queer communism.

Paula-Irene Villa Braslavsky is Chair of General Sociology / Gender Studies at the Institute of Sociology at LMU Munich and Chair of the German Sociological Association (DGS). She teaches and researches sociological theory and gender sociology and works empirically on the topics of biopolitics (body sociology), family, care, popular culture / cultural studies, gender & politics and cancel culture / academic freedom. Villa Braslavsky also writes irregularly in the feuilleton and is sporadically present on radio and TV. With the gender salon at the Glockenbachwerkstatt in Munich, she has been mediating between science, pop and the public for over 12 years.

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## Description

Globally, we see the body at the centre of political trench warfare – bodies that are being disciplined – female, queer, Black, PoC, sick, disabled, and bodies affected by poverty. Body politics are central issues on which conservative and (neo-)liberal politics repeatedly seem to align themselves with right-wing and fascist movements.

Whether it is abortion laws, reproductive rights, LGBTIQ+ rights, fair distribution and access to healthcare or laws regulating sex work and drug use: Authoritarian policies worldwide threaten the autonomy of bodies, especially of marginalized groups. Queer and feminist artists are increasingly being attacked and threatened by right-wing and conservative groups and politicians, often with a strong focus on body politics. Where does this focus come from and what are the underlying politics and strategies?

Together with Paula-Irene Villa Braslavsky, Chair of the German Sociological Association and Chair of General Sociology / Gender Studies at the Institute of Sociology at LMU Munich and Mine Pleasure Bouvar Wenzel, a political educator with a focus on on politically instrumentalized transphobia and fascism studies, we will discuss the current dangers to the autonomy of our bodies with a view to the upcoming elections in Germany and beyond. And ask how progressive structures can take effective action against the alliance of conservative and right-wing narratives.

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## Team

With: Mine Pleasure Bouvar Wenzel,  
Paula-Irene Villa Braslavsky a.o.  
Host: Lena Kollender



# vAL: INTERMISSION

## Performance

On January 17 and 18 at 7 pm

On January 19 at 5 pm

In the Hochzeitssaal

In English

Tickets 15 Euro, reduced 10 Euro

[Click here for tickets](#)

## Biography

Corey Scott-Gilbert aka vAL was born in Washington, D.C. in 1983. After graduation from the Baltimore School for the Arts and The Juilliard School, he became a soloist with the Lyon Opera Ballet, receiving the Princess Grace Award in 2009. He has been featured in the 84th Academy Awards (2012) and Louis Vuitton shows (2021–2022). Following his mentorship by Alonzo King and an ankle injury, Scott-Gilbert's path shifted to that of an independent artist based in Berlin, engaging in collaborations with Eszter Salamon, Sasha Waltz, Julian Rosefeldt and Ligia Lewis and developing an adopted creative identity in the form of "vAL".

## Description

Reality has become so absurd that it's hard to distinguish fact from fiction and we, simultaneously the viewers and the subjects, are left numb. If our authentic self is being clouded by the ravages of social ills, what do we have that can break through this psychic interference to be shared? INTERMISSION is a solo work based on a collective archive of dreams, aiming to fill the gaps of a fragmented remembering. By falling through a procession of postures stored in his body's archive, vAL mines for clarity in a dense fog of disrupted dreams. What memory remains is shared through a stiching of narration, ballad and physical conjurings that start to reimagine what new dreams might sound or look like. The archive is brought to life by his own performative doubt, variability and curated interruption. This relentless pursuit of lost dreams inspires anarchy which ultimately becomes his repair. What may eventually erupt when we sit together in our puzzlement?

## Team

Performance: Corey Scott-Gilbert

Choreographic associate: Ariel Cecilia Freedman

Composition, sound design: Anton Katz

Costume, textile: SADAK

Production: Neda Sanai

## Credits

Eine Produktion von vAL. In Auftrag gegeben von Emerging Change Tanzfestival mit Unterstützung von Flutgraben Performances Residencies.



# Luísa Saraiva: Stressed Out and Burning On

Workshop

On January 18 at 10 am  
Circa 50 minutes

In the Kantine  
In English

Free admission, with registration

[Click here to register](#)

## Note

Please bring a mat and wear comfortable clothing.

