

Tanztage Berlin 2026 08.-24.01. tanztage.sophiensaele.com Sophiensæle
edition 35 *30 Jahre Tanztage Berlin* Sophienstraße 18, 10178 Berlin

Mit bottom up productions & Isabela Fernandes Santana
Alvin Collantes Colleen Ndemeh Fitzgerald
Pooyesh Frozandeh Dominique McDougal & Carro Sharkey
PELUSIA Dominique Tegho

jee chan
Elena Francalanci
Pamela Moraga
u.a./a.o.



Tanztage Berlin 2026

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**Service and
Accessibility**



The Festival



In simple words

Happy Birthday, Tanztage!

Tanztage Berlin turns 30 and presents an anniversary program. The festival stands for resistance: against insecurity, low funding, and stress. It shows new works and how dance keeps us connected under pressure.



Happy Birthday, Tanztage!

In 2026, the city’s longest-standing producing platform for emerging dance artists turns 30—together with its home, Sophiensæle. At a time when the future of cultural life is acutely threatened here and elsewhere, the resilient history of Tanztage Berlin and its continuation feels anything but guaranteed. As we leave our messy twenties behind and look with hope toward what lies ahead (and yes, secured festival funding and basic income for the arts are very much on our birthday wish list), we are presenting an anniversary program that celebrates our generous audiences and the many brilliant performers working across Berlin. Above all, we take joy in the many ways dance and choreography keep us present and connected when it might feel easier to retreat into despair, denial, or mistrust.

This edition of Tanztage Berlin invites us backstage, offering a glimpse into the realities of independent artistic work. Ten performances, seven of them premieres, along with workshops, discourse formats, and the first part of our anniversary publication Sophiensæle Forever, offer perspectives on what the labor of art making is worth today. What are the consequences for work in general when the body—the primary site of labour—becomes at once more invisible and more exploited? What does it mean when bodies are shaped by uncertainty and financial strain, yet are still expected to be disciplined, capable, and free of weakness? The festival casts light on the demanding, sweaty, and often uncomfortable work of coming together to meet halfway—despite our differences—and find a shared trajectory. In doing so, it gives attention to fear, anger, and overwhelm to uncover the tender layer beneath them.

At Tanztage Berlin we trust in the organic intelligence, the knowledge stored in our tissues. So, switch on “Do Not Disturb” mode, take a deep breath, and don’t be afraid to allow the things you see and hear to change you. Like it or not, we share more than we care to admit.

Mateusz Szymanówka und the Tanztage team ♥

Calendar



January 8, Thursday

Dance

7 pm ♥ Premiere
jee chan: ratu
In the Hochzeitssaal
In Javanese and Indonesian with English surtitles

Dance, Performance

8:30 pm ♥ Premiere
Dominique McDougal & Carro Sharkey: Did4luv
In the Festsaal
In English with little language

Dance, Performance

8:30 pm ♥ Premiere
Alvin Collantes: Bibingka
In the Festsaal
In English with little language

January 9, Friday

Meet-Up

5 pm
Tanztage’s Kitchen (mit PAP)
In the Sophiensæle Küche
In English

Dance

7 pm
jee chan: ratu
In the Hochzeitssaal
In Javanese and Indonesian with English surtitles

Dance, Performance

8:30 pm
Dominique McDougal & Carro Sharkey: Did4luv
In the Festsaal
In English with little language

Dance, Performance

8:30 pm
Alvin Collantes: Bibingka
In the Festsaal
In English with little languag



January 11, Sunday

Workshop

1 pm to 4 pm
ZTB E.V. Future Workshop #6 Value:
Hologram Workshop
In the Kantine
In English

Discourse

5 pm to 7 pm
ZTB E.V. Future Workshop feat. Freelance Dance
Ensemble #6 Value: Panel discussion
In the Kantine
In English

January 13, Tuesday

Dance, Performance

8 pm ♥ Premiere
bottom up productions & Isabela Fernandes Santana:
O Que Resta do Fogo
In the Festsaal
No language

January 14, Wednesday

Dance, Performance

8 pm
bottom up productions & Isabela Fernandes Santana:
O Que Resta do Fogo
In the Festsaal
No language

January 16, Friday

Dance, Performance, Music

7 pm
PELUSIA: Psycho-Buddha
In the Kantine
In English



January 17, Saturday

Workshop

11 am
Lo Höckner: Beyond Overwhelm – Somatic tools for shifting from individual struggle to a collective one
In English

Note

This workshop does not take place at Sophiensæle, but at tak village im Aufbau Haus am Moritzplatz, Prinzenstraße 85 F, 10969 Berlin.

Workshop

4 pm
REVERSED DANCES: The Weight of the Smartphone – Dancing Between Capitalism and Intimacy
In English

Note

This workshop does not take place at Sophiensæle, but at tak village im Aufbau Haus am Moritzplatz, Prinzenstraße 85 F, 10969 Berlin.

