

Tanztage Berlin

05 to 20 January 2024

With: Nasheeka Nedsreal, Deva Schubert, Anh Khoa Tr  n & Christopher Bullen & Felipe Faria & P  ca, Colectivo Malasangre, Yotam Peled & the Free Radicals, Ewa Dziarnowska, Camila Malenchini, Makisig Akin & Anya Cloud/The Love Makers Company, Rob Fordeyn, Juan Felipe Amaya Gonzalez

Sophienstra  e 18, 10178 Berlin, sophiensaele.com
tanztage-berlin.sophiensaele.com



Index

The Festival

Calendar

Program

**Accessibility
and Service**



The Festival

The 33rd edition of Tanztage Berlin returns with ten performances that examine the collective body as it hardens and softens, freezes and fights, weakens and regains strength, addressing the root causes of persistent symptoms and disorders. As a yearly festival producing and presenting the work of the city's emerging dance artists, Tanztage Berlin has long proven the building blocks of its DNA: aesthetic risk, experimental formats, and artistic visions that question not only conventional narratives about dance and choreography, but also constantly scrutinize the contemporary world. In addition to the newly commissioned performances and revivals, the program offers a discursive and workshop program around money, intimacy coordination, and anti-fascism.

Disorder refers to a state of confusion, lack of order, or disturbance. The term is used in various contexts, including physical and mental health, social and political systems, and the natural world. It is often part of viral headlines, from discussions about health conditions whose origin is still largely unknown to reports of nationwide protests, or actions by climate activists. The manifold afflictions experienced by bodies nowadays may be a shared reaction to the socio-political and economic structures. Engaging in intentional chaos provides a space for individuals to unite, expressing their emotions and desires in a manner that disrupts current affairs. It can be seen as a productive force, questioning established customs and unveiling new potentials for movement.

How can we slip out of narratives we are stuck in and get back into the flow? In polarized times when it feels safer to hide in an echo chamber or latch onto what claims to be fixed, monolithic, and eternal, Tanztage Berlin seeks out resonant spaces where the embrace of complexities is not only welcome but essential and where reliance on a multitude of voices becomes a guiding principle. The festival leans on the wisdom of the chosen ancestors to revise myths and symbols, and re-tell the stories of exile and freedom. Despite the persistent feeling that the world is always ending, we stay curious and tender.





Artists

Nasheeka Nedsreal, Deva Schubert, Anh Khoa Trần & Christopher Bullen & Felipe Faria & Púca, Colectivo Malasangre, Yotam Peled & the Free Radicals, Ewa Dziarnowska, Camila Malenchini, Makisig Akin & Anya Cloud/The Love Makers Company, Rob Fordeyn, juan felipe amaya gonzalez

Team

Curation: Mateusz Szymanówka
Dramaturgical support: Jette Büchsenschütz, Dandan Liu
Production direction: Francesca Spisto
Production: Vivi Kartsioti, Léonie Duflot
Artistic Administration: Julian Correia de Aquino, Henriette Fock, Carlotta Müller (FSJK)
Communication: Sebastian Sury, Miriam Seise, Nika Grigorian, Benedikt Schwank, Hannah Aldinger, Linda Hoffmann (FSJK)
Ticketing: Manuel Chittka
Technical management: Fabian Stemmer, Dennis Schönhardt, Walter Freitag (deputy) and the team of Sophiensæle

Credits

The 33rd Tanztage Berlin is a Sophiensæle production. Supported by the Senate Department for Culture and Social Cohesion and with funds from the Capital Cultural Fund. With the kind support of Institut français and the French Ministry of Culture, Tanzfabrik Berlin e. V., Theaterhaus Berlin Mitte. Media partners: Berlin Art Link, Missy, Siegessäule and taz.



Calendar



Friday, 05 January

7 pm
Nasheeka Nedsreal: NUREAL DUST (Premiere)

8:30 pm ● Double-Bill
Deva Schubert: GLITCH CHOIR

8:30 pm ● Double-Bill
Anh Khoa Trần & Christopher Bullen & Felipe Faria & Púca:
BODYRIDE

Saturday, 06 January

7 pm
Nasheeka Nedsreal: NUREAL DUST

8:30 pm ● Double-Bill
Deva Schubert: GLITCH CHOIR

8:30 pm ● Double-Bill
Anh Khoa Trần & Christopher Bullen & Felipe Faria & Púca:
BODYRIDE

Sunday, 07 January

5 pm
Nasheeka Nedsreal: NUREAL DUST (BIPoC-only-performance)

