

TANZTAGE BERLIN 2012

“I see Berlin as a source
that might be infinite.” (*Rodrigo Sobarzo.*)

TANZTAGE 2012 presents new, progressive positions in contemporary dance in the spaces of the sophiensæle for the 21st time. Among political analysis, questions regarding the status of dance in society, and a new perspective on the genre of the musical, different artistic approaches will be explored anew. We will be presenting positions of dance production in a lively city and are looking forward to introducing unknown young choreographers to our Berlin audience.

Why is it that Berlin remains so attractive for young international artists? What is it that they are looking for, and what do they find?

The reasons are tangible: Apart from the seemingly infinite sources of inspiration and the still relatively low costs of living, it is mainly the growing professional infrastructure of production and training that makes Berlin a “city of dance”. Social support from private and artistic networks is another crucial factor to be found in Berlin. The political call for better and more sustainable cultural funding is being maintained and strengthened here.

The replies we received from the participants of this year’s festival to questions regarding how they experienced Berlin also emphasize all of this.

Why Berlin? And what do you wish for the city and for your work? Excerpts from the replies can be found in this programme.

One participant said he is in Berlin because the audience here is so interested in discourse and open to both experience and experiment. We also notice that at TANZTAGE BERLIN time and time again.
Peter Pleyer and the Festival team

Thu 5.1. / Fri 6.1. Festsaal 20:30

An Kaler

Insignificant Others: (learning to look sideways)

Concept: An Kaler

Performance: An Kaler, Alexander Baczynski-Jenkins und Antonija Livingstone

Sound: Brendan Dougherty

Light design: Bruno Pocheron

Stage design: Stephanie Rauch

Dramaturgy: Heike Albrecht

Production: das schaufenster

Duration: 60 min

Coproduction: Tanzquartier Wien, TANZTAGE BERLIN / SOPHIENSÆLE

Support by: Wien Kultur, Österreichisches Kulturforum Berlin, advancing performing arts project, Tanzfabrik Berlin, Turbo Residenz Impulstanz

Thanks to: Rodrigo Sobarzo, Tomislav Feller, Toni Scemale

Insignificant Others is part of a longterm physical and creative practice An Kaler develops in exchange with different artists.

Tableaux (learning to look sideways) examines the Tableau as a shifting structure that displays the process of the performers co-operating in modes of conducting, structuring and shifting a shared topography of physical presence and absence in fragmented cycles of movements.

The performers are as spectres and carriers of ambiguous images, still and fluctuating. A series of discontinuous but interconnected still postures that make images and situations between the performers but never quite build a shared narrative. Harboured in that which is deemed unaffirmative pure potential is what is performed.

An Kaler studied Transmediale Kunst (Transmedial Art) in Vienna and graduated from the pilot studies “Zeitgenössischer Tanz, Kontext, Choreografie” (“Contemporary Dance, Context, Choreography”) at Hochschulübergreifendes Zentrum Tanz (Trans-University Dance Centre) at the University of Arts Berlin. Subsequently to her solo “Save a Horse, Ride a Cowboy”, premiered at the TANZTAGE 2010, An developed the practice format “Untitled Stills” in exchange with different artists in the context of the “Insignificant Others” series. As a performer, An Kaler worked with Isabelle Schad and Philipp Gehmacher and others.

An wishes for better founding situation in Berlin and more space outside the institutions.

Thu 5.1. / Fri 6.1. Festsaal 20:30

Maria Francesca Scaroni

Display (UA)

Choreography/Dance/Stage: Maria Francesca Scaroni

Costume: Peter Pleyer

Voicetraining and Sound: Alessio Castellacci

In Conversation with: Mariola Groehner, Stephanie Maher

Duration: ca. 30 min

Supported by: Wilhelm Groener, P.O.R.C.H.

Coproduction: TANZTAGE BERLIN / SOPHIENSÆLE

An inner dialogue, a body manifesto, a dance work for the stage created by 'monologuing' with *Interior Scroll* (1975), by Carolee Schneemann. The scroll is a papyrus, a site of knowledge that she recognizes as internal, intuitive and sacred. She extracted a text out of her genitalia, after a ritual-like set up, including posing in the nude, reading, covering herself in mud.

Display attempts a reflection upon the ambition of the dancer body to integrate modes of knowledge making, merging a methodological and linear approach with an experiential, perceptual, radial way of proceeding via a 'carnavalesque' embodied discourse.

It reflects upon the (female and dancer) body's nuances of exposure, in a present state of becoming, weaving its lineages in this time where performance art and dance collide and move awkwardly forward.

Plus necessary narcissism, healing work, an ignorant approach to creation and the unattainable distancing of life from art making.

Maria F. Scaroni/AADK Berlin

From Italian TV dance productions to release-based and post-modern dance techniques, from contact improvisation to literature studies and theoretical engagement, Maria F. Scaroni is moving through the complex network of learning and making dances since 1996. Scaroni's works focus on the process of collaboration, plays with durational experiences and is featured by a crossbreeding between performance, choreography and installation.