Dance, Performance, Music

5 pm
PELUSIA: Psycho-Buddha
In the Kantine
In English

Dance, Performance

7 pm ♥ Premiere
Dominique Tegho: the intimacy of collision
In the Hochzeitssaal
In Arabic and English

Dance, Performance

8:30 pm
Colleen Ndemeh Fitzgerald: I want revenge, grandma
In the Festsaal
In English

January 18, Sunday

Dance, Performance

5 pm
Dominique Tegho: the intimacy of collision
In the Hochzeitssaal
In Arabic and English

Dance, Performance

7 pm
Colleen Ndemeh Fitzgerald: I want revenge, grandma
In the Festsaal
In English

January 23, Friday

Dance, Performance

7 pm ♥ Premiere
Pamela Moraga: Gig
In the Hochzeitssaal
In Spanish and English

Dance, Performance

8:30 pm ♥ Premiere
Elena Francalanci: Lento Violento
In the Festsaal
No language

Dance, Performance

8:30 pm
Pooyesh Frozandeh: Saving Flowers
In the Festsaal
In English



January 24, Saturday

Dance, Performance

7 pm
Pamela Moraga: Gig
In the Hochzeitssaal
In Spanish and English

Dance, Performance

8:30 pm
Elena Francalanci: Lento Violento
In the Festsaal
No language

Dance, Performance

8:30 pm
Pooyesh Frozandeh: Saving Flowers
In the Festsaal
In English



Program



jee chan: ratu

Dance

♥ Premiere

On January 8 and 9 at 7 pm

Circa 45 minutes

In the Hochzeitssaal

Javanese and Indonesian with English surtitles

Tickets 25 euros, 20 euros, 15 euros, 10 euros

Ticket prices at your discretion

[Click here for tickets](#)

In simple words

Naniek K. was born in Indonesia and grew up as a court dancer. In 1978 she moved to Berlin and became a model. *ratu* by jee chan shows her life today at age 81. The work shows how tradition changes when people live far from their home country. Ritual meets fashion, with music from Javanese gamelan—a traditional Indonesian music with gong and metal sounds—mixed with electronic tones.

Description

Born and raised in Indonesia as a royal court dancer in the classical Surakarta tradition, Naniek K. moved to Berlin in 1978, where she built a career as a fashion model. *ratu* by jee chan is an intimate portrait of this magnetic performer, now 81 years old—an intergenerational exploration of tradition, gender, social agency, and embodied memory.

While honoring her extraordinary life story, the work questions how tradition persists and transforms within diasporas. Ritual meets the runway in a performance driven by sound artists Rose & Zach, who provocatively style Javanese gamelan with electronic synths.

Biography

jee chan (all pronouns) is an artist working in the fields of dance and expanded choreography. Their work is concerned with questions surrounding the displaced body and what it can perform. Characterized by hybridity and syncretism, their practice engages with oral histories, ancestral epistemologies and the representation of (auto)biographies, particularly among the contexts of island Southeast Asia. A member of the inaugural artistic cohort at the Rose Choreographic School (Sadler's Wells, London) their transdisciplinary work has been presented at Dancefabrik Berlin, Institute of Contemporary Arts (London), DOK Leipzig and the Liveworks Festival of Experimental Art (Sydney). They live between Singapore and Berlin.

Team

Konzept, Choreografie, Raum,
Performance: jee chan
Choreografie, Performance: Naniek K.
Sound, Performance:
Rosemainy Buang, Zachary Chan
Video: Eric Lee
Text: Amei Lia
Lichtdesign: Gretchen Blegen
Kostümdesign: Evan Loxton,
Nina Loxton
Grafikdesign: Zachary Chan
Runway Coach: Samantha Calandrini
Dramaturgische Unterstützung:
Nima Séne
Outside Eye: Jette Büchsenschütz
Produktionsassistenz: Hardistya Putr

Credits

A production by jee chan in
co-production with Sophiensæle.
Funded by the National Arts Council,
Singapore. Developed at Dance
Nucleus' da:ns LAB 2025. The
performances as part of Tanztage
Berlin 2026 are supported by
the Goethe-Institut and the Rumah
Budaya Indonesia, Berlin.



Dominique McDougal & Carro Sharkey: Did4luv

Dance, Performance

♥ Premiere

On January 8 and 9 at 8:30 pm

Circa 45 minutes

In the Festsaal

In English with little language

Tickets 25 euros, 20 euros, 15 euros, 10 euros

Ticket prices at your discretion

[Click here for double bill tickets](#)

Note

The performance takes place as a double bill with Bibingka by Alvin Collantes. 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.

In simple words

Did4luv is a dance solo with serious and funny moments. Dominique McDougal and Carro Sharkey take turns performing the same solo: One person one evening, another the next. The piece shows a dream-like work world where mascot work, drag, clowning, magic, and pole dance blend together. It shows how work and entertainment are linked and how hard it is for bodies that are often excluded to be seen. Both show the stress of constantly reinventing oneself and having to entertain and survive.