Tuesday, 09 January

8 pm
Colectivo Malasangre: QUÉ BOLERO O EN TIEMPOS
DE INSEGURIDAD NACIONAL

Wednesday, 10 January

8 pm
Colectivo Malasangre: QUÉ BOLERO O EN TIEMPOS
DE INSEGURIDAD NACIONAL

Friday, 12 January

8 pm
Yotam Peled & the Free Radicals: FISTS TO FLOWERS

Saturday, 13 January

3 to 6 pm
Ewa Dziarnowska: THIS RESTING, PATIENCE (Premiere)

7 pm
Yotam Peled & the Free Radicals: FISTS TO FLOWERS

8:30 pm
Camila Malenchini: THE FAUN (Premiere)

Sunday, 14 January

2 pm
Narratives of Intimacy
An Introduction to Intimacy Coordination for Choreographers

3 to 6 pm
Ewa Dziarnowska: THIS RESTING, PATIENCE

7 pm
Camila Malenchini: THE FAUN

Monday, 15 January

7 to 10 pm
Forever Young? On emerging artists, aesthetics, and concerns

Tuesday, 16 January

7 to 9 pm
ZTB e.V Future Workshop #4 MONEY

Thursday, 18 January

8 pm
Makisig Akin & Anya Cloud/The Love Makers Company:
WE ARE (NOTHING) EVERYTHING

Friday, 19 January

8:30 pm
Rob Fordeyn: ABSOLUTE BEGINNERS (Premiere)

10 pm to 01 am
Juan Felipe Amaya González: BRAVURA (Premiere)



Saturday, 20 January

3 to 6 pm
Juan Felipe Amaya González: BRAVURA

7 pm
Makisig Akin & Anya Cloud/The Love Makers Company:
WE ARE (NOTHING) EVERYTHING

9 pm
Rob Fordeyn: ABSOLUTE BEGINNERS

Program



Nasheeka Nedsreal
NUREAL DUST

Dance/Performance

Tickets

Premiere
On January 05 and 06 at 7 pm
On January 07 at 5 pm there will be a BIPoC-only presentation.

In the Hochzeitssaal
In English

Information on BIPoC-only: The show on January 07 is exclusively for people who position themselves as BIPoC. BIPoC is an abbreviation for Black, Indigenous and People of Color, i.e. people affected by racism or anti-Semitism. Including Black, Indigenous, (post-)migrant people as well as Sinti*zze, Rom*nja, Jews, Latino/a/x, East/South Asian, Hawaiian and Pacific Islander. etc. Everyone is invited to the other performances on 05. and 06. January.

Description

Drawing inspiration from the belief that masks can transcend the identity and evoke altered states of consciousness, this performance delves into the depths of the self, venturing beyond the familiar. Through movement, sound and visuals, this piece investigates the hybrid nature of identity, revealing how masks can conceal, disclose, protect and be used to protest. It explores desires, fears and vulnerability in a digital age, where unmasking becomes a symbol of perpetual change; challenging our perceptions of reality. “NuReal Dust” conjures contrasting moods, from introspective contemplation to the ecstasy of anonymity, inviting the audience to find their own narratives within.

Biography

Nasheeka Nedsreal is a Berlin-based, multidisciplinary artist and performer working with movement, sound and visual art mediums. Exploring subjects related to identity, ritual, play and improvisation, her work incorporates use of voice, collage, found objects, textiles and masking. Her creative journey is underpinned by a commitment to experimentalism and cross-disciplinary collaboration. She is currently a member of the Schauspielhaus Zurich Dance Ensemble and a recent resident artist at Black Rock Senegal.

Team

Concept, Choreography, Performance: Nasheeka Nedsreal
Sound: Ari Robey Lawrence
Light: Raquel Rosildete
Video: Santix Schwarz
Dramaturgical Support: Dandan Liu
Special thanks to: Malika Stürznickel, Gabrielle von Wäre, Mateusz Szymanówka

Credits

A production by Nasheeka Nedsreal in co-production with Sophiensæle.



Dance

Combi-Tickets

On January 05 and 06 Januar at 8:30 pm

The performance takes place as a double bill with “bodyride” by Anh Khoa Trần, Christopher Bullen, Felipe Faria and Púca. 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 the Festsaal
No language

Description

“Glitch” refers to a (digital) disturbance of information, like a distorted image or a faltering video. “GLITCH CHOIR” transfers this phenomenon into the analogue space. At the center of the piece is the re-composition of a lamentation song through glitching. Historically, public mourning has been performed primarily by women, so-called laments, who, in exchange for payment, give emotional expression to others’ grief for the deceased. It is mostly women who are allowed to, but also damned to glitch the private into the public. The two female performers tend to a collective body of mourning by creating a space of intimate multi-resonance. In the vocal distortion already inherent in the lament, a transformation of mourning into a collective glitch takes place. What kind of choir emerges in the dissonance of frequencies?