Maria is wishing for a public-garden project in Berlin, to grow vegetables collectively

Fri 6.1. / Sat 7.1. Hochzeitssaal 19:00

Ana Rocha, Cecilie Ullerup Schmidt, Louise Ahl, COACHING PROJECT

For the 21st edition of the festival and in collaboration with Tanzfabrik Berlin, three young choreographers were given the opportunity to exchange their ideas and concepts in a coaching project again over the course of several weeks. The working phase was initiated by a workshop with Peter Pleyer, which offered an overview of various body-training approaches from the younger dance history. The young choreographers applied these new inspirations to their work, and in the second working phase, they developed it further. The work focussed on open work within the group, regular feedback of the participants and the coach.

Louise Ahl

Trance

Choreography/Dance: Louise Ahl

Composer: Luke Wilson

Duration: 20 min

Coproduction: Yorkshire Dance, Compass Live Art

Thanks to: Marcos Lutyens

TRANCE is the second part of a trilogy with the solo-company and alter-ego Ultimate Dancer and based around questions of authorship and authorities. Ultimate Dancer will through techniques of hypnotism and subliminal messaging find methods to communicate with the audience and reassure them that the power of the performance lies within their presence and engagement. Ultimate Dancer will speak directly to our unconscious mind and pose a direct question; who is in control? *TRANCE* wishes to create a power-shift from performer to audience and in this shift construct “the true death” of the choreographer and its authority.

Louise Ahl is a Swedish – born choreographer and performer with a background and training in theatre. She graduated with a BA in Choreography from Dartington College of Arts in 2010 and spent one year as an exchange student at Hochschule für Schauspielkunst “Ernst Busch” in Berlin. Her research is mainly focused on the application of philosophical theory to dance and the concept of open – source as a tool for choreographing.

Louise was looking for freedom of expression in Berlin and found an encouraging artistic platform, cheap living and economic instability.

Ana Rocha

Fraud by nature (UA)

Choreography/Dance/Costume/Stage: Ana Rocha

Thanks to: Jorge Goncalves, Thomas Schaupp, NEC

by nature before us. In the beginning there was a tree as later grew with blessed will. Sound fell from the sky and words were given for tongue exercise. Universal language moves throw a delayed mythic kidnap. Till then it's our decision to (re)present what's being alive, a fraud. But ethics\moral

of good behavior arises for hope of happiness. A covert paradox of bared wisdom lies in warrior hands.

From visual arts\art history, performing arts production to freelancer performer\choreographer. At institutions in Portugal and abroad (e.g. Alcantara Festival, Uferstudios|Berlin), worked for different contexts. Training based in diverse movement\body awareness techniques present at Open Season (Jorge Gonçalves), Musik (Isabelle Schad). Co-directs Mezzanine (portuguese structure for performing arts).

Ana found an open and frontal community willing to discuss in Berlin.

Cecilie Ullerup Schmidt Schützen

Choreography/Performance: Cecilie Ullerup Schmidt

Music/Light: Matthias Meppelink

Founded by: Regierender Bürgermeister von Berlin, Senatskanzlei kulturelle Angelegenheiten

The word “Schützen“ (*to protect*) offers an etymologically ambivalent meaning: on the one hand, it describes several individuals that *shoot*; on the other hand, it is the verb meaning *to shelter, to protect* or *to hinder*. The artistic research project “Schützen” shall appropriate the movements of the shooter connotated with male behaviour and at the same time demand empathy and understanding for cultural differences in order to win hearts and minds.

Cecilie Ullerup Schmidt is a Danish born performance artist. She studied literature in Copenhagen and Applied Theater Science (Angewandte Theaterwissenschaft; ATW) in Giessen.

Cecilie was looking for “calmness and stimulation” in Berlin and that’s what she found and wishes for in the future as well.

Fri 6.1. und Sat 7.1. 18:00 / Sun 8.1. 19:00 Virchowsaal

Kai Simon Stöger
“toiling and moiling”

Choreography/Interpretation: Kai Simon Stöger

Textual and conceptual support: Marion Stöger

Light design: Ansgar Tappert

Duration: 45 min

Thanks to: Gabi Beier, Barbara Friedrich, Andrea Keiz, Gisela Müller, Michelle Outram, Katrin Purschke, Maik Richter, Kerstin Schroth und Silke Wiethe, sowie an alle die mir mit Gesprächen und Hinweisen immer wieder weitergeholfen haben. Mein besonderer Dank gilt Marion Stöger, die mich in diesem langen Prozess mit ihrem Feedback und kritischen Anmerkungen begleitet und unterstützt hat.