Description

If today were the day you had to stop dancing, how would you feel? Did4luv is a tragicomic dance solo shared between Dominique McDougal and Carro Sharkey, with each performing on alternate nights. The performance spirals through a surreal dreamscape of labor, blending mascot work, drag, clowning, magic, and pole dance, each new gig dissolving into the next.

Did4luv stages labor as spectacle and spectacle as labor, asking what forms of visibility and desire the systems of work and entertainment extract from marginalized bodies. It traces the toll of constant reinvention, revealing the psychic wear of always needing to entertain, sell, and survive.

Biography

Caroline (Carro) Sharkey is a Berlin-based dance artist that will go anywhere for you. Their work has been shown across the US, Europe, and India. They believe their role as an artist is to blow over a house of cards from 50 meters away.

Dominique McDougal/Lawunda Richardson trained in Florida and at LINES Ballet. They have danced with James Sewell Ballet, Sasha Waltz & Guests, and choreographed across the US, Portugal, and Berlin. Their work spans stage, film, nightlife, and festivals.

Team

Choreography: Dominique McDougal, Carro Sharkey
Performance: Dominique McDougal/ Carro Sharkey
Concept: Carro Sharkey
Sound design: s.t3v
Light design: Bryan Schall
Costume design: Dominique McDougal
Dramaturgical support: Polina Fenko

Credits

A production by Dominique McDougal & Carro Sharkey in co-production with Sophiensæle. With kind support from Sasha Waltz and Guests.

Alvin Collantes: Bibingka

Dance, Performance

♥ Premiere

On January 8 and 9 at 8:30 pm

Circa 45 minutes

In the Festsaal

In English with little language

Tickets 25 euros, 20 euros, 15 euros, 10 euros

Ticket prices at your discretion

[Click here for double bill tickets](#)

Note

The performance takes place as a double bill with Did4luv by Dominique McDougal & Carro Sharkey. 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.

[In simple words](#)

Bibingka shows Alvin Collantes in his drag stage character and asks who is entertained and at what cost. The solo reflects the hard work of Filipino migrants in the West. The character becomes a way to survive—but what remains without the high heels?

Description

With Bibingka, Alvin Collantes brings their drag persona – named after a resilient Filipino rice cake—to the big stage to question who is being entertained, and at what cost. The dance solo, or perhaps a tender duet between the artist and their alter ego, looks into the emotional and physical labor of Filipino migrants working in service and entertainment across the so-called West.

In Bibingka, drag becomes a means of survival, joy becomes work, and the artist stands as both spectacle and vessel. The piece navigates the intricate ties between queerness and Catholic influence in Filipino consciousness, as well as the tension between Kapwa—shared identity—and Western individualism.

When the high heels come off—what remains?

Biography

Alvin Collantes is a Queer Filipino performance artist. Their interdisciplinary practice merges improvisation, performance art, decolonial perspectives, the art of drag, and queer dancefloor histories as both archival and embodied sites for resistance and transformation. Alvin is currently a participant of Goethe-Institut Philippinen Performance Ecologies and Dealing in Distance Festival and has their work exhibited in Schwules Museum.

Team

Concept, choreography, performance:
Alvin Collantes
Artistic advisor: Rubén Nsue
Light design: Haesoo Eshu Jung
Dramaturgical support: Nima Séne,
Leander Ripchinsky
Media: Gaia Bernabe-Belvis
Special thanks: Eisa Jocson,
Anna Wagner, Francesca Casauay

Credits

A production by Alvin Collantes in
co-production with Sophiensæle and
Künstler*innenhaus Mousonturm.
With the kind support of Goethe
Institut Philippinen.

This piece is dedicated to the
Filipino migrant entertainers and
diasporic creative community in
Berlin, the queers and drag queens
of the Berlin nightlife and my parents,
Bong & Queenie.



Tanztage’s Kitchen (with PAP)

Meet-Up

On January 9 at 5 pm
Circa one hour and a half

In the Sophiensæle kitchen
In English

Free entry with registration

Click here to register

In simple words

The workshop and the discussion ask: What is the value of dance work? How does politics affect art, especially with cuts and pressure on queer and migrant communities? We talk about new forms of care, other jobs beyond the stage, and how we can support each other better.



Description

On the second day of the festival, we invite our audience to the kitchen on the third floor of Sophiensæle. Over coffee and cake, the Tanztage team, artists, and curators come together with the audience in an intimate setting to talk about the festival program.

Team
With: Clayton Lee (Fierce Festival, Birmingham), Karina Sarkissova (My Wild Flag, Stockholm), Louis Schou-Hansen (MIND EATER, Oslo), and others

Credits
A cooperation between Tanztage Berlin and the Performing Arts Program of LAFT Berlin.