Biography

Deva Schubert is a dancer and choreographer based in Berlin. She studied dance in Salzburg, Kassel, Copenhagen and at the HZT Berlin, as well as Fine Arts at the Kunsthochschule Kassel. In her work she deals with intimacy and the dynamics of interaction as a performative means in a broad spectrum that combines installations, digital media and performances with dance and voice. She frequently collaborates with Juan Felipe Amaya Gonzalez and Dylan Spencer-Davidson. As a dancer and performer, she has worked for Christoph Winkler, Michael Portnoy, Isabelle Schäd, Costa Company and Julie Favreau at festivals such as the Venice Biennale, Documenta 14 and Steirischer Herbst. Currently she is involved with the LINK-Masters Artificial Intelligence and Culture Research Project.

Team

Concept, Choreography: Deva Schubert
Performance: Chihiro Araki, Deva Schubert
Voice Coaching: Doreen Kutzke
Choir: Siegmund Zacharias, Emilie Gregersen, Noumissa Sidibé, Doreen Kutzke, Naledi Majola, Francesca Ferrari, Ama Tomberli, Jette Büchsenschütz, Lotta Beckers
Music, sound: Davide Luciani
Music originally created with: Ben Meerwein
Light: Hannah Kritten Tangsoo
Dramaturgy: Lotta Beckers
Research, dramaturgy: Jette Büchsenschütz
Costume: Ama Tomberli
Residence: Something Great Schloss Mentin

Credits

A production by Deva Schubert. Supported by Fonds Darstellende Künste with funds from the Federal Government Commissioner for Culture and the Media within the program NEUSTART KULTUR and Schloss Mentin/Something Great.



Anh Khoa Trần & Christopher Bullen & Felipe Faria & Púca
BODYRIDE

Dance/Performance

Combi-Tickets

Premiere
On January 05 and 06 at 8:30 pm

The performance takes place as a double bill with “GLITCH CHOIR” by Deva Schubert. 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 the Festsaal
In English

Description

In “bodyride” a group of performers explore the radical nature of a body embedded in Ballroom culture through choreographic scores executed to soundscapes juxtaposing sacred music, ballroom beats and otherworldly sounds. Ballroom—as a space created by Black and Latinx trans people to celebrate their community and mock, and thus transgress, the norms surrounding hegemonic structures—is understood here as a reservoir of BIPOCQ ancestral knowledge. What can a body—driven by this ancestral resistance—do to stay visible and alive in a political and economic system perpetuating violence against marginalised communities? Catwalks, duckwalks, hands performance, spin and dips, posing, runway walks and other elements of Ballroom physicality are a myriad of techniques and states, a collective language aimed at training a dissident body and reclaiming a stolen political agency.

Biography

Christopher Bullen aka Kris Eshu 007 (they/them) is an Afropean movement artist, dancer, voguer and yoga teacher. They started learning Vogue in 2015 and specialize in Vogue (New Way) performance. Judging and performing across Europe, organizing balls, giving workshops, promoting Ballroom and creating more spaces for queer BIPOC community. They have collaborated as a performer with Joy Alpuerto Ritters, Jay Ravell, Kiani del Valle, Franka Marlene Froth, Georgina Philp and Sophie Yukiko Hasters.

Púca (she/they) is a multidisciplinary artist working across video, scenography, performance, animation and sound design. Púca’s practice layers digital technology and cyberspace with live performance and real-world spatial design. Her work seeks to explore the contradictions presented by the physical/virtual binary, with a special dedication to serving cunt as a member of the Kiki house Maison Laveaux. She has done sound design for an Irish entry at the Prague Quadrennial 2019 and an Installation sound design at Dream Community Taipei 2019.

Felipe C. Faria (any pronouns) is a Brazilian dance artist based in Berlin since 2019. Interested in exploring the possibilities of movement landscapes as their main channel of expression and meditative states. In Europe they have worked as a performer in collaboration with Anja Kozik, Paula Rosolen, caner teker and Alex Baczyński-Jenkins. In the Berlin ballroom scene, they are “eleven 007” and walk sex siren, old way and vogue fem.

Anh Kho (they/them) is a non-binary, Vietnamese German multidisciplinary artist. They are to be seen as a guest actor in the series “Love Addicts” (Amazon Prime), as one of the leads in the new mini-series “Nackt über Berlin” (WDR, ARTE) and in the Ballroom TV Show “We Are Family” (ZDF Neo). Anh Khoa worked as a dancer (OldWay Vogue)/model in the “Reimagine your Style” campaign by Nike and the Mugler x H&M collection in Berlin. In Ballroom they are known as Khorlander from the House of Elle. They have been walking, winning and making moments all over Europe in the category OldWay.

