

**TANZTAGE
BERLIN 2022
JANUARY
06 — 22**



**SOPHIEN
SALE**

In tandem with emerging dance artists connected to our city, *Tanztage Berlin 2022* continues to examine what keeps us together and tears us apart. It also asks questions about dance's ability to heal the individual and the collective body in times of distress. After 2021, the festival took place exclusively online – presenting perspectives on the near and distant future, work culture, care practices and (mental) health – its 31st edition returns as an extended offline and online program. Alongside the last year's selection of performances, it includes new creations and discourse formats on power, protest, and empowerment.

The music video to the 2011 pop anthem *Till the World Ends* by Britney Spears depicts the artist throwing an underground party as the apocalypse approaches. The city is burning, debris is falling from the sky, but she is executing synchronized choreographies with a crowd of people, as in some modern-day version of dancing plague, convincing the listeners to “keep on

dancing till the world ends”. But what kind of dance do we need when the apocalypse is more of a chronic menace than a story with a climax? And how does it feel to be a body in a never-ending state of emergency?

The work presented during *Tanztage Berlin 2022* critically navigates the present by reimagining past and future encounters on the dance floor. While dealing with acute problems like power relations, surveillance, disembodiment, or climate change, it tunes into the social body, creating much-needed moments of awareness, connectedness and self-determination. Unlike the 21st-century billionaire strategy of abandoning earth in a rocket ship or escaping into a parallel virtual universe, the festival chooses instead to stay with the trouble: to celebrate dancing together through the crisis and against despair.

PROGRAMME 2022



06
Thu

8.30 pm

CASSIE AUGUSTA JØRGENSEN
DEBRIS IN A SKIN-TIGHT CORSET
double bill with
TIRAN/NKISI
(BB)

07
Fri

8.30 pm

CASSIE AUGUSTA JØRGENSEN
DEBRIS IN A SKIN-TIGHT CORSET
double bill with
TIRAN/NKISI
(BB)

08
Sat

8.00 pm

KIANA REZVANI
CYBER GHOSTS

09
Sun

8.00 pm

KIANA REZVANI
CYBER GHOSTS

10
Mon

8.00 pm

JUDITH FÖRSTER
SHOWDOWN

11
Tue

6.00 pm

JUDITH FÖRSTER
SHOWDOWN

8.00 pm

JULIA PLAWGO
NON-PLAYABLE CHARACTER
double bill with
JUAN PABLO CÁMARA
LA COSA PIEL

12
Wed

6.00 pm

JUDITH FÖRSTER
SHOWDOWN

8.00 pm

JULIA PLAWGO
NON-PLAYABLE CHARACTER
double bill with
JUAN PABLO CÁMARA
LA COSA PIEL

13
Thu

8.00 pm

ANA LESSING MENJIBAR
PERPETUAL ARCHIVE

14
Fri

8.00 pm

ANA LESSING MENJIBAR
PERPETUAL ARCHIVE

15
Sat

6.00 pm

LAYTON LACHMAN /
SAMUEL HERTZ
DOOM

16
Sun

6.00 pm

LAYTON LACHMAN /
SAMUEL HERTZ
DOOM

17
Mon 8.00 pm **SHIORI TADA**
A STRATEGY FOR THE FRAGILE
double bill with
RITA MAZZA
DANDELION II

18
Tue 8.00 pm **SHIORI TADA**
A STRATEGY FOR THE FRAGILE
double bill with
RITA MAZZA
DANDELION II

19
Wed 8.30 pm **ROBERT SSEMPIJJA**
YOU JUDGE
double bill with
DJIBRIL SALL
EVENING.HAIKU

20
Thu 6.00 pm **ENAD MAROUF**
TIME OF THE ANGEL *artist talk*
8.30 pm **ROBERT SSEMPIJJA YOU JUDGE**
DJIBRIL SALL EVENING.HAIKU