ZTB E.V. Future Workshop

#6 Value: Hologram Workshop

Workshop

On January 11 at 1 pm
Circa 6 hours

In the Kantine
In English

Free entry with registration

[Click here to register](#)

In simple words

The workshop and the discussion ask: What is the value of dance work? How does politics affect art, especially with cuts and pressure on queer and migrant communities? We talk about new forms of care, other jobs beyond the stage, and how we can support each other better.



Description

This workshop is offered for people who are new to The Hologram to learn about the history and reasoning behind The Hologram practice, as well as an opportunity to experiment with it together. The practice itself values and puts together the processes of personal introspection, social cooperation, and strategic anti-capitalist organization. The workshop is composed of one third part presentation and two thirds part participation. Everyone who joins us will be well supported, challenged, and invited to join the larger global Hologram community of practitioners.

What is The Hologram?

One part social practice, one part technology of revolution, and one part feminist science fiction come to life, The Hologram is a lightweight, replicable, autonomous protocol for human cooperation which at its simplest level sees three people (a triangle) offer care, support and transformative questions to a fourth (the hologram). Soon members of the triangle themselves become holograms with new triangles and the health virus spreads. In time, the triangle becomes a living medical record for the hologram. We hacked everyday online tools to make this open-source, peer-to-peer, viral social technology feel warm and accessible.

ZTB E.V. Future Workshop feat. Freelance Dance Ensemble

#6 Value: Panel discussion

Discourse

On January 11 at 5 pm
Circa 3 hours

In the Kantine
In English

Free entry with registration

Click here to register

In simple words

The workshop and the discussion ask: What is the value of dance work? How does politics affect art, especially with cuts and pressure on queer and migrant communities? We talk about new forms of care, other jobs beyond the stage, and how we can support each other better.



Description

What is the value of our work? In a neoliberal economy driven by profit, loss, and return, how can we define and affirm the value of artistic labor—something inherently difficult to quantify? Is the value only to be found in monetary retribution? What has become of the value of art and artistic practice today? Perhaps the question is not only how to redefine the value of the arts, but under which values and conditions we can continue to create and work as dancers, movers, choreographers, and dance workers. In other words, what values do we want to stand for in the Germany of today.

In Berlin, artists and cultural workers have lived for the past two and a half years under constant suspicion. This has manifested through austerity measures that extend their effects to migrant and queer communities, along with the systems that sustain diversity, solidarity and cultural participation. If the state uses cultural funding as a tool for political repression, how do we resist that? What, then, is the true value of what we do—and how does our work change under such conditions?

As we witness alternative structures of care emerging, what kinds of work are workers in the dance field turning to beyond stage performances. How can we affirm and support each other throughout these changes and what kind of lobbyism is needed today.

In this workshop and panel discussion, moderated by Zeitgenössischer Tanz Berlin (ZTB) e.V., we will take a deeper look into the economics of our field through the lens of value, examining its intersections with care work and other types of invisible or unquantifiable labor.

bottom up productions & Isabela Fernandes Santana: O Que Resta do Fogo

Dance, Performance

♥ Premiere
On January 13 and 14 at 8 pm
Circa 1 hour

In the Festsaal
No language

Tickets 25 euros, 20 euros, 15 euros, 10 euros
Ticket prices at your discretion

[Click here for tickets](#)

In simple words

O Que Resta do Fogo shows the old craft of charcoal makers—people who burn wood to make charcoal. The choreography follows the forest’s memory and shows how each action leaves traces in the body. The team creates a piece that centers knowledge held in the body.

Description

O Que Resta do Fogo is inspired by one of humanity’s oldest crafts—charcoal burning—and its deep connection with the body and nature. Charcoal burners inhabit a paradox: they are guardians of ancestral knowledge and agents of destruction. Entire forests have been felled over centuries, yet the fire that consumes can also regenerate; the knowledge that destroys holds the seed of renewal.

The choreography traces the cosmology of this labor – one that knows before it sees—through altered air, shifting scents, and the invisible spread of heat. It is an attempt to embody the memory of the forest: what existed before, each felled tree, each combustion cycle. Every repeated gesture leaves its mark on skin and muscle, inscribed in the intimacy of sensing.

bottom up productions is a structure founded by choreographers and dancers Julek Kreutzer and Felipe Fizkal. It seeks to de-hierarchize the structures of contemporary dance production in Berlin. For their Tanztage Berlin premiere in 2026, they invited choreographer Isabela Fernandes Santana to create a piece with them and dancer Mariagiulia Serantoni, centering embodiment as a form of knowledge.



Biography

bottom up productions is a structure founded by choreographers and dancers Julek Kreutzer and Felipe Fizkal. It aims to propose a process of de-hierarchizing the dynamics of contemporary dance production in Berlin. They evolve their artistic interests in relation to the practice of an independent choreographer, offering their bodies as producers, facilitators, and performers for the possibility of travelling through their creative universes and practices without them needing to take on production concerns. On the structure's side, they allow themselves to sustainably share production tasks, giving themselves access to and continuity in their own dance practices, while also connecting with choreographers they would not otherwise have the opportunity to work with. This approach presents an innovative vision of how to develop contemporary dance productions in Berlin.