Team

Choreography, Dance: Felipe Faria, Kris Eshu, Anh Khoa Trần
Sound: Púca
Dramaturgical Support: Jette Büchsenschutz

Credits

A production by Anh Khoa Trần, Christopher Bullen, Felipe Faria and Púca in co-production with Sophiensæle.



Colectivo Malasangre

QUÉ BOLERO O EN TIEMPOS DE INSEGURIDAD NACIONAL

Dance/Performance

Tickets

January 09 and 10 at 8 pm
On January 10 with German audio description and preceding tactile tour for blind and visually impaired people.

In the Festsaal
In Spanish with English subtitles

Description

What does it mean to be part of a nation and its people today? Colectivo Malasangre challenges modern forms of cultural colonialism with force, precision and glitter. Lazaro Benitez, Luis Carricaburu and Ricardo Sarmiento were born in Cuba in the 1990s, between the fall of socialism and a period of economic crisis. Like many of their generation, they left Cuba to settle in Europe. In “Qué Bolero o En tiempos de inseguridad nacional” they summon up the gestures of Cuban popular culture that constitute them: gestures of Havana nights, congas of Santiago de Cuba or the carnivals. Against a makeshift set that recounts precariousness and migration, stories of exile and revolt, they confront an emblematic work of Western culture: Ravel’s “Boléro”. The bodies of the three artists enter the “Boléro” “like a tropical hurricane” in a performance that is a mischievous, off-centre look at the “national body”, which finds all its meaning in mestizaje.

Biography

In Colectivo Malasangre Lazaro Benitez, Luis Carricaburu und Ricardo Sarmiento combine different experiences in the fields of arts, dance, theater and activism to accompany each other in a process of constant reconfiguration of their identities in a European creative and political environment that also represented hostility. The artists explore how they inhabit a territory, experimenting with forms of coexistence and construction of identities and working from horizontality as a key tool to dismantle forms of modern colonialism.

Team

Choreography, Performance: Lazaro Benitez, Luis Carricaburu, Ricardo Sarmiento
Scenography: John Deneuve and Colectivo Malasangre
Lights design: Anaïs Silmar
Music: “Boléro de Ravel” by WDR Sinfonieorchester Orquesta del Cabaret Tropicana, “Esta Casa” by Elena Burke, “Pavane pour une infante défunte” by Maurice Ravel
Costume: Colectivo Malasangre, Leo Peralta
Residences: Ballet Preljocaj/Pavillon Noir – CCN d’Aix-en-Provence, Montévidéo – Centre d’art, La Zouze/Cie. Christophe Haleb, CCN Ballet du Nord, Pôle 164 Prêt de studio
KLAP Maison pour la danse
Touring: Lazaro Benitez

Credits

A production by La Frontera – Colectivo Malasangre in co-production with Ballet Preljocaj/Pavillon Noir – CCN d’Aix-en-Provence, Maison de la Culture d’Amiens – Pôle européen de création et de production, Ménagerie de Verre. With the kind support of the Institut français and the French Ministry of Culture.



Yotam Peled & the Free Radicals
FISTS TO FLOWERS

Dance/Performance

Tickets

On January 12 at 8 pm and on January 13 at 7 pm

In the Hochzeitssaal
In English

Description

“Fists to Flowers” deconstructs and weaves together practices originating from contemporary dance, wrestling and boxing. It uses stage as an arena: a space which questions pain through a journey between extreme resistance and complete surrender. Like waves hitting a rocky shore, the four performers continuously collide, attach and detach, blurring between the personal and the collective. In this realm, the intense encounter of their bodies seems to be a search for intimacy and closeness, a space for confession which can be sensitive and playful. Throughout the performance highly physical, rhythmical sequences emerge, eventually leading to exhaustion and newfound vulnerability. This constant, unresolved movement of softening and hardening invites us to explore and reimagine the connection we have with our own body and with the other.