21
Fri 6.00 pm **ENAD MAROUF**
TIME OF THE ANGEL *artist talk*
8.00 pm **LULU OBERMAYER**
DEATH VALLEY JUNCTION

22
Sat 08.00 pm **LULU OBERMAYER**
DEATH VALLEY JUNCTION
10.00 pm **INFINITY RUG**

INSTALLATIONS

06 – 6.00 –
09 8.00 pm

JUDITH FÖRSTER
SHOWDOWN

19 – 6.00 –
21 8.00 pm

ENAD MAROUF
TIME OF THE ANGEL

22 3.00 –
8.00 pm

ENAD MAROUF
TIME OF THE ANGEL

ONLINE

10 – on demand
16

CLAY AD
INDICATION OF SPRING AT
THE END OF TIME
JAMES BATCHELOR &
COLLABORATORS
HYPERSPACE

17 – on demand
22 on demand

LAYTON LACHMAN / SAMUEL HERTZ
DOOM (THE MOVIE)
JUDITH FÖRSTER / STELLA HORTA
SHOWDOWN AV

DISCOURSE PROGRAMME

For more information go to
www.tanztage-berlin.sophiensaeele.com

08
Sat 12.00 pm

ZTB E.V. FUTURE WORKSHOP
#3 POWER

15
Sat 12.00 pm

HARD TIMES REQUIRE
HARD DANCING.
ON BODY AND PROTEST

Debris in a Skin-tight Corset is a fiction inside the ridiculous and exclusive history of baroque ballet de cour, an iconic court spectacle of early seventeenth-century France. In this dance performance work, Cassie Augusta Jørgensen explores the rooms in which politics were performed as entertainment for the upper-upper-class by comedy queens, into which she invites herself, Kate Bush, Marquis de Merteuil from *Dangerous Liaisons*, the Marquis de Sade, Rory Pilgrim and Puce Mary.

CASSIE AUGUSTA JØRGENSEN works as a dancer and choreographer. She has perfected her showgirl-ship through working with theatre, art and dance makers. Jørgensen has a trained background in classical and modern dance. She works from the imagination of her inside eye, deep, sweaty and long improv sessions, Christian morals and porn, people that inspire her, her diary, lots of films, other dancers like Valeska Gert along other mime legends, females and of course being a trans girl drawn to tragedy in all its vibrancy. Jørgensen's desire and goal is to make holes and ambiguous space in history and dance history, to meditate on new narratives and fiction of live performance and other shapes.

CASSIE AUGUSTA JØRGENSEN DEBRIS IN A SKIN-TIGHT CORSET



DANCE/PERFORMANCE

January 06 07 | 8.30 pm

Festsaal | In English

CHOREOGRAPHY Cassie Augusta Jørgensen **PERFORMANCE** Cassie Augusta Jørgensen, Rory Pilgrim
SOUND Puce Mary (Frederikke Hoffmeier) **COSTUME**
Alecsander Rothschild, Leila Hekmat

A production by Cassie Augusta Jørgensen in co-production with the Festival Les Urbaines.

(bb) is: the need for each other; an encouragement for each other; unclear boundaries between bromance and romance; a brotherhood/sisterhood manifesting between sound and dance; the other's babe or baby; the rhythm that one does not understand, only feels. tiran and Nkisi explore the dialogue between sound and dance, penetrating and transforming each other and constantly evolving in forms and textures.

TIRAN, born in South Africa, is a contemporary performer and artist based between Berlin and Bern. In his artistic work tiran investigates the influence of rhythm and sound on the body and its environment. Using movement and language, he creates images that deal with controversial issues, creating experiences that invite more attention, listening and learning. tiran studied at the PARTS School For Contemporary Dance in Brussels and at the University of the Arts Berne and has worked with Eszter Salamon, Jérôme Bel, Ligia Lewis, Trajal Harrell, Meg Stuart, Andros Zins-Browne, Alex Baczyński-Jenkins, and with the Cullberg Ballet under Deborah Hay and Jeftha Van Dinther.

NKISI is the pseudonym of Melika Ngombe Kolongo, whose activities as producer, live musician, DJ and curator allow for a continuous investigation of invisible forces with the help of sound. Musically, this manifests itself in a captivating cross-talk of African rhythms, uncompromising European hard dance tropes, somber synthesizer melodies, and the relentless, electrifying energy used for her increasingly kinetic live performances.

TIRAN/NKISI (bb)



DANCE/PERFORMANCE
January 06 07 | 8.30 pm
Festsaal | In English

**CONCEPT, ARTISTIC DIRECTION, CHOREOGRAPHY,
SET + LIGHT DESIGN, TEXT, LYRICS, PERFOR-
MANCE** Nkisi, tiran **DRAMATURGICAL SUPPORT** Maxi
Wallenhorst

A production by tiran/Nkisi in co-production with TANZTAGE
BERLIN/SOPHIENSÆLE and Vooruit (BE).

Cyber Ghosts tells the story of the collaboration between two friends: One who decided to stay in Iran and the other who left. They create a virtual space in which they can meet again, despite the distance. *Cyber ghosts* plays around with the notions of surveillance and control in an ironic, intimate and joyous setting. The performers explore strategies of survival through dances, songs and feelings that have been repressed to resist the ghosts who continue to suppress their private spaces and personal desires.