## Biography

Luísa Saraiva ist Choreografin und Performerin und lebt in Berlin und Porto. Sie hat einen Masterabschluss in Psychologie von der Universität Porto und einen Bachelor-Abschluss in Tanz von der Folkwang Universität der Künste in Essen. Von 2010 bis 2017 war sie wissenschaftliche Mitarbeiterin am Psychologischen Zentrum der Universität Porto und untersuchte die Identitätsentwicklung und Individuationsprozesse bei jungen Erwachsenen. Zwischen 2012 und 2015 arbeitete sie im International Office der Folkwang Universität, wo sie Beratung und Betreuung anbot, und war als studentische Vertreterin im Hochschulparlament und im Büro für Chancengleichheit tätig. In den letzten Jahren hat sie in Zusammenarbeit mit Organisationen wie Tanzkongress, Tanzbüro Berlin, Sophiensæle, K3 | Tanzplan Hamburg und Alkantara Festival Workshops und Podiumsdiskussionen zum Thema mentale Gesundheit für die Tanzszene durchgeführt.

## Description

This one-day workshop is all about tackling the mental health challenges related to burnout in the dance field. The workshop offers a supportive space to explore, understand, and manage anxiety and emotional exhaustion. We know the dance world can be incredibly demanding: from constantly fluctuating work, unpredictable conditions, and the pressure to keep up financially and creatively. It's common to feel drained and disconnected from your goals, especially when these feelings pile up over time. This day-long workshop will focus on deepening self-awareness and developing practical tools for emotional resilience.

## What to expect:

- **Physical Practice:** exercises to activate and stimulate the vagus nerve, which plays a crucial role in stress reduction and emotional regulation. Through movement and breathwork, we will engage in practices designed to help balance the nervous system.
- **Individual Exploration:** you'll have time to explore what burnout and emotional fatigue mean to you personally. With some guided questions, we'll dig into what might be causing stress and how it affects your life.
- **Group Work on Real Issues:** we'll come together as a group to talk about real issues you're facing and address challenges brought forward by the participants. Together, we'll discuss practical ways to increase awareness, release tension, and build resilience in the face of work-related stress.
- **This workshop focuses on building peer-to-peer support within the dance community, sharing experiences, and discovering practical strategies and tools to strengthen resilience in the face of a challenging, unstable and often dysfunctional work environment.**



# Hanako Hayakawa: Lurker

Dance, Performance

On January 18 at 8:30 pm

On January 19 at 7 pm

In the Festsaal

No language

Tickets 15 Euro, reduced 10 Euro

[Click here for double bill tickets](#)

## Note

The performance takes place as a double bill with Daybreak by Shade Th  ret. The performances will be shown one after the other, with a break of 30 minutes. When you buy your ticket, you will receive a combined ticket with which you can attend both performances.

## Biography

Hanako Hayakawa is a Japanese dancer and dance maker based in Berlin. She graduated from P.A.R.T.S. training cycle in Brussels. Prior to that, she studied in Tama art University where she majored in Performing Arts mentored by Saburo Teshigawara. She works with international artists such as Tino Sehgal, Miet Warlop, Leiko Ikemura, Benjamin Abel Meirhaeghe, Emmilou R  bling, Simon Van Schuylenbergh. Her choreographic work is an extension of her dance practice and is built on a combination of her experiences as a dancer, performer and mediator.

## Description

Subjected to endless streams of information, the figure of the lurker commonly describes someone who reads messages in a chat room without taking part. It is also a figure that lies hidden, as if in ambush, observing, playfully hiding in the shadows and allowing for ambiguity to happen. In her performance, Hanako Hayakawa proposes a ghostly, empty, floating body – an unsettled being, reluctant to settle into a singular identity, immersed in sensation and emotion, spacing out and pausing to contemplate. Hayakawa’s artistic approach draws from both Para Para and N  theater. Para Para is a popular club dance style from Japan, with synchronized choreographies danced from the 1980s to today; N  theater influences the creation of archetypal characters and the interplay between the mundane and the supernatural. In Lurker, Hayakawa wanders through a landscape with eerily animated objects while the dance stretches time and holds space for the audience to dwell in.