Isabela Fernandes Santana is a dancer, choreographer and teacher from São Paulo based in Berlin and Paris. She was a Danceweb participant at ImPulsTanz Festival in 2017 and was selected for DANCE HUB Berlin as part of the European project Life Long Burning.

Team

Choreography:
Isabela Fernandes Santana
Dance, production: Felipe Fizkal,
Mariagiulia Serantoni, Julek Kreutzer
Music: Michelangelo Contini
Light design: Eduardo Abdala
Costume advisor: Suelem Cristina
Dramaturgical support: Polina Fenko
Costume advisor: Suelem Cristina
Thanks to: Lina Gómez, Marina Sarno

Credits

A production by bottom up productions in co-production with Sophiensæle.



PELUSIA: Psycho-Buddha

Dance, Performance, Music

On January 16 at 7 pm
On January 17 at 5 pm
Circa 45 minutes

In the Kantine
In English

Tickets 25 euros, 20 euros, 15 euros, 10 euros
Ticket prices at your discretion

[Click here for tickets](#)

In simple words

Psycho-Buddha is a shared ritual performance. People sing together and share wishes and discomforts. The piece shows the emotional work of coming together and caring for society. It mixes humor, vulnerability, and the quiet work of listening and learning.



Description

Psycho-Buddha is a participatory liturgy that hosts the passion and difficulties of coming together, speaking up and advocating for social justice. Through shared songs and the voicing of desires and discomfort, it offers a toolbox of existential conundrums drawn from the artist's personal history and pays homage to the facilitation skills of choreographers and political organizers.

The psycho resists purity, leans into emotional complexity and humor, while refusing to tidy up the struggle of being with others. Buddha enters to acknowledge the spiritual labor behind participation: the silent work of learning, listening, accepting feedback, and loving ourselves in our imperfections.

Biography

Performer and activist PELUSIA composes music that amplifies political expression and fosters connection. Harmonious and discomforting, their work is informed by their experience choreographing for artists and social movements, such as DW Enteignen, Tuntenhaus Bleibt and the Social Pleasure Center.

Team

Concept, Choreography, Performance:
PELUSIA/Mateo Argerich
Mentoring: SERAFINE1369
Music: PELUSIA
Light design: Emil Göthberg
Sound design: Anton Tkachuk
Costume: @cure.tain
Outside eye: Maria F. Scaroni

Credits

A production by PELUSIA in
cooperation with HZT Berlin.

Lo Höckner: Beyond Overwhelm – Somatic tools for shifting from individual struggle to a collective one

Workshop

On January 17 at 11 am
Circa 4 hours

In English

Note

This workshop does not take place at Sophiensæle, but at tak village im Aufbau Haus am Moritzplatz, Prinzenstraße 85 F, 10969 Berlin.

Tickets 5 euros

[Click here for tickets](#)

In simple words

Beyond Overwhelm is a workshop for people working in culture. It shows how capitalist work patterns overwhelm our bodies and how we can practice resistance together. Through body work and reflection, we explore new ways of connection, care, and collective action.

Description

Beyond Overwhelm relates to embodied learning circles with clear links to social change, aiming to practice together and empower their members to gain agency and take action. This session deliberately addresses the body and practicing together as a collective political practice, and accesses the collective wisdom of a group.

In this workshop dedicated to cultural workers, we are going to explore how working cultures under capitalism are creating a sense of overwhelm in our nervous systems, and furthermore, how we can cultivate embodied resistance. The session offers tools for coming out of overwhelm as a foundation for building relational strategies and counteract individualisation, explores why this is necessary for political agency, and reframes activism.

Through body-based practices, collective inquiry and imagination, this workshop gives space to explore your lived environment and how practices of connection, care and existing otherwise could be brought into it.

Biography

Lo Höckner (they/them) is a choreographer, performer, and somatic practitioner interested in the body's transformative potential through new relations. They initiated the Embodied Social Justice Learning Circle and works with Somatic Experiencing® and Pantarei. Their practice spans expanded choreography, community-building through dance, somatic as well as artificial intelligences, site-specific explorations, and connecting art, healing practices and activism.



REVERSED DANCES: The Weight of the Smartphone – Dancing Between Capitalism and Intimacy

Workshop

On January 17 at 4 pm
Circa 4 hours

In English

Note

This workshop does not take place at Sophiensæle, but at tak village im Aufbau Haus am Moritzplatz, Prinzenstraße 85 F, 10969 Berlin.

Tickets 5 euros

[Click here for Tickets](#)

In simple words

This workshop explores the smartphone as both support and shield. It connects us but also separates us. Through dance, body work, and reflection, we look at how the device shapes our perception and what new movements can emerge. We rethink our relationship to technology and to each other.