KIANA REZVANI is a choreographer, dancer and performer based in Berlin. In her artistic work, she is interested to observe the past and present anew to look for “untold, unheard, hidden, suppressed” histories, memories and narratives. Her choreographic works, focus on the intensities and densities of emotions, sensations and affects to create hypnotic, enchanted journeys that become mirrors to confront and see beyond. She combines the poetic with the political to reflect on “hard truths”. She is the co-founder of *amigas* and *cobracobra* collective.

ROHAM AMIRI FAR is a body-based performer. His works are mainly experiential and in the fields of experimental dance film, narrative film and writing and he develop workshops. His work is situated in between dance and his living concerns: combining the somatic and spiritual with the focus on the political and queer body. His interest is the decentralization of artistic practice and body listening. Based on this idea he has been living in a village for some time in order to discover a way to connect his two main interests: dance and nature.

KIANA REZVANI CYBER GHOSTS



DANCE/PERFORMANCE

January 08 09 | 8.00 pm

Hochzeitssaal | In Persian + English

CONCEPT Kiana Rezvani, Roham Amiri Far **ARTIS-
TIC DIRECTION, CHOREOGRAPHY** Kiana Rezvani
STAGE Camille Lacadee **LIGHTING** Thaïs Nepomuceno
SOUND, TECHNIC DIRECTION Nikola Pieper **COS-
TUME DESIGN** Molly McDonnell **MULTIMEDIA/TECH-
NICAL SUPPORT** Wro Wrześcińska **DRAMATURGICAL
SUPPORT** Maciej Sado

A production by Kiana Rezvani in co-production with TANZTAGE
BERLIN/SOPHIENSÆLE.

Inspired by Monique Wittig's *Le Corps Lesbien* and Octavia Butler's novel *Parable of the Sower*, *showdown* episodically presents the encounter and coexistence of two individuals. *showdown* refers to the worlds of Neo-Western and survivalism, blurring the boundaries between duet and duel, collaboration and sabotage.

As part of *Tanztage Berlin 2022*, the world of *showdown* will inhabit the space of the Festsaalfoyer for one week. In an installative setting, a new adaptation of the film *showdown AV* by Stella Horta and Judith Förster will be presented from January 06 to 09, followed by the live performance *showdown* from January 10 to 12.

JUDITH FÖRSTER is a choreographer, dancer and set/costume designer living in Berlin. Her work is situated between visual arts and dance. Combining the performative and the somatic, she works very experience-oriented, starting from the body in its political, sensory and image-producing dimensions. The interaction of body and material is at the centre of her research and is constantly finding new forms in collaborations with choreographers, visual artists and dancers.

JUDITH FÖRSTER SHOWDOWN



VIDEO INSTALLATION / PERFORMANCE

January 06–09 | 6–8 pm | video installation
Free Admission

January 10 | 8.00 pm | Performance
January 11 12 | 6.00 pm | Performance
Festsaal-Foyer | In English

January 11 | Performance with
German audio description
(Haptic Access Tour at 4.45 pm)

ARTISTIC DIRECTOR Judith Förster **DANCE** Judith Förster, Nanna Sigsdatter Mathiassen **COSTUME** Martin Sieweke **STAGE** Julian Weber **SOUND** Fjóla Gautadóttir **LIGHT DESIGN, TECHNICAL, PRODUCTION ASSISTANCE** André Uerba **DRAMATURGY** Isabel Gatzke

A production by Judith Förster. Funded by Senate Department for Culture and Europe.

Julia Plawgo explores the experiential limits and cognitive dissonances of life in digital space. A body, a hybrid between human, AI and computer game character, moves through cyberspace and learns about its own world. Just like in video games, its universe expands as it moves through it. The performance is an attempt to transfer the experience of disembodied life in cyberspace to the living body – and a longing for digital utopias in times when they are urgently needed.

JULIA PLAWGO works with dance and choreography as a survival strategy. She studied at HZT Berlin, works mainly with friends and her favourite pop songs are *Gypsy Woman (She's Homeless)* by Crystal Waters and *You Keep Me Hangin' On* by Kim Wilde.

JULIA PLAWGO NON-PLAYABLE CHARACTER



DANCE/PERFORMANCE

January 11 12 | 8.00 pm

Festsaal | Few to no language

January 12 | With German audio description
and haptic access tour
starting at 6.30 pm

CONCEPT, CHOREOGRAPHY, PERFORMANCE Julia Plawgo
LIGHTS Emese Csornai **COSTUME** Maldoror
DRAMATURGICAL SUPPORT Maciej Sado **SPECIAL THANKS** Sebastian Ladwig **AUDIODESCRIPTION** Rike Flämig, Lavinia Knop-Walling, Silja Korn

A production by Julia Plawgo in co-production with TANZTAGE BERLIN/SOPHIENSÆLE. With the support of ada Studio.