## Team

Concept, direction, dance: Hanako Hayakawa

Sound: Kazumichi Komatsu

Light: Lies Van Loock

Technical support: Daniel Romeo,

CalderonThomas Glorieux (A Two Dogs Company)

Mentor: Simon Van Schuylenbergh

Movement research: Yuri Shimaoka

Outside eye: Hannah Brugge, Norbert Pape

With special thanks to: Louise Van den, Eede Kris

Verdonck, yu-ki(ex baby’s), Osamu Kobayakawa,

Michiel Vandevelde, Toon Geysen, Kristof van Baarle

Teaser: Charles Dhondt

## Credits

A production by Hanako Hayakawa in co-production with DE SINGEL. Residency support by Toyooka Theater Festival, Dance Base Yokohama, Theaterhaus Berlin, BUDA (Kortrijk) and technical residency support by A Two Dogs Company.



# Shade Théret: Daybreak

Dance, Performance

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## Premiere

On January 18 at 8:30 pm

On January 19 at 7 pm

Circa 40 minutes

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In the Festsaal

In English

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Tickets 15 Euro, reduced 10 Euro

[Click here for double bill tickets](#)

### Note

The performance takes place as a double bill with *Lurker* by Hanako Hayakawa. The performances will be shown one after the other, with a break of 30 minutes. When you buy your ticket, you will receive a combined ticket with which you can attend both performances.

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## Biography

Shade Théret is a dancer, choreographer and theater maker in Berlin. Her practice centers around interpersonal dynamics and motivations around desire, taking shape through live performance, film / video and poetry. Théret holds a B.A. in Dance, Context, and Choreography from HZT Berlin. Her work has recently been shown at PAGEANT (NYC), Bolzano Danza, KW Institute for Contemporary Art (Berlin), Tanzquartier Wien (Vienna), and Odyssey Theater (Los Angeles).

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## Description

Daybreak addresses the tension between tracelessness and surveillance through the figure of the vagabond. The vagabond represents the freedom to exist in anonymity and can foster liberty from the commodification of the social – our connections, relationships and friendships – and turning it into valuable data.

In this work, which takes place in a live soundscape composed and performed by Lynn Suemitsu, the vagabond (Shade Théret) does not accept her place in the world's power structure. She chooses to live outside of anything that might follow her and make her traceable. Therefore, she lives literally outside – on a cold beach, within an empty construction site, in a wintered-over garden. Upon meeting someone new, she never asks for anything, never apologizes, and never says thank you. She demands, she takes what she wants, and she walks away.

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## Team

Direction, performance, choreography: Shade Théret

Music: Lynn Suemitsu

Set design: MRZB

Costume: Clever Disguises

Dramaturgical support: Polina Fenko

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## Credits

A production by Shade Théret in co-production with Sophiensæle.





# RAYNE&CEREMONY: For All Intents and Purposes ... I'm Somebody, SOMEBODY!

Dance, Performance

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## Premiere

On January 22 at 8 pm

On January 23 and 24 at 7 pm

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In the Kantine

In English

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Tickets 15 Euro, reduced 10 Euro

[Click here for tickets](#)

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## Biography

Rayne J. Raney is a performing artist, poet and choreographer as well as founder and artistic director of the Berlin based performance collective RAYNE&CEREMONY. In 2017, Rayne graduated from the Boston Conservatory for Performing Arts with a BFA in Contemporary Dance, specializing in Creative Performance and Choreography. Since then, he has collaborated with renowned choreographers like Rose Anne Spradlin, Lilith Glimcher, and Rosie Herrera, both in the United States and abroad, while also expanding his creative horizons in Berlin through collaboration with caner teker. Rayne is dedicated to creating inclusive environments for performers and audiences. He advocates for accessibility and equity in the arts, challenging barriers related to race, gender, and sexual orientation.

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## Description

A physical and metaphorical race against time: Three performers navigate a world that values productivity above all else. The tyranny of time becomes a force of constraint and urgency, amplifying the stakes of the performers' pursuit of autonomy in a system that demands efficiency without acknowledging diverse experiences. This piece delves into the complexities of marginalized bodies in a society that prioritizes output over well-being, questioning the cost of constant productivity and the possibility of reclaiming one's self within its relentless march. As a compelling exploration of power, play and the merciless passage of time, the work confronts the intersection of neurodivergence, body dysmorphia and societal pressures.