Biography

Yotam Peled was born in Israel and has been practicing fine arts, athletics and Capoeira since childhood. Since 2015, he has been working as a freelance performer with several European choreographers, among them Maura Morales, Yann L’Hereux, Troels Primdahl, Jill Crovisier and Mitia Fedotenko. With his own choreographic work he has toured festivals and venues worldwide. As a resident choreographer he worked in: THINK BIG/TANZtheater International festival Hanover, TalentLAB#19/Grand Theater Luxembourg under the mentorship of Hofesh Shechter, the Choreographic Center of Heidelberg, TanzLabor/ROXY Ulm, Skopje Dancer Theater, Tanzhaus Zürich, PimOff Milan, Altifest Naples and developed work for Theater Strahl Berlin and in Fabrik Potsdam as part of EXPLORE DANCE project. Yotam has been a guest teacher and collaborator in Fontys Academy of Arts, Folkwang University of Arts, Dock11, Munstrum Theater, Cie. Hors Surface, Cooperativa Maura Morales, Overhead Project, PRISMA festival, IWANSON Munich and numerous festivals and dance studios in Europe and Asia.

Yotam Peled & the Free Radicals is an ensemble established in September 2018, following the creation of Entropia, as part of “THINK BIG” project at the State Opera of Hannover. It acts as a project-based company engaging different freelancers, focusing on contemporary interdisciplinary creation and addressing topics of gender, power structures and community rituals.

Team

Concept, Choreography, Performance: Yotam Peled
Performance: Erin O’Reilly, Andrius Nekrasovas, Nicolas Knipping
Light design: Hanna Kritten Tangsoo
Documentation: Valentin Braun
Production Management: Sofia Fantuzzi
Communication, Distribution: Laia Monyota/TINA agency

Credits

A production of Yotam Peled & the Free Radicals in co-production with LOFFT – DAS THEATER. Founded by the Stadt Leipzig, Kulturamt. The project is supported by Fonds Darstellende Künste with funds from the Federal Government Commissioner for Culture and the Media. With kind support of DOCK11 and TheaterHaus Mitte Berlin. The research in 2022 was supported by Tanzhaus Zürich, Schloss Bröllin and tanz-kultur-dialog Rosenhof.



Ewa Dziarnowska
THIS RESTING, PATIENCE

Dance/Installation

Tickets

Premiere
On January 13 and 14 from 3 to 6 pm

The performance lasts 180 minutes. The audience can enter and leave the space at their leisure.

In the Kantine
No language

Description

Part ghostly repository of unconsumed sensuality, an installative kinetic fadeout, part somatic (strip)tease, “This resting, patience” addresses attraction, voluntary objectification, proximity and the aesthetics of bareness. Employing an experimental format, it upsets the passivity of installation and the time-delineation and dramaturgical resolution of performance and steps away from the tradition of viewing dance as an alienated spectacle to instead emphasize its immanent sociability. In its devotion to the body, “This resting, patience” proposes sensuousness and dancing as timeless and democratically available technologies of undoing the world and projecting the continuous present into a future that lasts; forever suspended and unfolding, quintessentially tender, infatuated, attentive.

Biography

Ewa Dziarnowska (PL) is a dancer and choreographer based in Berlin and working internationally. Her latest projects, “https://4677684728466.com” and “Untitled.Solo”, engage with the ideologies of improvisatory processes and embodied knowledge in countering the prevailing need for rationality, linearity and sense-making. She is interested in a poetic dimension of dance, its inherent sensuality as well as the pleasure and pain it brings along. Feral, rough and raw, but not devoid of precision and expertise in relation to movement technique(s), her practice challenges ways in which dance circulates within the context of bourgeois theatrical conventions and product-oriented entertainment industry. Ewa is a graduate of SEAD, Salzburg and HZT Berlin and a 2015 DanceWEB scholarship recipient. As a performer, most recently she has worked with Alex Baczyński-Jenkins, Michele Rizzo and Enad Marouf.

Team

By: Ewa Dziarnowska
With: Leah Marojević
Sound: Krzysztof Bagiński
Light: Jacqueline Sobiszewski
Costume: Nico Navarro Rueda, Franziska Acksel
Dramaturgical support: Jette Büchsenschütz
Artistic dialogue: Suvi Kemppainen
With thanks to: Maciej Sado

Credits

A production by Ewa Dziarnowska in co-production with Sophiensæle.



Camila Malenchini

THE FAUN

Dance/Performance

Tickets

Premiere

On January 13 at 8:30 pm and on January 14 at 7 pm

In the Festsaal

No language

Description

Mythical creatures embody a variety of fears: the potential of chaos to overcome order, of irrationality to prevail over reason, the potential victory of the earthen wild over the encroaching civilizations of mankind. They arise from the desire to domesticate and disempower what a dominant culture finds threatening. Also known as Pan, the faun was the Greek god of the wild, masculine fertility, and sexuality. Simultaneously sinister and prophetic, he frolicked with nymphs and protected the forest.