Looking at mannerisms in Latin American telenovelas, *La cosa piel* delves into hyper-emotionality and the grotesque to explore theatricality, representation and the construction of the self in increasingly alienating times. Together with composer Moro, Juan Pablo Cámara searches for fragile moments within a hyper-constructed environment, to create feelings of intimacy and estrangement.

JUAN PABLO CÁMARA is a Berlin-based choreographer and performer from Argentina who graduated from the School for New Dance Development in Amsterdam in 2017. In his choreographic research, he deals with contemporary phenomena such as artificiality, identity construction and disembodiment in order to examine the precariousness of cultural and social constructs. His work has been shown in Buenos Aires, Amsterdam, Berlin, Vienna, Madrid, Lisbon and Poland. As a performer he has worked with choreographers such as Jefta van Dinther, Michele Rizzo, Adam Linder, Kat Valastur.

JUAN PABLO CÁMARA LA COSA PIEL



DANCE/PERFORMANCE

January 11 12 | 8.00 pm
Festsaal | In English

January 12 | With German audio description
and haptic access tour
starting at 6.30 pm

CHOREOGRAPHY, PERFORMANCE Juan Pablo Cámara
COMPOSITION Mauro Guz Bejar **COSTUME** Juliane König
DRAMATURGICAL SUPPORT Maciek Sado **SPECIAL THANKS** Sebastian Ladwig **AUDIODESCRIPTION**
Rike Flämig, Lavinia Knop-Walling, Silja Korn

A production by Juan Pablo Cámara in co-production with TANZTAGE BERLIN / SOPHIENSÆLE.

Between formality and ecstasy, Ana Lessing Menjibar experiments with the cultural legacy gathered from her flamenco background and its cathartic potential – a collective agreement to pay attention to the wound of the individual and thus merge with each other. Lessing Menjibar explores and opens her personal archive of physical memories and stored mental constructs, revealing a series of states, creatures, spatial concepts and unfolding a poetic world.

ANA LESSING MENJIBAR is a German-Spanish performer, dancer and visual artist, born and based in Berlin. In her work she weaves body and sound in multimedia installations to construct poetic-surreal worlds that reveal a series of states. Exploring the transformative potential of flamenco in the context of performance and contemporary dance, the body is also addressed as a unique source of sound and rhythm, using sound to act as a performer in space. In addition to flamenco dance, she studied visual communication at the UdK Berlin and completed a master Solo/Dance/Authorship degree at the HZT-Berlin.

ANA LESSING MENJIBAR PERPETUAL ARCHIVE



DANCE/PERFORMANCE

January 13 14 | 8.00 pm

Hochzeitssaal | Few to no language

CONCEPT, CHOREOGRAPHY, PERFORMANCE Ana Lessing Menjibar **COMPOSITION** Ana Lessing Menjibar, Philipp Kullen **MUSIC** Philipp Kullen **DRAMATURGY** Vera Fenyvesi Köppern **DRAMATURGICAL ADVICE** Sandra Umathum **COSTUME** Eric Winkler **STAGE** Ana Lessing Menjibar **LIGHT** Joseph Wegmann **TECHNICAL DIRECTION** Nikola Pieper **MENTORS** Sandra Umathum, Jeremy Wade, Monica Bonvicini

A production by HZT-Berlin, with special support by Sandra Noeth, Rhys Martin, Sophia New, Nik Haffner and Angela Schubot. Funded by the Senate Department for Culture and Europe and Paul Studios.

DOOM is a performance taking the form of a drone/doom-metal concert within an ever-shifting environment of vibrating hairs – and bodies. *DOOM* is the foreboding of sounds shaking us, creating an obligation to imagine, to envisage the connections between what we are in the habit of keeping separate. Even as apocalypses bloom around us, we dance non-stop and launch into a doom-metal concert – a collective grieving and celebration in the face of ongoing doom.

LAYTON LACHMAN is a choreographer who creates performances rooted in somatics, channeling these experiential practices into immersive, sensorially complex worlds. Layton is committed to dance practice centered on group study and collective authorship – with the understanding that we are always collaborating with those who come before, after, and with us. After working in San Francisco alongside Abby Crain, Mara Poliak, Kathleen Hermesdorf, Sara Shelton Mann, and SALTA, Layton relocated to Berlin. For the past five years they have often been engaged with T.E.N.T. collective – creating experimental curatorial platforms – as well as developing their own choreographies.