Description

This workshop explores the smartphone as both support and enclosure—a device that connects and fragments, sustains intimacy and bonds, yet accelerates disconnection. As an extension of the self and a filter between body, world, and others, it mediates attention and desire. Through dance improvisation, somatic exploration, and poetic inquiry, we investigate how this object shapes perception, touch, and our sense of space-time. What dances emerge when we invite its tensions into the body? Can we recover slowness or ambiguity within and beyond the screen? Blending improvisation, somatics, imagination, and collective reflection, *Reversed.Dances* offers a space to embody questions and reimagine how we relate to technology, one another, and the world.

Note

No dance experience required.

Biography

REVERSED DANCES is a collaboration between Franziska Gerth and Lily Pasquali blending dance and philosophy to respond to today's crises. Their practice distorts norms, surfaces hidden emotions, and challenges boundaries of space and time. Rooted in care and radical tenderness, they explore discomfort as a path to new sensitivities. Combining ecological and political awareness, they use movement and improvisation to nurture compassion, solidarity, and connection beyond human limits.



Dominique Tegho: the intimacy of collision

Dance, Performance

♥ Premiere
On January 17 at 7 pm
On January 18 at 5 pm
Circa 1 hour

In the Hochzeitssaal
In Arabic and English

Tickets 25 euros, 20 euros, 15 euros, 10 euros
Ticket prices at your discretion

Click here for Tickets

In simple words

The intimacy of collision explores how the “Orient” is represented—a colonial Western term that does not describe a real region but an invented idea. The piece works with real traditional dances: Dabke and Baladi. It contrasts them with the invented “Dance of the Seven Veils”—a Western fantasy originating in Oscar Wilde’s 1893 play Salome.

Description

the intimacy of collision engages with Orientalist aesthetics of representation. Focusing on form and rhythm, the work deconstructs “Middle Eastern” folk dances bringing them into conversation with contemporary movement vocabularies. In doing so, the piece shapes a dancing body that unsettles and disrupts orientalist imaginaries. Three performers draw from the rhythmic structures of Dabke and the cyclical loops of Baladi, creating a dance that oscillates between anger and celebration.

The project turns toward the many iterations of the Dance of the Seven Veils, an orientalist spectacle first imagined in Oscar Wilde’s play Salome from 1893. the intimacy of collision examines how friction, collision, and encounter can function as strategies for interrogating the orientalism that has shaped perception of the bodies across more than a century of Western imagination.

Biography

Dominique Tegho is a Berlin-based choreographer and dancer from Lebanon. She holds an MA in Choreography from HZT Berlin and is a founding member of WILD LISTENING, a dance collective dedicated to instant composition. Dominique collaborates with a wide range of artists and develops her own choreographic works. She has performed at Tanzfabrik Berlin Bühne for the 25 Years of Tanznacht festival and in numerous Berlin venues, including HKW, TATWERK, ACUD, and Uferstudios. Her artistic practice has been supported through residencies across Europe and Beirut. Alongside her performance work, Dominique teaches choreographic workshops between Berlin and Beirut. Dominique is a grantee of Wijhat 2025 Round 3 by Culture Resource.

Team
Choreography: Dominique Tegho
Dance, voice: Anthony Nakhlé,
Dominique Tegho
Drag artist: Hassandra
Sound design: Basel Naouri
Light design: Marco Ciceri
Video artist: Cynthia el-Hasbani
Costumes, head piece : Mathilda
Rejouan – Mounia Studios
Drag outfit: Naomi Tarazi
Dramaturgical support: Manolis
Tsipos, Polina Fenko, Nima Séne
Outside eye: Charlie Prince
Production management:
Tammo Walter
Dabke coaching: Nancy Nasreddine
Voice coaching: Wafaa Saied
Hair, Makeup: Hassandra

Credits
A production by Dominique Tegho in
co-production with Sophiensæle.
Supported by AIR Burgenland;
SHIFT – a Creative Europe project
co-funded by the European Union
(Maqamat Omar Rajeh, Albania dance
meeting festival and Fabbrica Europa);
DIORAMA Berlin; Culture Moves
Europe; Ausland Berlin.



Colleen Ndemeh Fitzgerald: I want revenge, grandma

Dance, Performance

On January 17 at 8:30 pm
On January 18 at 7 pm
Circa 1 hour

In the Festsaal
In English

Tickets 25 euros, 20 euros, 15 euros, 10 euros
Ticket prices at your discretion

[Click here for tickets](#)

In simple words

Liberia and Germany had a colonial connection. This violence still affects today. Colleen Ndemeh Fitzgerald remembers old wounds and asks for justice. With her Kpelle roots, she opens new paths for the future.