Working on a dance piece while working on two other jobs. In the studio they all meet somehow. And so the piece is commenting on different facets of the flexible, the open, the adapting. Which desire lies behind the open, transformative body in contemporary dance? Is it only one desire or in fact a multiplicity of interwoven and partly even ambivalent, contradictory wishes? And in which ways do these wishes connect with working conditions, that require enhanced individual initiative and flexibility. What particular demands and what ideas of collectivity are possible here, or even necessary.

Kai Simon Stöger lives mostly, but works less frequently in Berlin. She works as contemporary dancer and graphic designer. As her stage character Rosebutt Kai is regularly performing Queer Burlesque. 2009 she won the Tanzlabor advancement award for short pieces in Linz (AT) and she got a danceWEB scholarship for 2010. In the same year she finished her studies in contemporary dance at the Inter-University Centre for Dance Berlin.

Kai found a bigger, but more in genres separated art scene in Berlin, and a bigger queer-scene.

Sun 8.1. / Mon 9.1. Festsaal 20:30

Ixchel Mendoza Hernandez

Visual Ghost (UA)

Choreography/Dance: Ixchel Mendoza Hernandez

Sound: Johannes Wengel

Text: Konrad Kaniuk

Light design: Martin Pilz

Coproduction: TANZTAGE BERLIN / SOPHIENSÆLE

Duration: 30 min

Visual Ghost represents a constant conflict of an ambiguous state of realization of oneself as an individual as well as a social being in relation to others. It reflects how identity is constructed of several different facets, and how every human expresses himself within and through alternating roles. A body that is always in transformation, always in the process of becoming something else.

Ixchel Mendoza Hernandez, born in Mexico (1983), started her education in Mexico City at the National art Center and joined later the Hoge School voor de Kunsten, ArteZ in Arnhem, The Netherlands in 2003 where she finish her education as dancer. In 2005 she started to study choreography at the same institution, graduating in 2007. Currently she lives and works in Berlin.

Ixchel found a group of interdisciplinary artists for collaborative projects in Berlin.

Sat 8.1. / Sun 9.1. Festsaal 20:30

Chris Scherer

Virginised (UA)

Choreography/Dance: Chris Scherer

Text: Paulo Castro, Chris Scherer

Musik: Portable

Costumes: Iva Wili

Stage design: Amelle Said Saleh

Light design: Felix Grimm

Production manager: Monica Ferrari

Duration: ca. 30 min

Coproduction: Helpmann Academy, TANZTAGE BERLIN / SOPHIENSÆLE

Thanks to: Lotte Crawford, Chris Roberts, Sascha Budimski, Dock 11 & Eden Studios, Thomas Greenfield, Jason Richter, Claus Erbskorn, Tony Izaaks, Sandra Klöss, Rodney, Gracey & Beverley Scherer

‘Virginised’ is an exploration of dance culture from the perspective of a dance stereotype.

The audience is invited to meet Brandon, a jazz addict who desperately strives to hold onto an identity defined by dance. Through the use of documentary, mocumentary and fiction, the artist Chris Scherer, will deconstruct Brandon to articulate the line between performer and character.

Performers must transform. They sculpt their body, voice and mind to bend the audience's perception of reality. To do this they have a process of exploration, research, play and imagination. Characters such as Brandon are rooted deeply in the performer. They are extensions of an artist's personality, mind and memory.

In 'Virginised', Chris will not build a character, but instead deconstruct one questioning how a character takes on a life of its own and where the separation of reality and fantasy becomes unclear to challenge perceptions of identity.

Chris Scherer is an Australian born cross-disciplinary performer who is living in Berlin. Chris obtained a Bachelor of Dance Performance and an Advanced Diploma in Acting at ACArts in Adelaide. He has devised and performed work in various mediums with his film work having been presented in festivals throughout Australia, Europe, Asia and America. Chris continues to work as an independent artist and art maker throughout Europe and Australia.

Chris was looking for "life, love and dance" in Berlin and found all of that.

Mon 9.1. / Tue 10.1. Hochzeitssaal 19:00

Verena Wilhelm
fire and forget

Choreography/Dance: Verena Wilhelm
Direction/Dramaturgy/Light design: Christian Weiß
Sound: Peter M. Glantz
Costume/Mask: Verena Wilhelm/Christian Weiß
Duration: 10 min

"Come on, let me shoot!"

2007: A US helicopter is circling over Bagdad. The gunner on board aims at a group of civilians, the "Fire" commando is given.

„Look at those dead bastards“ – “Nice”

In 2010, WikiLeaks published the video – filmed by the on-board camera and complete with the original commentary of the US soldiers during combat.
In her intense solo about increasingly remote-controlled warfare less and less physical, Verena Wilhelm (dance/choreography) and Christian Weiß (director/dramaturg) confront the movements of a dancer with the authentic sound material of the attack, navigating our consciousness back to the individual, to the vulnerable body in combat.