SAMUEL HERTZ is a composer/researcher specialising in sound and climate. Past performances on infrasound, acoustic ecology, and radiophonic lunar transmission have been presented in such venues as Palais de Tokyo (FR), Fylkingen (SE), Pioneer Works (US), Opera North (UK), and the National Science + Media Museum (UK). Hertz has authored nine essays on sound and environment, and his research currently happens within The School of Infinite Rehearsals/Onassis Future Initiative.

LAYTON LACHMAN / SAMUEL HERTZ

DOOM



DANCE/PERFORMANCE
January 15 16 | 6.00 pm
Festsaal | No language

CONCEPT Layton Lachman & Samuel Hertz **BY AND WITH** emeka ene & Caroline Neill Alexander **CHOREOGRAPHY, DIRECTION** Layton Lachman **ORIGINAL COMPOSITION** Samuel Hertz **COSTUMES** Ivanka Tramp **LIGHTING** Gretchen Blegen **DRAMATURGY SUPPORT** Maxi Wallenhorst **SPECIAL THANKS TO** Ethan Folk, Johannes Paul Raether, MINQ, Mara Poliak, Abby Crain, Philipp Bergmann, Thea Reifler

A production by Layton Lachman/Samuel Hertz in co-production with TANZTAGE BERLIN/SOPHIENSÆLE. With additional support from DIS-TANZEN and Musikfonds e.V.

DOUBLE BILL DOUBLE BILL

What does it mean to feel the suffering of another person and to whom does the pain belong? Shiori Tada dances in a full-body costume that also covers her face, in order to investigate how the gaze of the audience relates to an anonymous body. Can dance contribute to the realization of the interpersonal barriers created by current sociopolitical conditions? Between hope and horror, Shiori Tada's solo poses questions about empathy, reminding us of mutual connectedness in the modern world.

SHIORI TADA is a dancer and choreographer with a deep interest in connections to the self, to others, to space and time and to nature. She began choreographing as a teenager and combined early expressionist dance with Zen practices. Later she studied at the Japan Women's College of Physical Education of Dance in Tokyo. In 2007 she started a professional dance career in Japan. There her work has been awarded numerous prizes. Since 2012 Shiori Tada has been based in Berlin and works as a choreographer and performer in various projects.

SHIORI TADA A STRATEGY FOR THE FRAGILE



DANCE/PERFORMANCE

January 17 18 | 8.00 pm
Hochzeitssaal | No language

CONCEPT, CHOREOGRAPHY, PERFORMANCE Shiori Tada
COMPOSITION Keigo Kurematsu
DRAMATURGICAL SUPPORT Maxi Wallenhorst

A production by Shiori Tada in co-production with TANZTAGE BERLIN / SOPHIENSÆLE.

Entering the stage as a playground, Rita Mazza explores the combination of dance and sign language movements and creates a whole new form of visual poetry. She links rules of sign language such as hand shapes, facial expressions and ordinary movements with movement studies by Laban, ballet and Visual Vernacular. Some moments are also inspired by works by deaf poets of the 1980s, such as Clayton Valli's *Dandelion* and Robert Panara's poem *On his Deafness*.

RITA MAZZA is a deaf freelance artist, visual sign performer, dancer and choreographer. Occasionally she works in theater plays as an actress. She speaks Italian Sign Language fluently as well as German, French and International Sign. Since 2010 Rita Mazza has been living in Berlin and is currently working as an artistic director and performer on visual sign performances in Berlin. She has a longstanding collaboration with the projekt *Making A Difference*.

RITA MAZZA DANDELION II



DANCE / VISUAL SIGN PERFORMANCE

January 17 18 | 8.00 pm

Hochzeitssaal | No language

CONCEPT, CHOREOGRAPHY, PERFORMANCE Rita Mazza
LIGHT DESIGN Raquel Rosildete

A production by Rita Mazza in co-production with Making a Difference: SOPHIENSÆLE, Tanzfabrik Berlin, Uferstudios, tanzfähig, Hochschulübergreifendes Zentrum Tanz Berlin, TanzZeit, Diversity.Arts.Culture and Zeitgenössischer Tanz Berlin. Supported by TANZPAKT Stadt-Land-Bund with funds from the Federal Government Commissioner for Culture and the Media and by the Senate Department for Culture and Europe, co-financing fund.