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## Team

Collaboration, artistic direction, performance:  
Rayne J. Raney

Collaboration, performance: Munir Arreola

Collaboration, audio design: Pussy Ranz

Dramaturgical support: Polina Fenko

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## Credits

A production by RAYNE&CEREMONY in co-production with Sophiensæle.



# Luisa Fernanda Alfonso: Masterpiece

Dance, Performance

On January 23 at 8:30 pm  
On January 25 at 7 pm  
Circa 60 minutes

In the Hochzeitssaal  
No language. Songs in Spanish.  
On 25 January with German audio description.

Audio description

AD))

Tickets 15 Euro, reduced 10 Euro

[Click here for tickets](#)

Biography

Luisa Fernanda Alfonso is a Colombian dancer living in Berlin. She graduated from Limón PSP in New York, B.A. in Dance at the Folkwang University in Essen and M.A. SODA at HZT Berlin. She approaches dance and performance as a carefully orchestrated artificial theatrical apparatus. Her work has been part of Kunstverein München, and Festivals Les Urbaines, TanzNRW, thecarrierbag, Parallèle, Domingo, Rakete, and Mind Eater.

Peter Rubel is a musician based in Essen. He studied instrumental and electronic composition at the Folkwang University of the Arts in Essen with Günter Steinke, Dirk Reith and Michael Edwards, as well as organ with Roland Stangier. Peter Rubel is a member of ensembles / bands such as Müde, GLIS GLIS, International Music, Laava and The Düsseldorf Dusterboys. His work focuses on long durations, overtones, beats, amplification, polyrhythms and instrumental expansion through electronics.

Description

Out of her fascinations and frustrations, Luisa Fernanda Alfonso embodies and turns around the archetypes of The Character Dancer and The Mariachi – characterized for being hyper-dramatic, hyper-virtuous and hyper-gendered. Masterpiece explores both their excesses in the tumult of nostalgic and Latin American associations, hijacking the dance from its legitimacy, legacy and traditions. How can we create conditions for these archetypes to exist with us today? How to find pleasure in spaces where we no longer know how to position ourselves? What resonates through our simultaneous fascination and irritation? In collaboration with composer Peter Rubel and an abundance of loudspeakers, Masterpiece deals with the poetics of building, unbuilding, repeating, modulating, interrupting and abandoning dances and songs, which attempt to exist within consonance and dissonance.

Team

Concept, sound, performance: Luisa Fernanda Alfonso  
Sound, Performance: Peter Rubel  
Costumes: Isabelle Marie Lange

Credits

A production by Luisa Fernanda Alfonso in cooperation with HZT Berlin.



# Adam Russell-Jones: Release the Hounds

Dance, Performance

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## Premiere

On January 24 at 8:30 pm

On January 25 at 9 pm

Circa 45 minutes

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In the Festsaal

In English

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Tickets 15 Euro, reduced 10 Euro

[Click here for tickets](#)

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## Biography

Adam Russell-Jones is a UK-born artist based in Berlin. He trained at Elmhurst School for Dance and the Royal Ballet School, where he graduated in 2014. Adam danced for the Stuttgart Ballet and subsequently for the Nederlands Dans Theater. Since 2022, Adam has been a freelance artist, performing globally and developing a solo performance practice.

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## Description

Release the Hounds is a depiction of dancing through crisis. On stage, the performer weaves through a series of song and dance numbers in the form of an open-ended physical poem. Set on the dancefloor of the performer's psyche, reminiscent of a ballroom or the basement of a nightclub, the spectacle is one of a man who can't stop dancing. Inspired by 1920s / 1930s dance marathons during the Great Depression in the United States and rave culture of both contemporary and Thatcherite eras, Release the Hounds is a ballad of the working-class dancer. Swaying on the dancefloor, suspended in time, the question is raised whether he is there for payoff or pleasure. The work examines the sensual and poetic experience of being the last person on the dancefloor; an abstract depiction of dance as an escape from reality, but also as a means to survive it. Drawing inspiration from the novel RAVE by Rainald Goetz and the 1969 film They Shoot Horses Don't They?, the performance Release the Hounds follows a narrative where ends don't always meet, but the oeuvre remains clear: the dancer must keep dancing.