Verena Wilhelm, (*1986). She began dancing at the age of four, and a stage dance education in Berlin followed her German Abitur.
At the same time, she worked with J. H. Assohotto, K. Ikeda, Martina Morraso and just after her graduation in 2009, she could be seen with *Tanztheater Kunas Modernus* and *mehrsicht* as well as with *Random Scream*, *kombinat/artblau*.
She has been working with Christian Weiß previously in several productions.

Verena wishes for Berlin, that the city keeps its originality for some time.

Mon 9.1. / Tue 10.1. Hochzeitssaal 19:00

Katharina Maschenka Horn
Pigeonhole

Choreography/Dance/Costume/Stage: Katharina Maschenka Horn
Light: Felix Grimm
Duration: ca. 40 min
Coproduction: Art Lab Amsterdam (NL), Sogni (BE), Tanzhaus Köln Interim, Dock 11 Berlin
Thanks to: Chris Scherer, Felix Grimm, Cristina Leitao, die Coaches und Komponisten, das Tanztheater Hexenbesen und alle, die so freundlich waren ihre Eindrücke und Meinungen mit mir zu teilen

The first time Katharina considered creating the solo PIGEONHOLE was during a conversation with a colleague. For hours, she had to listen to who she is and why. And that person didn't even know her very well.

„To pigeonhole someone“ – to categorize someone; to put someone in a box

In Pigeonhole, different conscious contents of the multiple layers of a character exist at the same time as the categorized identity. In this case, the role of the multiple-layer character is played by Katharina Maschenka Horn.

An enigmatic piece. Obscure and colourful, humourous, yet serious. Surprising and unpredictable. From being a victim to being the aggressor. Due to many individual scenes, the play develops into a “dance around the issue”, thus pinpointing it.

Katharina Maschenka Horn studied dance and choreography at the ArtEZ – Hoogeschool voor de kunsten in Arnhem (NL), graduating with a Bachelor of Arts. She has been working as a freelance choreographer, dancer, and teacher since.

Katharina was looking for autonomy and belonging and found that in Berlin.

Tue 10.1. 18:00 / Wed 11.1. 19:00 Virchowsaal

Tian Rotteveel

Soulsqueezing

Choreography/Dance: Tian Rotteveel

Musik: Tian Rotteveel

Lights: Yair Vardi

Dramaturgy: Jeanine Durning

Advice: Felix Marchand /Ayara Hernandez

Supported by: HZT Berlin

Thanks to: David Zambrano, Myriam van Imschoot

Soulsqueezing is an ontologic bumbing machine, where the body is at stake in the middle of singing a soulsong and everything what keeps on existing outside of it. Soulsqueezing explores voice, sound, movement and ontology as each other's equals. Speech, facts and actuality squeezes out the internality of a body allowing it to multiply. *“To reach, not the point where one no longer says I, but the point where it is no longer of any importance whether one says I”* Deleuze & Guattari, A Thousand Plateaus

Tian Rotteveel studied music composition at the Royal Conservatory of The Hague (NL), dance in SEAD (A) and currently studying choreography at the HZT Berlin where he commits to sound, movement and language as one practice. In his works sound is a process which can materialize into music, into language but also in just pure sensation. Tian has been collaborating with MAE-Ensemble, Rosa Ensemble, Igor Dobricic, Diego Gil, David Zambrano, Jeremy Wade, Lea Martini, Kristina deChâtel and others. (deutsch kommt noch)

Tian wishes for Berlin an even stronger continuation of the artistic collaborations and openness for the coming critical years for art in Europe.

Wed 11.1. Festsaal 20:30

Guest performance by Stary browar nowy taniec at Tanztage Berlin

Just as in the previous two years, the festival 2012 will present an artist of the solo project Poznań, the first Polish residence programme for emerging choreographers, during TANZTAGE BERLIN. In 2012, Iza Szostak will be presented with her production "From Culture to Nature".

The second Polish production in the festival programme will be "Reconstruction" by Joanna Lesnierowska (choreographer and founder of the Solo Project Poznań). Together with Aleksandra Borys, Łukasz Kędzierski and Janusz Orlik, she developed a piece about making subconscious images and structures of collectivity visible.

Both productions are part of the STARY BROWAR nowy taniec, Arts Station Foundation by Grazyna Kulczyk. www.starybrowarnowytaniec.pl
This guest performance is made possible through the friendly support of the Polish Institute Berlin.

Iza Szostak

From culture to nature

Choreography/Idea: Iza Szostak

Artistic Coaching: Luca Giacomo Schulte, Ornella Balestra

Music: Kuba Słomkowski

Technical Realization: Łukasz Kędzierski

Production: Art Stations Foundation

Coproduction: Joanna Leśnierowska

Thanks to: Kuba, Luca, Ornella, Asia, Art Stations Foundation team and Studio Tańca Free Art Fusion in Warsaw und auch an Ola, Irenka, Marek and the crew of the photo shooting at the Wielkopolski Square in Poznań

Things change (lettuce grows, where the ground was parched earlier). The atmosphere changes because humour does, too. There is nothing constant. All the time something grows and dies, withers and flourishes. Music changes because tastes do, too. No matter what, seasons change. We escape the fact that we need to yield, busily living our lives, but still in effect we talk about the weather.