Description

What defines the colonial relationship between Liberia and Germany? What does this relationship tell us about the larger context of Europe strangling Africa and her people for centuries? In this sensorial and multi-layered performance, Colleen Ndemeh invites audiences to do the work of confronting, remembering, and cracking open—hard shells, old wounds, dusty museum vitrines. Using her framework of the four R—“restitution, reparations, revenge and return”—she analyzes the past while staying connected to concrete demands for the present and future. She uses her Kpelle roots as a technology for opening pathways towards what comes next. What comes after centuries of colonial violence?

Biography

Colleen Ndemeh Fitzgerald is a multidisciplinary performance artist, activist, and cultural worker of Kpelle (Liberian) and Irish-American descent. Her movement-based practice is rooted in Afro-diasporic, West African, and contemporary dance techniques, centering her feminist, antiracist, and anticolonial politics. She received her BA in Dance and Anthropology from Bates College (USA) and her MA with distinction in Performance at the University of the Arts Berlin – HZT (Germany). She has performed and taught in the Americas, West Africa and Europe. From 2014 to 2019, she lived in Buenos Aires, Argentina, where she was artistically and politically active with Afro-diasporic communities. There, she co-founded Kukily, an Afro-feminist arts collective working across borders in performance, audiovisual media, installation, and community-centered projects. In 2024, Kukily was invited to the Lagos Biennial.

Team

Creation, performance:
Colleen Ndemeh Fitzgerald
Video editing: Julia Cohen Ribeiro
Sound design: Nancla
Light design: Catalina Fernandez
Video material from: Colleen Ndemeh Fitzgerald, Pablo Werner Pacheco, Klaus Renkin, Ralph Werner
Mentoring, support: Atabey fka Carlos Maria Romero, hn lyonga, iki yos peña narváez

Credits

A production by Colleen Ndemeh Fitzgerald in cooperation with HZT Berlin.

Pamela Moraga: Gig

Dance, Performance

♥ Premiere

On January 23 and 24 at 7 pm

Circa 45 minutes

In the Hochzeitssaal
In Spanish and English

Tickets 25 euros, 20 euros, 15 euros, 10 euros
Ticket prices at your discretion

[Click here for tickets](#)

[In simple words](#)

Gig shows the hard life of freelance dance artists. They switch roles, adapt and work with little support. Pamela Moraga talks about work, exhaustion, and identity—with honesty and humor. Gig fights, survives and pushes back.

Description

Gig offers an intimate insight into the precarious reality of freelance dance artists in Berlin and beyond. The solo examines the gig economy's demands—where artists must constantly shift roles, adapt, and sustain their practice with limited support.

Set against a post-pandemic backdrop of rising costs and shrinking cultural funding, the work blends dance, spoken text, and direct address. The piece becomes a statement of resilience, reflecting the do-it-yourself conditions of independent art-making. Drawing from her perspective as a migrant artist, Pamela Moraga navigates labor, exhaustion and identity with both vulnerability and wit. Gig doesn't only critique—it survives, performs and speaks back.

Biography

Pamela Moraga is a choreographer and dancer based in Berlin since 2018. Her work explores sociopolitical themes from a migrant perspective through movement in theater contexts. She has been supported by Dachverband Tanz Deutschland (2022–23) and joined the LAFT board in 2024. In 2025, she developed a Reggaeton practice for dance enthusiasts to share her cultural heritage and dedication for dance.

Team

Concept, choreography, performance:
Pamela Moraga
Sound: Cristobal Ruffo
Artistic collaboration: Jäckie Rydz
Stage design, lights: Jäckie Rydz
Choreographic support:
Rodrigo Opazo
Dramaturgical support: Nima Séne

Credits

A production by Pamela Moraga
in co-production with Sophiensæle.



Elena Francalanci: Lento Violento

Dance, Performance

♥ Premiere

On January 23 and 24 at 8:30 pm

Circa 45 minutes

In the Festsaal

No language

Tickets 25 euros, 20 euros, 15 euros, 10 euros

Ticket prices at your discretion

[Click here for double bill tickets](#)

Note

The performance takes place as a double bill with Saving Flowers by Pooyesh Frozandeh. 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.

In simple words

Lento Violento starts with a slow Italian couple dance. Two performers move between light and dark, closeness and solitude. Their bodies show tension, endurance, desire and pain. A devil figure disrupts the scene. The dance stays open and full of longing.

Description

Lento Violento begins with liscio, the traditional Italian couple's dance, using its swaying rhythms and sliding repetitions for exploring delay, tension and endurance. The lento waltz becomes a slowed-down study of suspension, where movement stretches toward its own breaking point.

Inspired by the myth of Orpheus and Eurydice, the performance moves between darkness and light, impulse and restraint, revealing the emotional charge of what remains hidden—what can be sensed but not fully seen. Two performers navigate spirals, turns, unison, and solitude, building a physical dialogue of closeness and fatigue. The body becomes an instrument that sweats and trembles, suspended between pleasure and pain. The devil appears as icon and metaphor, a playful yet unsettling figure that destabilizes notions of good and evil, seduction and fear. Lento Violento reflects on endurance as a poetic state, a dance that resists resolution and lingers in desire.