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## Team

Choreography, performance: Adam Russell-Jones

Sound design: Moritz Haas

Scenography: Hannah Rose Stewart

Artistic advisory: Eugene Yiu Nam Cheung

Dramaturgical support: Mateusz Szymanówka

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## Credits

A production by Adam Russell-Jones in co-production with Sophiensæle.



# **Service and Accessibility**



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## Tickets

Tickets can be booked at [www.sophiensaale.com](http://www.sophiensaale.com) or by telephone from Monday to Friday from 4 to 6 pm on 030 2835266. The box office always opens two hours before the performance begins.

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## Discounts

Reduced tickets are not valid without presentation of a discount authorization at the entrance. Children up to the age of 12 receive a ticket for 5 Euro.

Disabled persons receive a reduced ticket. If an accompanying person is required, they will receive a free ticket. The accompanying person ticket can be booked online, by telephone or at the box office in combination with a ticket “reduced (disabled)” or “reduced (accompanied)”. There are two barrier-free beanbag seats and two wheelchair seats at most performances, which can be reserved by telephone or purchased in the online ticket store or at the box office, subject to availability. If you are dependent on another specific seat, please arrive 20 to 30 minutes before the start of the performance and contact our evening staff.

Upon presentation of the corresponding proof of reduction at the entrance, the following visitors will receive reduced tickets:

- Students
- Trainees
- Pensioners
- Unemployed people
- Bufdis
- FSJ Volunteers

Prices for school classes and groups on request at [ticketing@sophiensaale.com](mailto:ticketing@sophiensaale.com)

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## Event spaces

The Kantine is at ground level and accessible without steps. The Festsaal (1st floor) and Hochzeitssaal (3rd floor) can be reached via an elevator (1.76 m x 2.71 m) when accompanied by the house staff. To use the

elevator please contact our evening staff. The distance from the street to the ticket office is approx. 50 m.

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## Accessible bathrooms

First floor: barrier-free WC (door width one meter), access via the Festsaal foyer, accessible via the elevator from all floors. Third floor: WC with an entrance and cabin door 81 centimeters wide. Width of other cabin doors 56 centimeters.

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## All-gender WCs

All WCs in the building are accessible for all genders.

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## Information on accessibility

We aim to provide individual “information on accessibility” for each piece in our program. This includes information on sensorial stimuli such as lighting and sound, special effects such as fog, possible trigger content, the seating and audience situation and more. As of two weeks before the first performance date you will find the accessibility information below the announcement text of each performance on our website.

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## Audio description

The performance of “Masterpiece” by Luisa Fernanda Alonso on January 25 will take place with audio description to make it accessible for blind and visually impaired people. The tactile tour takes place prior to the performance. The stage space is explored, props, costumes and the performers are described. In the audio description over wireless headphones the processes on stage are described. There is also an integrated audio description for all shows of “The Disempowered” by Leo Naomi Baur. Registration at 030 27 89 00 30 (Monday to Friday between 10 am and 6 pm) or [barrierefreiheit@sophiensaale.com](mailto:barrierefreiheit@sophiensaale.com).



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## Pick-up service for blind and visually impaired persons

If required, we offer a pick-up service for blind and visually impaired persons from the nearby S-Bahn, U-Bahn and tram stations. These are U-Bahn Weinmeisterstraße, S-Bahn Hackescher Markt or the tram station Weinmeisterstraße / Gipsstraße. To make use of the pick-up service, please contact us at 030 27 89 00 30 (Monday to Friday between 10 am and 6 pm) or [barrierefreiheit@sophiensaele.com](mailto:barrierefreiheit@sophiensaele.com).

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## Relaxed Performance

The performances of “The Disempowered” by Leo Naomi on January 9, 11 and 12 take place as Relaxed performances. Relaxed Performances would like to welcome all visitors for whom sitting still for a long time in the theatre is a barrier. This applies, for example, to neurodivergent people (including autistic people, people with Tourette’s or ADHD), people with learning difficulties or people with chronic pain. Noises and movements from the audience are welcome. Visitors can leave and return to the auditorium at any time. More specific information on each Relaxed Performance can be found on the individual play pages under Accessibility Information.

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## Contact

You can reach us at 030 27 89 00 35 or [barrierefreiheit@sophiensaele.com](mailto:barrierefreiheit@sophiensaele.com)

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