

20. TANZTAGE BERLIN

5th to 15th January 2011

20 editions of TANZTAGE BERLIN from September 1996 – January 2011:

That's a lot of history – started at Pfefferberg and continued in Sophiensaele since 2001 – a lot of movement, lots of choreographers and memories we want to share and celebrate with our audience.

Besides the new discoveries, some well known former participants from 20 years of TANZTAGE history will surprise us with congratulatory interludes various days of this year's festival.

The foyer of Sophiensaele will invite you to browse through history; all editions of TANZTAGE BERLIN will be documented there with posters, booklets and pictures.

A novelty of this year's 20. TANZTAGE edition is the coaching project with Peter Pleyer. Once more on board: FU Berlin's MA programme on Dance Studies, the "Solo Project Poznan", "Books on the Move" and an evening with ZTB e.V.

Thanks to all fellow campaigners, participants, partners, colleagues, sponsors and friends of TANZTAGE BERLIN, who contributed to the continuous success of the festival over the years.

Join in celebrating!

Wed 5.1. / Thu 6.1. Festsaal 20:30 h
Clément Layes (Public in Private)
To Allege (premiere)

Concept: Clément Layes

Performance / Choreography: Vidal Bini, Clément Layes, Jasna Layes-Vinovrsk, Felix M. Ott, Rut Waldeyer (+ 1 special guest)

Dramaturgy and Choreography assistance: Jasna Layes-Vinovrski

Costumes: Public in Private

Light design: Rut Waldeyer

Stage design: Public in Private

Duration: ca. 60min

Coproduction: Public in Private, TANZTAGE BERLIN / Sophiensaele

Thanks to: Berliner Senat for the „Arbeitsstipendium für den Bereich Tanz 2010“, Play Berlin, PAF (Performing Art Forum), CND (centre national de la dance paris), Sophiensaele, Jasna Layes-Vinovrski, Dmitry Paranyushkin, Joséphine Evrard and to all the people who contributed in developing the methode by experimenting, reflecting, and critic it.

In January 2010, we premiered the performance "Allege" in TANZTAGE. In the text I wrote I was asking: "What is my freedom inside the absurd constrains I'm asserted to without knowing why?"

The piece I'm presenting here is the first visibility of the research I've made in collectives and in singular ways in 2010. Developing a method, and performative tools deriving directly from question raised by "Allege".

The question of freedom, constrain, absurdity remains, enlarged in the idea of a community. A community of meaning, of associations, of objects, a community of in between. A desired community, an aimless community, a semantic community, an attempt to create a community in the world as it is in a theater.

Public in Private research, reflect and questions social, political and cultural structures, as well individual position in this structures. Public in Private goal in collaborative approach is to broaden up the borders of choreographic language, intriguing different thinking, perceiving and reflecting about own and about other medias. Most relevant aim is however, further developing of choreography as contemporary art form. Jasna Layes-Vinovrski and Clément Layes founded Public in Private in 2008 in Berlin.

www.publicinprivate.com

Wed 5.1. / Thu 6.1. Festsaal 20:30 h

Uri Turkenich

material movement

Choreography: Uri Turkenich

Performance: Uri Turkenich, Nils Ulber

Light design: Sandra Blatterer

Duration: 25min

Supported by: Crespo Foundation, Stadt Frankfurt am Main, David Rolland Chorégraphies, Pépinières européennes pour jeunes artistes (Map extension), Ville De Nantes

Created in the context of Choreography and Performance Master studies, Justus-Liebig-Universität Giessen.

Thanks to: Sarah Bonnert, Billy Bultheel, Stefan Hoelscher, Enad Marouf, Juli Reinartz, Sebastian Schulz, Gerald Siegmund.

We insist a practice. We insist on expanding our language with a lot of physical effort. We insist on countering language with an effort that is all but necessary. Our effort works its own purpose that becomes its own exhausting practice. From a state of exhaustion our discourse looks distant and foreign. ok.

Uri Turkenich studied dance in Israel and interned in "Mooza" Dance Company. He studied and worked with "Vertigo" Dance Company and also worked in independent projects with Maya Stern & Tomer Sharabi, Juli Reinartz, Felix Ruckert, Trajall Harell, Willi Dorner and performed "4.48 Psychose" in the Ballhaus Ost Berlin. He also created his own dance pieces "Sliding to Nothing End" for "Summer Nights" Festival 2007 in Jerusalem, "A right amount of me" for "Feld6" Dock11 and "Narration game" for Kom.Post/Dot Club in collaboration with Juli Reinartz and "No. We're not in control" in collaboration with Sarah Bonnert for the Festival "Frankfurt liest ein buch". He is now studying in the MA program for choreography at University for Dance and Circus Stockholm, Sweden.

Thu 6.1. / Fri 7.1. Hochzeitssaal 19:00 h

**Diego Agulló & Dmitry Paranyushkin / Andrea Jenni & Dominique Richards / Susanne Mayer
Coaching project (premiere)**

For the 20. edition of TANZTAGE BERLIN we granted five young choreographers the opportunity of sharing ideas and concepts and working together during a coaching-process lasting several weeks. At the outset of the first work-phase Peter Pleyer held a workshop in which an overview on the more recent history of dance and choreography was given based on books, DVD's and practical exercise. By means of these new inspirations the young choreographers reviewed their work and in a second work-phase sought to refine it. Central to this whole process was the open work with the group, as well as the regular feedback of participants and coach.

The results of the coaching-process will be shown on January 6-7th in the Hochzeitssaal.

Diego Agulló & Dmitry Paranyushkin: Transnomia

Transnomia is the condition marked by value instability, which arises during a transition between different, often contradicting systems of beliefs. The old values are destabilized and questioned, the new values are not yet firmly in place.

