

Sophiensæle

Heinrich Horwitz: Queer CUNTine

The *Queer CUNTine* transforms the Kantine (*canteen*) of Sophiensæle into a nightclub: On the three Saturdays following the performances of *Nestervals Eldorado*—an immersive theater work about queer life in Berlin before and during the Nazi era—director, performer, curator and activist Heinrich Horwitz invites Berlin artists of different generations to come together to conjure up queer pioneers, ancestors and myths, to celebrate the present and to imagine a future. The result is three distinct bar nights with music, drag, stand-up and performance—not only for those who were at the theater beforehand, but for everyone.

10.10., 23:00

Queer CUNTine: Requiem for the edges / THE FUTURE

Guests: Kinga Ötvös, Marie Rosa Tietjen, Melanie Jame Wolf

On the third of three *CUNTine* evenings, the invited artists turn to the future. What does free fabulation look like – not grappling with patriarchy and fixed structures, but seeing, feeling and singing something new? Kinga Ötvös devises a requiem in which the Balkan macho drag quing can become a non-binary, fluid being. Actor Marie Rosa Tietjen brings moving texts from Constance Debré's *Love Me Tender* and by Mary MacLane – texts in search of a new, unbound desire of the outside. And with her latest work, *Ballads of Unruly Material*, Melanie Jame Wolf counters conventional norms of emotional restraint with queer-feminist earworms.

Kinga Ötvös is a Berlin-based vocalist, drag performer, and shapeshifter working between opera and experimental electronics. Born into the Hungarian minority of Romania, they fuse classical vocal technique with theatre, grunge mourning choirs, and raw after-club textures. Their live shows unfold as transformative collisions where voice bends, identities flicker and the stage becomes a ritual of fluid becoming. Moving between macho diva and other creatures, they turn performance into an intimate drag rite suspended between concert, opera and performance art.

Melanie Jame Wolf makes artworks, performances, and texts about power, persona, and the phenomenon of “show business”: the persuasive, the deceptive, the staged, and the performed in the political, the theatrical, and the everyday. Her works explore the radical vulnerability of the live moment, language, and the body as an unruly political riddle and has been shown widely at spaces including Kunstmuseum Basel, KW Institute for Contemporary Art, Schirn Kunsthalle, Künstlerhaus Bethanien, The National: New Australian Art Biennial, Sophiensæle, Kampnagel, and KINDL Berlin.