Robert Ssempijja starts his solo with a story about the community in Kampala, Uganda, where he grew up and tells of the expectations of its members towards him. In a catwalk setup, the dancer and choreographer demonstrates the body's ability to challenge social norms – and thus reveals the dance's inherent potential for emancipation. At the same time, the piece contributes to distorting, disrupting and expanding the limits imposed by the disciplining gaze of others.

ROBERT SSEMPIJJA is a dance artist from Uganda. In his style he combines traditional dance with break-dance and contemporary dance techniques. His training includes techniques from Burkina Faso, and he is currently pursuing his dance diploma at the Ecolé des Sables in Senegal. Robert Ssempijja uses his dance knowledge for professional work, but is also an important protagonist of the growing contemporary dance scene in Uganda and founder of Dance Revolution East Africa. He works regularly with Christoph Winkler (Germany), Nora Chipaumire (New York/Simbabwe), Qudus Onikeku (Nigeria) and Patrick Acogny (France/Senegal).

ROBERT SSEMPIJJA YOU JUDGE



DANCE / PERFORMANCE
January 19 20 | 8.30 pm
Festsaal | In English

CONCEPT, PERFORMANCE Robert Ssempijja **MUSIC**
Abdoul Mujyambere, Öz Kaveller **COSTUME** Karmelita
Siwa **DRAMATURGICAL SUPPORT** Maciej Sado

A production of Ssempijja Robert in co-production with TANZTAGE BERLIN/SOPHIENSÆLE. With the kind support of Company Christoph Winkler.

evening.haiku is an invitation to awareness coming from a lineage of “putting the world on pause” – meaning to slow down, be in nature and to situate yourself and your situation within the grand scheme of things. Drawing on racial, gender and queer trauma, Djibril Sall joins dancer Sointu Pere in a search for spiritual tools for self-care and healing using the traditional Japanese poetic form of haikus as a vehicle for open-heartedness, awareness and compassion.

DJIBRIL SALL is a queer Senegalese artist, cancer survivor, and migrant to the southern United States. Now, they are an American expatriate living and working in Berlin. They are an avid student on the production of trauma and the habits that facilitate its continued existence as intergenerational trauma. Their artistic work posits that through deep, sustained, loving, and communal work, this pain can be excavated, grieved, and finally transformed into authenticity. They received their BA in Dance from Wesleyan University and they have presented in New York City, Berlin, Vienna, and Oslo among other places.

DJIBRIL SALL EVENING.HAIKU



DANCE / PERFORMANCE

January 19 20 | 8.30 pm

Festsaal | In English

CHOREOGRAPHY, CONCEPT, PERFORMANCE Djibril Sall
PERFORMANCE Gabrielle Curebal
SOUND DESIGN Ari Robey-Lawrence
LIGHT DESIGN Thais Nepomuceno
COSTUME Emmanuel Pierre
DRAMATURGICAL SUPPORT Maxi Wallenhorst

A production by Djibril Sall in co-production with TANZTAGE BERLIN / SOPHIENSÆLE.

Upon discovering an abandoned theatre in the small settlement of *Death Valley Junction*, Marta Becket, a Broadway dancer, choreographer and visual artist, changed her life completely, left her “conventional career” as a touring artist and moved to the desert to open up the Amargosa Opera House. In *Death Valley Junction*, Lulu Obermayer celebrates Marta Becket’s legacy as an example of radical artistic practice and sheds light on endurance, longevity and sustainability in the performing arts.

LULU OBERMAYER works with performance, opera, theater and choreography. After studying acting in New York City, she graduated with a BA (hons) in Contemporary Performance Practice at the Royal Conservatoire of Scotland (2014) and a MA Solo Dance and Authorship at HZT. Since then, she has developed a solo trilogy on female lead roles in Puccini operas and an ensemble piece *L’Opra Fatale* on female murderers in opera.

LULU OBERMAYER DEATH VALLEY JUNCTION



DANCE / PERFORMANCE

January 21 22 | 8.00 pm
Hochzeitssaal | In English + German

CONCEPT, PERFORMANCE Lulu Obermayer **LIGHT**
Hanna Kritten Tangsoo **SOUND** Matilde Sambo **DRAMA-**
TURGICAL SUPPORT Maciej Sado **TEXT SUPPORT**
Max Kopelowicz **ASTROLOGICAL SUPPORT** Aliza Kelly

A production by Lulu Obermayer in co-production with TANZ-
TAGE BERLIN / SOPHIENSÆLE.