Primitive nature is a reference point we return to and according to which we make holiday plans. Nature is the guardian of public order.

What are the manifestations of culture that grew out of the "lower levels" of nature? We build roads, shelters, care for the body, put up a fence. How does culture steer biological functions and slow down physiological processes?

We crave for new levels implementing deliberate goals, such as e.g. self-actualisation.

"You are right there, but one needs to cultivate one's own garden".

Iza Szostak – dancer, choreographer, graduate of the Ballet School in Warsaw and the Codarts, Rotterdam Dance Academy in the Netherlands. Scholarship holder of the Polish Ministry of Culture, the Dutch Corrie Hartong Fonds and the Program of the Alternative Dance Academy. An intern in Belgium in the group of Jan Fabre / Troubleyn. Cooperated also with Michael Schumacher, Amy Raymond, Krisztina de Chatel, and Felix Ruckert. Since 2008 has collaborated with the group Anna Holter + Company in Munich. In 2009 she took part in the Urban Explorer

Festival in Dordrecht as well as cooperated with Guilherme Botelho at the Body/Mind Festival in Warsaw. In 2010 she took part in the project “*Let’s Dance Chopin*” with the choreography by Marysia Stokłosa and created her own solo choreographies “*Karmi-go*”, “*Feedback*” and “*Grandpa-Go*”.

Joanna Leśnierowska

Reconstruction

Idea/Direction/Light: Joanna Leśnierowska

With: Anna Nowicka, Łukasz Kędzierski, Janusz Orlik

Artistic Collaboration/Sound remix: Janusz Orlik

Technical Realization: Łukasz Kędzierski

Graphic Design: Michał Łuczak

Production: Joanna Leśnierowska

Coproduction: Art Stations Foundation

Didaskalia for memory.

Flashbacks’ inventory.

Facts of Imagination .

Self translation.

Reconstruction.

Joanna Lesnierowska, dance curator, writer, dramaturge;

since 2004 she’s running first ever regular Polish dance space Stary Browar / Old Brewery in Poznan (www.starybrowarnowytaniec.pl), where she’s featuring avant-garde international choreographers and intensively supporting development of Polish dance artists. Following her curatorial work Joanna serves as an artistic coach within a residency program SOLO PROJECT and as dramaturge, performer and artistic partner co-operates with several Polish and international projects and choreographers (such as Arkadi Zaides/ ISR, Minimetal /CH, Lia Haraki/CYPRUS, Marta Ladjanszki/HUN).

Thu 12.1. Hochzeitssaal 19:00

P.O.R.C.H.

P.O.R.C.H. Ponderosa's Ongoing Research and Collaborative Happenings and its link to the AC/Alternative Conservatory of San Francisco is made up of practices that enact the body to be experiential, direct in action, versatile, original, and comfortable with its assets while happily outspoken. P.O.R.C.H. is committed to a mutual exchange between creative professionals and an ongoing dialogue in the field of dance and related forms.

In 3 months in the summer P.O.R.C.H. presents a diverse training ground for a new or continuing perspective in performance and improvisational life practice. The project is based in Stolzenhagen, Brandenburg, in a beautiful natural surrounding, with hills and lakes, river and canal just outside Berlin

It is absolutely true that people leaving this experience are understanding what it is they want to do with their knowledge, of themselves, as dance makers and as performers. Something profound happens here to allow an intimate setting for collaborations and partnerships. Whether they end up in Berlin (as many do) or go back to Korea, New York, Spain or Israel. P.O.R.C.H. is a portal, a small gateway back into the cities. We have witnessed how one can become an integrated part of the international dance scene after having spent a few months at Ponderosa.

To what is known, to some, as the "hippie community" of Ponderosa is actually occupied by very strong minded individuals who have figured out how to creatively occupy this place and apply this to their urban dreams. Potential is opened, tried and practiced with support from other experienced dance makers who are available for honest feedback, coaching, long coffee dates and or walks in the countryside. All unfamiliar expressions, conversations, bountiful potential and good improvisations happen here! We want the dialogues and the questions to continue.

Performance/Concept/Choreography: Mor Demer, Kata Kovacs, Alicia Grant, Marcio Kerber Canabarro, Angela Muñoz, Zinzi Buchanan, Stephanie Maher, Frank Willens, Bari Kim bring you the residue from P.O.R.C.H. at Ponderosa.

staring you straight in the eyes, walking for one hour in the morning asking questions, but giving no answers, watching the sky open and soak the movers, healing with rocks and tomato leaves, hearing people whisper, wishing the music would stop;

grilling pears (melted chocolate in the middle, walnuts and a sprinkle of brandy), drinking absinthe, getting amused by the crazy clouds in the sky, two guys sitting in the middle of a field, facing the wind turbines, an hour passes.