In “The Faun” this effigy is used to explore how power has been built and held through mythologies and how it might transform. As a famous example of the canonization of a mythical creature into western ideology, the work begins with a reconstruction of the ballet “L’Après Midi d’un Faune” by Vaslav Nijinsky—an entry point to the re-appropriation and transformation of this sneaky goat-god. From there, the work deals with the movement of molding and becoming, a study in transformation and, when taken, the agency therein, a mash-up between magic, mythology and how power moves through the beat of a beast.

Biography

Camila Malenchini is an Argentinian choreographer and artist based in Berlin. Her artistic practice crosses diverse media; from choreography and sculpture to digital media and curating. Her work begins with the body and questions the potentiality of imagination. She completed her studies in Choreography at HZT (Berlin). Her choreographic work has been presented (a.o.) at Hebbel am Ufer (Berlin), DOCK 11 (Berlin), Fundación Andreani (Buenos Aires), Centro Cultural Konex (BsAs), Arqueologias del Futuro (BsAs) and supported by Akademie Der Künste, Fonds Darstellende Kunst and NPN.

Team

Concept, direction: Camila Malenchini

Performance: Layton Lachman, Ron Berger, Camila Malenchini

Dramaturgical Support: Louise Trueheart, Dandan Liu

Sound design: Fjola Gautadóttir

Sound support: Andrea Parolin

Light design: Arta de Mi

Set design: Camila Malenchini with Thais Ribeiro

Costume: Anne Marina Fidler

Thanks to: Sarah Parolin, Auro Orso, Marga Alfeirão

Credits

A production by Camila Malenchini in co-production with Sophiensæle.



Narratives of Intimacy: An Introduction to Intimacy Coordination for Choreographers

Workshop

Premiere
On January 14 at 2 pm

In the Hochzeitssaal
In Englisch

The 3-hour workshop is dedicated to emerging choreographers and is free of charge. The workshop is already fully booked.

Description

In choreography, the body becomes the capital. How we invest it—how we shape, mould, and utilize movement—determines the richness and depth of our artistic expression. As a vessel of emotions and stories, the body can captivate, challenge, and connect with the audience on a profound level. In the pursuit of crafting narratives towards intimacy, we navigate the delicate balance of closing and opening distances. The choreographer’s decisions in this realm are pivotal, influencing not only the physical dynamics of the performance but also the emotional resonances.

In the workshop, Kaya Kołodziejczyk—choreographer, movement director and intimacy professional for film and theatre—gives an insight into the dynamically developing field of intimacy coordination. Through case studies, practical exercises and open discussions the participants will be invited to reflect various aspects of a choreographic process, like boundaries, touch and consent.

Biography

Kaya Kołodziejczyk (she/her) is an artist connected to the field of contemporary dance and performing arts. She has created numerous choreographies including work for dance companies, film productions, VR/AR experiences and theatre plays. Beside years of her movement career in Belgium and Poland she is an intimacy professional for film and theatre (SAG-AFTRA Accredited Training Programs).



Forever Young?
On emerging artists, aesthetics, and concerns

Podium discussion

On January 15 at 7 pm
Please register by January 11, 2024 with the subject “Tanztage” to:
catherine.launay@pap-berlin.de.

The discussion will continue informally over snacks and drinks
following the discussion.

In the Hochzeitssaal
In English

Description

In German, the term Nachwuchskünstler*in (emerging artist) is directly linked to the idea of offspring and, therefore, the cultural imagery surrounding the figure of the child, like change, renewal, future, and hope. At the same time, many artists are trapped in this child-like state forever, never fully emerging, suffering from irregular income, the scarcity of opportunities and competition, all while facing immense pressure to succeed.

Starting from a round table discussion between artistic teams of Tanztage Berlin, Bâtard in Brüssel and Les Urbaines in Lausanne published in the 2021 book “DANCEOLITICS”, the panel discussion during this year’s edition of Tanztage continues the conversation about this fragile state. Together with colleagues from different European scenes—curators, artistic coordinators and organizers—we would like to exchange on the intertwinement between the lives of artists at the beginning of their career and the platforms presenting artists and aesthetics that need to “emerge”.

Further information and free download of the book “DANCEOLITICS”, [here](#).

With Teams von [8:tension] Young Choreographers’ Series (Wien), Les Urbaines (Lausanne), Bâtard (Brüssel), Introducing ... (Berlin), My Wild Flag (Stockholm), Moderation: Mateusz Szymanówka (Tanztage Berlin).