Enad Marouf creates a fragmented conversation between a ME and a fictional YOU that is multiple and has lived in the Middle East for the past 60 years experiencing the first outbreak of the AIDS epidemic. In an uncanny way, that epidemic of the 1980s appears to anticipate the challenging times of today in more than one respect: At both points in time, a world seems to come to an end. In this video work, a parallel moment emerges in which the notion of the future is radically put into question.

ENAD MAROUF is a Syrian/German performance and video artist based in Berlin. In his work, body and text take centre stage, using gesture, dance, language and images as poetics and articulations of temporalities that informs our corporeality and how we recount the world around us accordingly. He finished his MA in choreography and performance at the institute for theatre applied science in Gießen / Frankfurt in 2014. In 2008 / 09 he worked as an artistic assistant in the video department for the Forsythe company and one year later he co-founded the collective New Forms of Life. Since 2016 he has been part of Anne Imhof's studio collaborating with her as a dramaturge, choreographer and performer.

ENAD MAROUF TIME OF THE ANGEL



VIDEO INSTALLATION

January 19–21 | 6.00–8.00 pm | Installations

January 22 | 3.00–8.00 pm | Installations

January 20 | 6.00 pm | Artist Talk with

Fehras Publishing Practices

January 21 | 6.00 pm | Artist Talk with Farah Barqawi

Festsaalfoyer | In Arabic with English subtitles

Free Admission

DIRECTOR Enad Marouf **PERFORMANCE** Franziska Aigner, Eren Demirel, Alyha Love, Samuel Pereira and tiran **VOICE** Majed Shalghen **DIRECTOR OF PHOTOGRAPHY** Omar Zaki **ASSISTANT CAMERA** Veronica Storm **SECOND CAMERA ASSISTANT** Mayar Abou El Naga **GAFFER** Alfredo La Corte **ASSISTANT GAFFER** Isabelle Schmitz **CELLO PIECES** Franziska Aigner **SOUND RECORDING AND DESIGN** Alexander Rizzi **SET DESIGN** Filip Berg **STYLING CONSULTANT** Emman Debattista **HAIR AND MAKE UP** Guerdy Casimir **PRODUCER** Tatianna Peckham **PRODUCTION MANAGEMENT** Yara Seifan

A production by Enad Marouf in co-production with TANZTAGE BERLIN/SOPHIENSÆLE. Supported by the NATIONAL PERFORMANCE NETWORK – STEPPING OUT, funded by the Federal Government Commissioner for Culture and the Media as part of the NEUSTART KULTUR.

Bring a rug, lay down and get cosy! Through the depths of the night, the sonic séance *infinity rug* will gently guide you through a soundscape of field recordings, ambient, experiment, drone and deep-mind music, interwoven with soft, somatic and ceremonial performances and hosting from Maria F. Scaroni, a film screening of “Politics of Ecstasy” by Chiara Baldini and Rafael Kozdron, texts and poetry, scents, textiles, teas, refreshments and other sensorial treats. Organised by marum and Lou Drago, the series *infinity rug*, emerged in response to the pandemic’s restrictions, charged with the collective knowledge from queer raver scenes, to offer a moment to meet, reflect, grieve, listen and practice being-together again. This particular sonic seance will explore what happens when dance is restricted, drawing on historical incidences of both dance ordinances and manias.

INFINITY RUG



SONIC SÉANCE
January 22 | 22.00 pm
Festsaal
In English

PRESENTED BY Lou Drago, marum, Maria Francesca Scaroni

In the not-too-distant future a daffodil blooms. Living for a few short days in a garden on the outskirts of the city, a group of humans will care for it and let it grow. This is also where it dies. *Indication of Spring at the End of Time* asks why it is often so difficult to imagine the near future. In its own little world of movements, hints and vignettes of storytelling, anthroposophical and political concerns find a space.

CLAY AD is a Berlin based interdisciplinary artist, writer, tarot reader and bodyworker. Their practice engages with stories and storytelling about illness, ecology, science fiction, transformation and structures of care – by themselves, collectively and with their clients. Their first novel, *Metabolize, If Able* is available through Arcadia Misa Press UK and was named a finalist in the 31st Lambda Literary Award for LGBTQ Sci-Fi, Fantasy and Horror.

CLAY AD INDICATION OF SPRING AT THE END OF TIME



DANCE/FILM

January 10–16 | Video on Demand
In English + with English audio description

CHOREOGRAPHY, PERFORMANCE Clay AD **DRAMATURGY** Isabel Gatzke **SOUND** MINQ **COSTUME** Clay AD
LIGHT Emese Csornai

A production by Clay AD in co-production with TANZTAGE/
SOPHIENSÆLE.