"my body engages in work", lying on mattresses for 55 minutes just listening, touching the back of the person in front in the food queue, meeting on the moist morning grass, creatively juiced up, occasionally freaking out, unwinding, seeing the sun set red, the fire burns late.

After the Show in the Foyer: Party and Installation

Fri 13.1. / Sat 14.1. Festsaal 20:30
Ligia Manuela Lewis
Sensation 2, (conviction series) (UA)

Choreography/Costume/Light design:: Ligia Manuela Lewis

Performance: Ligia Manuela Lewis, Isabel Lewis

Lights: Sandra Blatterer, Denis Richert

Composer: Johannes Wengel

Stage design: Ligia Manuela Lewis, Nina Kurtela

Coproduction: TANZTAGE BERLIN / SOPHIENSÆLE

Thanks to: Alex Baczynski-Jenkins, Nina Kurtela

Sensation 2, the second work inside a series of works which marry movement and sensation with the sensational, is a choreography built for the neck. The cervical and thoracic spine are put into focus, the part of the body that supports the head. Like the mouth, the neck is a communicative landmark of the body as well as an historically aestheticised one. This part of the body, often considered fragile and vulnerable to injury also makes possible social phenomena such as head banging and whipping hair--acts often associated with the sensational. This work employs a similar methodology to the previous work, in which an abstractly sensing body becomes the source for articulations to unfold. Through the duration of the work, Ligia seeks to create an experiential condition in which sensations can become a shared experience.

Ligia Manuela Lewis, born in Santo Domingo (DR) but raised in Venice, FL (US) is a dance artist currently working in Berlin (DE). She received her B.F.A in Dance/Choreography from Virginia Commonwealth University in 2005 and upon graduating moved to Europe. She has performed/collaborated with the following: theater company Superamas (FR), dance company Les Ballets C de la B (BE), and she continues ongoing collaborations with Kat Valastur (GR/DE) and Lewis Forever (Berlin/NY) with past engagements at New Museum (NY) and P.S.122 (NY). Most recently Ligia began working with choreographer Jeremy Wade (US). Ligia was awarded the DanceWEB scholarship (AT) for 2010 and was this year's artist in residence at Tanz im August (sommer.bar).

Ligia came across a number of dynamic art communities, art spaces and individuals that are passionate about their work in Berlin.

Fri 13.1. / Sat 14.1. Festsaal 20:30

Willy Prager

Transformability (UA)

Concept/Direction: Willy Prager

Creation/Performance: Sonja Pregrad, Tian Rotteveel, Willy Prager

In collaboration with: Sonja Pregrad, Tian Rotteveel

Music: Tian Rotteveel

Coproduction: TANZTAGE BERLIN / SOPHIENSÆLE

Thanks to: HZT

I start working on the project "Transformability" tasking my self to transform the philosophical text of Boyan Manchev "TRANSFORMABILITY" 2006 in to a practical, performative script. Working on the original text I try to reformulate it, using the strategy of creating a musical script. I choose the musical form, because of the topic of the text – the performing society of "global capitalism" – society pretending to step beyond the conventional roles agencies. I am asking also how an elitist text as such of "Transformability" can become a main element of creating a one of the more market orientated forms such a musical. How theoretical text can be danced, using the concrete words of it? How can I make a practical bridge between dance and theory using the rules of the mainstream culture?

Willy Prager, independent artist, graduate of theatre-studio „4XC“-Sofia. He has completed „Synthetic Stage Arts“ at the University of Plovdiv, Bulgaria. Grant-holder for Dance Web Austria and Theater Treffen Berlin. He has worked with Galina Borissova, Nikolai Georgiev, David Zambrano, Ivo Dimchev, deufert&plischke, Thomas Lehmen, Dalija Acin, Matej Kejzar and Maren Strack. As a director he created "Prager Strasse" and Game -a-porter". Willy Prager is a cofounder of Б brain Cstore project-Sofia, the Festival for contemporary dance and performance "Antistatic" and of Nomad dance academy.

Willy is wishing for a network with the Bulgarian and Balkan scene in Berlin.

Fri 13.1. 19:00 / Sat 14.1. 18:00 Virchowsaal

Magda Korsinsky

Lena ist gerade nicht da

Choreography: Magda Korsinsky

Performance: Mor Demer, Sandra Wieser

Music: Klaus Janek

Costume/Stage design: Gabi Bartels

Light design: Lutz Deppe

Supported by: Deutscher Bühnenverein, HfS

Thanks to: Dr. Christiane Berger, Ka Rustler, Elisabeth Molle, Heini Nukari, Jan Burkhardt, Dana Korsinsky, Magda Tuzinkiewicz

“Nichts schadet, Hauptsache, frau amüsiert sich.“ (“Nothing hurts, as long as she has a good time.”)