Biography

Elena Francalanci is an Italian artist and choreographer based in Berlin. She studied classical ballet and modern dance in Balletto di Toscana in Florence and started her professional career in dance companies and theatre productions such as Balletto Teatro di Torino and others. Francalanci's work is rooted in her background in classical ballet and postmodern dance, which she intertwines with the visual arts. She is interested in the emotional state of the body and in gestures tied to specific spaces and memories. Her approach starts from personal stories, which mirrors her performances combining classical and theatrical elements with present-day references, including nods to pop culture. From 2023 Elena is the co-founder and curator of the curatorial project MOLT, Berlin.

Team

Choreography, dance:

Elena Francalanci

Dance: Ewa Dziarnowska

Music: Andrea Bambini

Set design: Andrea Belosi

Dramaturgical support: Polina Fenko

Outside eye: Virginia Valeri,

Chiara Bartl-Salvi

Credits

A production by Elena Francalanci
in co-production with Sophiensæle.



Pooyesh Frozandeh: Saving Flowers

Dance, Performance

On January 23 and 24 at 8:30 pm
Circa 35 minutes

In the Festsaal
In English

Tickets 25 euros, 20 euros, 15 euros, 10 euros
Ticket prices at your discretion

[Click here for double bill tickets](#)

Note

The performance takes place as a double bill with Lento Violento by Elena Francalanci. 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.

[In simple words](#)

The performance shows a contradiction: bright flowers stand beside ruins and try to hide the destruction. What does this contradiction do to the body? How does a person feel when beauty and destruction appear at the same time?



Description

“... When someone sits in the middle of a rocket attack and only paints flowers, one might think that the war has had a strong effect on them. In reality, however, this person is searching for something that doesn’t exist – they are moving within a contradiction.”
Bahram Dabiri, Iranian painter

On the ruins, where the boundaries of things are crossed and intertwined, and where all their former definitions are nullified; where these mutilated remnants become a collective graveyard in solidarity with one another; where blue has turned yellow, green has become brown, and gray red—there stands a vase filled with many fresh, vividly colored flowers. They are there to camouflage the ruins. They are there to prevent the destruction of the eye. They are there to deny this plundering of life.

How does a person perceive this absurd collage?
How does this distorted narrative manifest through their body?

Biography

Pooyesh Frozandeh was born in Tehran, Iran. He is an interdisciplinary artist. He studied theater directing at Soore University in Tehran and then completed a bachelor’s degree in theater studies and art history at Ruhr University Bochum. In 2025, he completed a master’s degree in choreography at HZT Berlin.

Team

Text, Choreografie:
Pooyesh Frozandeh
Co-Kreation, Performance:
kiana rezvani
Komposition: Marina Lukashevich
Dramaturgie: Azade Shahmiri
Video: Jonathan Kolski,
Pooyesh Frozandeh
Licht: Robert Prideaux
Costume: id.crisis

Credits

A production by Pooyesh Frozandeh in cooperation with HZT Berlin.

Service and Accessibility



Tickets

Tickets can be booked at www.sophiensaele.com or by telephone from Monday to Friday from 4 to 6 pm on 030 283 526 6. The box office always opens two hours before the performance begins.

Ticket prices

- Dream: 25 Euro
- Recommendation: 20 Euro
- Standard: 15 Euro
- Reduced: 10 Euro
- Children up to 12 years: 5 Euro

The standard ticket costs 15 Euro. Visitors who require a discount will receive a ticket for 10 Euro. No further proof is required for the reduced ticket. We trust that you are the best judge of whether you need a reduced ticket.

These ticket prices are comparatively affordable. We would like to keep it that way, because culture is for everyone. To ensure that we can continue providing this, we recommend that visitors who are financially able to do so purchase a ticket for 20 euros. For all those who would like to and are able to support our work and the work of the artists beyond this, there is our dream price of 25 euros.

Disabled persons receive a reduced ticket. If an accompanying person is required, they will receive a free ticket. The accompanying ticket can be booked online, by telephone or at the box office in combination with a “Reduced” ticket.

Children up to the age of 12 receive a ticket for 5 euros. Prices for school classes and groups on request at ticketing@sophiensaele.com

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.

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. All-gender WCs: All WCs in the building are accessible for all genders.

All-gender WCs

All WCs in the building are accessible for all genders.

tak village at Aufbau Haus at Moritzplatz

The tak Village is located in the Oranienhof courtyard of the Aufbau Haus and is accessible via the courtyard entrance on Oranienstraße.

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.

Contact

You can reach us at 030 278 900 35 or barrierefreiheit@sophiensaele.com



Imprint

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Dramaturgical support: Polina Fenko, Nima Séne
And Team Sophiensæle

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