An expedition to the subantarctic islands was the creative trigger for James Batchelor's performance *Hyperspace*, which is now presented as a video work. It is a subtle study of the human body, which the performers view through the prism of cosmology – and at the same time a self-critique of the male body and its dominance in the conquest of space.

A workshop on the performance practice of *Hyperspace*, designed with a special focus on accessibility for blind and visually impaired people, will take place on January 16 from 3 to 5 pm in the Festsaalfoyer of Sophiensæle.

JAMES BATCHELOR is a Berlin-based choreographer and performer from Australia. His works are focused on the hypnotic, visually detailed and draw the audience into a contemplative and imaginative world. In 2016 he participated in a two-month expedition to Antarctica and has since developed several performance works from this experience that have been shown in theaters, galleries and festivals around the world, including *Tanz im August* (Berlin), *Centre Pompidou* (Paris) and *Dance Massive* (Melbourne). James was selected as an *Aero-waves* artist in 2019.

JAMES BATCHELOR & COLLABORATORS HYPERSPACE



DANCE/FILM

January 10-16 | Video on Demand

No language +

With German audio description

CHOREOGRAPHY, PERFORMANCE James Batchelor
COMPOSITION Morgan Hickinbotham **DRAMATURGY**
Bek Berger

A production by James Batchelor & Collaborators. Funded by the Australian Government through the Australia Council, Creative Partnerships Australia through the Australian Cultural Fund, The Besen Family Foundation, The Keir Foundation and Michael Adena and Joanne Daly.

This cinematic avatar of Judith Förster's performance *showdown* extends the format of screen dance and dance documentary film as an audiovisual work. Through a sensitive cut in sound and video as well as intimate close-ups, the film invites the audience to follow their own associations or to let themselves fall into the images of the film.

JUDITH FÖRSTER is a choreographer, dancer and set/costume designer living in Berlin. Her work is situated between visual arts and dance. Combining the performative and the somatic, she works very experience-oriented, starting from the body in its political, sensory and image-producing dimensions. The interaction of body and material is at the centre of her research and is constantly finding new forms in collaborations with choreographers, visual artists and dancers.

STELLA HORTA works as a freelance filmmaker. She develops projects in the fields of experimental film, narrative film and new media. She studied sound, light, representation and directing at the European Film College in Denmark and graduated from the Lisbon based Art School António Arroio in Audiovisual Communication. Frequently she is collaborating with performers and documenting pieces or artistic processes in Berlin.

JUDITH FÖRSTER / STELLA HORTA SHOWDOWN AV



DANCE/FILM

January 17–22 | Video on Demand
In English with German audio description

ARTISTIC DIRECTOR Judith Förster **VIDEO, TECHNICAL DIRECTOR** Stella Horta **DANCE** Judith Förster, Nanna Sigsdatter Mathiassen **COSTUMES** Martin Sieweke **STAGE** Julian Weber **SOUND** Fjóla Gautadóttir **LIGHT DESIGN, TECHNICAL AND PRODUCTION ASSISTANT** André Uerba **DRAMATURGY** Isabel Gatzke **AUDIO DESCRIPTION** Judith Förster, Isabel Gatzke, Renae Shadler **FEEDBACK AUDIO DESCRIPTION** Sophia Neises **VOICE** Merel Steenbrink

A production by Judith Förster / Stella Horta.

SOPHIEN ÆLE

WITH Clay AD, Juan Pablo Cámara, James Batchelor & Collaborators, Judith Förster/Stella Horta, Cassie Augusta Jørgensen, Layton Lachman/Samuel Hertz, Enad Marouf, Rita Mazza, Ana Lessing Menjibar, Lulu Obermayer, Julia Plawgo, Kiana Rezvani, Djibril Sall, Robert Ssempijja, Shiori Tada, tiran/Nkisi u. a.
CURATOR Mateusz Szymanówka **DRAMATURGICAL SUPPORT** Maciek Sado, Maxi Wallenhorst

All performances take place under consideration of current legal protective and hygienic measures for cultural for cultural operations. Detailed information can be found at sophiensaale.com

The 31st edition of *Tanztage Berlin* is a production of the SOPHIENÆLE. Funded by the Senate Department for Culture and Europe. With the kind support of Tanzfabrik Berlin e. V. and Theaterhaus Berlin Mitte. Media partners: Siegessäule, tip, taz und Berlin Art Link.



SIEGESSÄULE

tipBerlin

taz

BERLINARTLINK



SIEGESSÄULE



AM PULS
DER STADT
SEIT 1984.

SIEGESSÄULE

WE ARE QUEER BERLIN

SOPHIEN
SALE