The dancers do what they like. Through amusingly strange situations, they joke themselves across the stage, which is an over-dimensional, set table, at which the audience may sit down.

“Lena ist gerade nicht da“ (“Lena is just out“) is a personal confrontation with Vera Chytilova’s film “Tausendschönchen” (“Little Daisy”) of 1966. The two girls in the movie think that the world is rotten, and they decide to be just as rotten. That entails little vulgarities down to moderately serious damage of property. A gigantic buffet is systematically destroyed, and at the end, the smashed pulp is piled together again as if anything could still be saved.

This grotesque-bizarre comedy criticized a lifestyle, which we are all, to a degree, subject to in our more or less orderly lives.

Magda Korsinsky, born 1981 in Prague, studied Fine Arts at the University of Arts Berlin, at ENSBA Paris, and AVU Prague. As an artist, she enjoyed numerous exhibitions. She currently studies choreography at HZT. Her first performance “VRSTVY” with 9 female performers and one musician was presented at the AVU gallery in Prague in 2009. Her piece “Lena ist gerade nicht da” was presented in the Uferstudios Berlin in November 2011.

Magda wishes “no stagnation” for Berlin.

Fri 13.1. 18:00 / Sun 15.1. 18:00 Kantine /FILM
Anna Weißenfels / Ixchel Mendoza Hernandez
when i will come twice and go once

Duration: 14.30 min

Production: Berlin, Germany 2011

Format: FULL HD, 16:9

Genre: Fiction

Direction/Choreography: Ixchel Mendoza Hernández, Anna Katharina Weißenfels

Textcollage: Konrad Kaniuk

Voices: Zinzi Buchanan

Photography / Camera: George Steffens

Sound design: Timur Üzel

Edition and Montage: Maximiliano Mellado Marambio-Abele, Cristiane Schniebel

Performer: Ixchel Mendoza Hernández, Anna Katharina Weißenfels

it's a dream that comes constantly to my mind

and it's almost over

we stay where we have been so long anlonge together

it must be almost over

we stay side by side

Anna Katharina Weißenfels (D) is working as a freelance choreographer / performer working in Berlin & NRW.

Anna studied at ARTEZ in Arnhem (NL) and received a BA for Choreography and Dance in 2007.

She has been working for various theatre- and filmproductions and

collaborated with KAINKOLLEKTIV / Bochum.

Together with the artist Frauke Gerhard Anna founded the initiative VOLK TANZ TRUPPE for the self-organisation of groups in 2009. Together they created several performances in public spaces in Berlin / Cologne.

Since 2010 Anna is collaborating with Ixchel Mendoza Hernández.

Ixchel Mendoza Hernandez, born in Mexico (1983), started her education in Mexico City at the National art Center and joined later the Hogeschool voor de Kunsten, ARTEZ in Arnhem, The Netherlands in 2003 where she finished her education as dancer. In 2005 she started to study choreography at the same institution, graduating in 2007. Currently she lives and works in Berlin.

Sat 14.1. / Sun 15.1. Hochzeitssaal 19:00

Anna Nowicka

Fire is raging in your hair (UA)

Concept/Choreography: Anna Nowicka

Developed and performed by: Weronika Pelczyńska

Poem: Marcin Cecko

Music: Klaus Janek

Stage/Costume: Maria Gamsjäger

Light design: Sandra Blatterer

Dramaturgical Support: Dr. Christiane Berger

Coproduction: Art Stations Foundation, Poznan, TANZTAGE BERLIN / SOPHIENSÆLE

"Where now? Who now? When now? Unquestioning. I, say I. Unbelieving. Questions, hypotheses, call them that. Keep going, going on, call that going, call that on. Can it be that one day, off it goes on, that one day I simply stayed in, in where, in stead of going out, in the old way, out to spend day and night as far away as possible, wasn't far."

The Unnamable - Samuel Beckett

This solo will question the condition of modern man continuously in motion, not limited by space or time, but shifting freely between reality and virtual world; the state of being between "here and now" and "not-here", involving constant, simultaneous doing.

How does one orientate oneself while actively participating in the transformation of the constantly transforming? Is it possible to find rest and root oneself in never-ending movement? Bombarded by the abundance of stimuli and information, how does one recognize one's own way?

By using walking - the only stable element in the piece (the condition *sine qua non*), movement will be created. Between the words and their meanings, change will offer the only sense of stillness.

Anna Nowicka is a dancer, choreographer, pedagogue and psychologist. She is a graduate of the Warsaw University, Salzburg Experimental Academy of Dance (SEAD), and Polish Ministries Contemporary Dance Instructor's Course. She is currently in her final year of MA in choreography at HfS/Ernst-Busch in Berlin. Besides participating in dance / theatre productions in Poland and abroad and working with Anna Godowska, Przemyslaw Wasilkowski, Mala Kline, Dragana Alfirevic and Peter Pleyer she keeps developing her own pieces (e.g. "the truth is just a plain picture. said bob." 2010, or currently: "incomplete tales of several journeys", to be premiered in Ufer Studios in Berlin, and "fire is raging in your hair", to be premiered at Tanztage 2012, in Berlin).