Makisig Akin & Anya Cloud/The Love Makers Company
WE ARE (NOTHING) EVERYTHING

Dance/Performance

Tickets

On January 18 at 8 pm and on January 20 at 7 pm

In the Festsaal
No language

Description

What can we do together that we cannot do alone? This dance duet is a queer reimagination of a creation story. With patience, tenderness and prayer we epitomize the multiple ways that love can manifest. Intimacy facilitates straddling and queering notions of violence, care, pleasure, play and gender. Through performance we cultivate impossible conditions as an invitation to elusive spaces where desire, guilt, grief and love intersect. We hold the complexity and paradox of being socialized female bodies who are queer and racialized. Sometimes we share a body and sometimes we splinter into the ether—we simultaneously elevate each other and take each other down. What becomes possible when love is stronger than fear? We embody the wildest dreams of our queer ancestors.

Biography

Makisig Akin (they/them) is a queer, transgender Filipino born choreographer, dance artist, facilitator, and activist. They were raised in the Philippines and are currently based in Berlin. Akin’s work focuses on the recognition of intersectional identities, reconnecting with their ancestry and decentralizing western ideologies in dance making.

Anya Cloud (she/they) is originally from Alaska and currently based between Colorado and Berlin. As a queer, female, white person they orient their work to cultivate radical aliveness as an artist-activist practice; collaboration is central. Since 2023 Cloud co-directs The Love Makers Company with Makisig Akin.

stevie gunter (all/none) is an afropresentist, musician/dj and archivist. stevie has a bachelor’s degree in Sociology, a master’s degree in Library Science and for more than a decade, been self/community taught across the mediums of sound and skin.

Team

Choreography, Performance: Makisig Akin, Anya Cloud
Sound: DJ Rafush, stevie gunter
Dramaturgy: Maya Weinberg

Credits

A production by “The Love Makers Company”. Supported by Fonds Darstellende Künste with funds from the Federal Government Commissioner for Culture and Media within the program NEUSTART KULTUR and Schloss Bröllin Artist Residency.



Rob Fordeyn

ABSOLUTE BEGINNERS

Dance/Performance

Tickets

Premiere

On January 19 at 8:30 pm and on January 20 at 9 pm

In the Festsaal

In English

Description

“I don’t like to say goodbye to things” says Rob Fordeyn. In refusal to say things will end, we become “ABSOLUTE BEGINNERS”. Memory takes center stage, showcasing the effort we put into constructing our stories. This solo performance (a mourning ritual or is it a spun-out celebration?) is a celebration of the “absolute beginner” in all of us—the seekers, the doubters, the wanderers.

In “ABSOLUTE BEGINNERS”, time is a visceral journey. Rob Fordeyn moves through the sounds of Ann Eysermans’ “Fuga for four Diesel Locomotives and Harp”, Schubert’s “A Major Sonata” and David Bowie’s “Absolute Beginners”. The movement will be a decantation of these at first sight incompatible musics, resulting in Fordeyn’s signature dance of grace and despair, decay and grandeur, a dance for the forgotten and the disappeared.

Biography

Rob Fordeyn is a Belgian-Zambian dancer/choreographer based in Berlin. Fordeyn studied at the Royal Ballet School of Antwerp and began his career with Royal Ballet of Flanders. In 2008 he joined Ballet Opéra de Lyon. Since 2009 Rob has worked as a freelance artist with Arco Renz, Marc Van Runxt, Lisbeth Gruwez, Claudia Castelluci, Forsythe Company, Trajal Harrell, Ersan Mondtag, and Benny Claessens. As a choreographer he has collaborated with Darcey Bennet (“Tragic by Accident” and “Drama, Chaos, Confusion and Madness”), Tobias Staab (“After Work”) and Ersan Mondtag (“Antikrist”). From 2020–2022 Fordeyn was engaged with Constanza Macras/Dorky Park. In 2023 Fordeyn joined Trajal Harrell/Schauspielhaus Zürich Dance Ensemble for “The Romeo, Maggie The Cat” and “The Köln Concert”.

Darcey Bennett is a creative producer and artist based in Berlin. Coming from a background in the visual arts, Bennett has made site specific installations exhibited in Belgium and the Netherlands. In collaboration with dancer/choreographer Rob Fordeyn he staged “Tragic by Accident” (2015 at Monty Kulturfaktorij Antwerp) followed by “Drama, Chaos, Confusion & Madness” (2017 at FrankfurtLab). In 2020 he started his collaboration with choreographer Jeremy Wade. Since early 2023 Bennett takes part as creative producer in CRUSH, an artist-led alliance by Martin Hansen, Kareth Schaffer and Cécile Bally.

CIVIC GRACE is the musical alias of Ashley Wright, Australian producer based in Berlin. Her work is a mix of oneiric sounds, an experimentation of ambient, breakbeat, dub techno and acoustic soundscapes. With her musical background stemming from her career as a professional dancer, she has built herself a sentimental approach as a producer. CIVIC GRACE produces for her own choreographic works, commissioned dance pieces, art installations, live events and film. Since 2019 she has released three solo albums.