Anna found a very supportive environment in Berlin to develop her own artistic interest.

Sat 14.1. / Sun 15.1. Hochzeitssaal 19:00

Rodrigo Sobarzo de Larraechea

The Harvest

(Pre-Premiere)

Choreography: Rodrigo Sobarzo de Larraechea

Dance: Koldo Arostegui, Rodrigo Sobarzo

Music: Infinite Body

Dramaturgy: Tom Engels

Light design: Jan Fedinger

Production: Het Veem Theater

Duration: ca. 60 min

Galvanized by the rapture of ‘producing’, ‘generating’ and ‘emerging’, we will cultivate the attention and concentration within the performative space. What we gather, as beholders of the theatre event, it is the energy invested in its production and the metaphysical ardor of its construction.

Transcending the direct immediacy of its result, bending the visibility of its fruit.

Vigilantly parceling the space in order to extol the non-seeable: it is precisely there where proliferation takes place we believe, in the virtual space that emerges between the spectators and the aesthetic-experiential object. Amongst the pleats of the immaterial, charged with the pregnancy of its potential.

Meticulously calibrating our senses, promulgating our bodies as *sculptural vehicles*, betrothed to an intuitive workforce, constantly migrating amid different working-constellations, hypnotically activated into the operational calm: we yield the material, we are the material.

RODRIGO SOBARZO (CL) studied choreography at the SNDO. His work *mining* has been shown in Amsterdam, Bassano del Grappa, Belgrade, Berlin, Brussels, Ljubljana, Poznan and Warsaw. His work is being produced by Het Veem Theater in Amsterdam where he premiered his latest piece *United States* in may 2011. In 2012 he will premiere *The Harvest* in Amsterdam and *PARAMOUNT MOVEMENT*, a collaboration together with Lea Martini, at Sophiensaele in Berlin.

His work seeks to envelop the audience into visual introspection.

Besides his own creations he has participated as a performer in projects by Ivana Muller, Jeftha van Dinther, Martin Nachbar, Jeremy Wade and An Kaler.

Rodrigo came to Berlin because there was plenty of curiosity from the audience side, and a feeling that Berlin as a source might be infinitive.

Supporting programme

Sat 07.1. Kantine 21:30

All short termed

a pictorial concert by Balz Isler

The fine artist Balz Isler (*1982) is a thinker, musician, performer, and stimulator. In his multimedia installations and performances, he presents and “overwrites” digital data like videos, photographs, sounds, clips, and texts and translates them into the present, into “real time” (Paul Virilio). Following subjective and informal criteria, he collects his source material from personal as well as public archives, storages, and online portals like youtube. Through strategies like montage, repetition, and projection, visual and acoustic fragments begin to relate to each other. His artistic approach interweaves physical and subjective experience with the deluge of digital imagery. Through his use of the body and the voice as well as their digital replica, he conveys his reflexions on the “world behind the world”, which is engrained in the images. This abstract imaginary model implies the infinite optional space of subjective perception, experience, and navigation.

<http://balzisler.org/>

Sun 8.1. 16:00

ZTB-Event: Funding from the bottom. With Adrienne Goehler

Adrienne Goehler, former Curator of HauptstadtKulturFonds and former Senator for Cultural Affairs of Berlin, now freelance curator and publisher, has been campaigning since years for a condition-less basic income for all citizens.

We do find this idea very inspiring and are very happy to have her as our Guest to debate the condition-less basic income, its perspectives and its possible influence on art and society.

Tue 10.1. 20:30

ZTB-Workshop: dance in the future

Workshop dance in the Future. Following the last evening's theme we would like to dedicate this future factory to an open space event on the following themes:

A.: We would like to design, discuss and exchange alternative ways of project funding and curating.

B.: We would like to find ways to channel and collect the existing recourses, in order to make them more accessible for the artists in the city.

We are looking forward to your presence and participation as an impulse for new ideas and dynamic in the dance scene of Berlin.

Sun 15.1. Festsaal 21:30

Warm Down: Slow-Dance Party

After a heated festival program we will finish this years edition with a warm down. DJ Hug and the festival-team invite every participant and all guests to a slow-dance-party. Come and enjoy some of the best embracing hits.

Imprint:

SOPHIENSÆLE / Sophienstraße 18 / 10178 Berlin
U-Bahn Weinmeisterstraße / S-Bahn Hackescher Markt

Tickets: 030/283 52 66 / www.sophiensaele.com

Prices: 14 €/9€,

Virchowsaal: 13€ / 8€

Konzert: 5 €

TANZTAGE BERLIN:

Pho 030/28 09 27 93 / Fax: 030/283 52 67

e-mail: info@tanztage.de / www.tanztage.de

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