Team

Concept, Choreography Performance/Koncept, Choreografie, Performance: Rob Fordeyn
Künstlerische Zusammenarbeit, Produktion/Artistic Collaboration, Production: Darcey Bennett
Ton/Sound: Ashley Wright/CIVIC GRACE
Dramaturgische Unterstützung/Dramaturgical Support: Jette Büchsenschutz

Credits

A production by Rob Fordeyn in co-production with Sophiensæle.



juan felipe amaya gonzalez
BRAVURA

Dance/Installation

Tickets

Premiere
On January 19 from 10 pm to 01 am and on January 20
from 3 to 6 pm

The performance lasts 180 minutes. The audience can enter and
leave the space at their leisure.

In the Kantine
In Spanish and English

Description

“BRAVURA” refers to bravery, rage, a form of masculinity, as well as
a virtuosic solo moment in music. In a fictional club setting, the
performance installation juxtaposes early salsa mythology with the
contemporary migration experience. It delves into the cultural
depths of salsa as a representation of Latin American immigrant
identity, tracing its radical roots to the marginalised Latinx
communities in 1970s New York. Salsa offers a rich tapestry of
narratives from the diaspora, intertwining stories of resistance,
identity, and memory. It’s a testament to the empowering power of
dance, where every movement has its history and every step is a
testament to a collective journey. The audience is invited to walk
freely through a set created in collaboration with the artist Mati
Schulz, in which two bodies move in syncopation through images
echoing an imaginary extravaganza.

Biography

juan felipe amaya gonzalez is a Colombian performance artist. He
co-founded collective projects such as Kimberly Kaviar and Scores
for Gardens, participated in the Creative Europe project “Moving
Digits”, and co-developed the piece “Pattern Parade”, that attempted
to summon an Artificial Intelligence through occultist and esoteric
practices. He has mainly worked collaboratively with artists like
Deva Schubert, Jan Rozman, Maciej Sado, Florine Leoni, Michael
Portnoy, Heiner Goebbels, Nile Koetting and others. After studying
playwriting in Barcelona, he did the BA Dance Context Choreography
at HZT Berlin and is currently at the DAS Choreography program in
Amsterdam.

Team

Concept, Direction: juan felipe amaya gonzalez (jfag)
Performance: juan felipe amaya gonzalez (jfag),
Luisa Fernanda Alfonso, Carlos Andrés Rico
Music Composition: Carlos Andrés Rico (aka DJ Arepabahn)
Set/Installation: Matti Schulz
Art Direction and Costume: Luisa Fernanda Rodríguez Jiménez
(aka Mujer Cobra)
Mask Consultant: Sofia Loose Martínez De Castro
Light Design: Emilio Cordero Checa
Dramaturgical Support: Dandan Liu
Special Thanks: La Nena Magdalena, Nicolás Ramírez,
Simone Gisela Weber, Maciej Sado, Deva Schubert, Jeroen Fabius,
Catalina Insignares, DAS Graduate School Amsterdam,
The International Salsa Museum, La Feria de Cali, J1 Studio

Credits

A production by juan felipe amaya gonzalez in co-production
with Sophiensæle.



Accessibility and Service



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 (176 by 271 centimetres) 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 meters.

Accessible bathrooms

Kantine (first floor): at ground level, step-free access. Festsaal (second floor) and Hochzeitssaal (third floor): Accessible via elevator (176 by 271 centimeters). Distance from street to elevator: about 100 meters. Distance from street to box office: about 50 meters.

Tickets

Tickets can be booked at www.sophiensaele.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.

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@sophiensaele.com

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](http://www.sophiensaele.com).

Audio description

The performance of “Qué Bolero o En tiempos de inseguridad nacional” by Colectivo Malasangre on January 10 will take place with audio description and tactile tour 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. Registration at 030 27 89 00 30 (Monday to Friday between 10 am and 6 pm) or barrierefreiheit@sophiensaele.com.

Pick-up service for blind and visually impaired persons

If required, prior to the tactile tour of “Qué Bolero o En tiempos de inseguridad nacional” we offer a pick-up service for blind and visually impaired persons from the nearby [S-Bahn-Station Hackescher Markt](#) and [U-Bahn-Station Weinmeisterstraße](#) or [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.

Contact

Sophiensæle GmbH, Sophienstraße 18, 10178 Berlin
barrierefreiheit@sophiensaele.com or 030 27 89 00 35





Sophiensæle