Our attempt is to take this distance in-between, full of uncertainty and unpredictability, and scrutinise all the possibilities it has for the production of meaning, happiness, and magic. For it is in the moments of crisis that we become more sensitive to magic and can rejoice in the arbitrariness of meaning and randomness of life.

Diego Agulló (Madrid 1980) has a background in philosophy, martial arts and football. It's now or never.

Since 2005 based in Berlin working with video, performance and music aesthetics. He sees, hears and uses his hands.

Sometimes he forgets to breath.

He is a fan.

Dmitry Paranyushkin was born in Moscow, but is in Berlin at the moment. He studied economics and maths, but also likes to move. He thinks that a lot of things have a meaning, but don't make sense. He is interested in dysfunctional interfaces, networks, Belousov-Zhabotinsky reaction, people, and having more than two choices, but less than four.

www.transnomia.com

Andrea Jenni & Dominique Richards: Per & Marie

Two people on the road with cat and Roxette through bizarre situations.

Gestures, disguise and pop form the basis for races, role-plays and contemporary Pas de deux.

"Per & Mari" is the latest production of Dominique Richards and Andrea Jenni. Both completed their education four years ago on the dance academy SEAD in Salzburg. They're working on diverse projects in Vienna, Zurück, Basel and Berlin.

Susanne Mayer: Going to...

The condition of searching is the starting point of this work. It directs special interest on the question of how our thinking, action and emotions are being reflected in our body.

“Going to...” is a solo project – influenced by personal experiences and developed in search of “tranquillity in movement”.

Susanne Mayer completed her BA in Dance Theatre at the Laban Centre, London, living and working in Berlin since 2010.

Fri 7.1. 18 h / Sat 8.1. 19:30 Virchowsaal

Antje Velsing & Markus Popp

wall / paper / wall (premiere)

Choreography / Performance: Antje Velsing

Music: Markus Popp / Oval

Costumes: Sophie Reble

Thanks to: Kirsten Maar, ada Studio, Mimezentrum Berlin

Architectonic spaces, spaces of remembrance, emotional spaces, spaces of sound – somewhere in, through and between these we are said to be living.

In their performance “wall / paper / wall”, Antje Velsing and Markus Popp construct several layers of inward and outward textures of space. The layers overlap and tilt, a space of possibilities of individual as well as collective experience emerges.

Antje Velsing is a freelance performer and choreographer, currently studying at the Master-course „Choreography and Performance“ in Gießen. Central to her work is the understanding that the choreographic practice is a research process, in which new knowledge develops during experiencing the posted questions.

Markus Popp is one of the world’s most renowned producers of contemporary electronic music.

His radical, process-orientated, yet always highly musical approach was the anticipation of “glitch”, “clicks & cuts” and “microsound” and inspires or provokes a whole generation of musicians down to the present day. With his recently released, critically acclaimed double-CD “O” he succeeds in launching the next revolution: A unique music 2.0 which makes the divisions between “electronic”, “acoustic”, “performed” and “programmed” ultimately disappear. “This is meta music for the soul.”

Sat 8.1. Foyer 22:30 Uhr

Markus Popp: Concert

Markus Popp: see above

Sat 8.1. / Sun 9.1. Festsaal 20:30 h

Eva Burghardt

Shut up and love me

Concept / Performance: Eva Burghardt

Artistic advice: Antje Velsing, Mirjam Kleber

Stage design: Flurin Madsen

Sound- / Music conception: Till Hillbrecht

Dramaturgy: Peter C. von Salis

Mentoring: Andreas Müller

Duration: 55min

„Beginning is a strange thing. When I'm not thinking about it, I know what beginning is; but when I start thinking about it, I don't know it anymore.” (Peter Sloterdijk)

In her solo “Shut up and love me”, Eva Burghardt devotes herself to the pitfalls of beginning. The performer outsmarts death on stage, spares the middle and jumps right to the end, which again is located near the beginning. Doing so, she wrestles with the decisions preceding every beginning, every appearance on stage. Freedom and determination, autonomy and loss of control act as irreconcilable yet indivisible forces. She questions her own presence on stage, holds up a mirror to the glittering illusionary world of theatre; while playing, dancing and posing questions, she nests herself in the here and now, in which she got lost but perfectly finds her way.

Eva Burghardt is an independent dancer and choreographer living and working in Berlin. She studied contemporary dance at SEAD (Salzburg Experimental Academy of Dance) and in 2010 she graduated at the Master-course in Theater -Scenic Arts Practice- at the University of the Arts in Bern. This project was developed in the frame of this Master-studies, in collaboration with Südpol Luzern.

www.evaburghardt.com

Sat 8.1. / Sun 9.1. Festsaal 20:30 h

Jan Burkhardt & Frank Willens (Post Cool)

Schweigstück (premiere)

Choreography / Performance: Jan Burkhardt, Frank Willens

Music / Composition: Daniel Jenatsch, based on texts from Shane Anderson

Costumes: Sophie Malmberg

Light / Stage design: Jan Burkhardt, Frank Willens

Duration: 45min

Coproduction: TANZTAGE BERLIN / Sophiensaele

Thanks to: Ponderosa Tanzland Festival

“Schweigstück” is the first collaboration of Jan Burkhardt and Frank Willens. They ask: “What happens when one omits any oral and written language in the process of putting a performance on stage?”

During the whole genesis of the piece they're not allowed to talk about their work. They're not allowed to talk among themselves nor with others about the project. They may listen to what visitors of their rehearsals might say about what they see, but they're not allowed to

answer. By prohibiting the verbal they seek to investigate the abilities of the speaking body. What can the bare body express? Can two mere bodies make a choreography? What does the body actually have to say?

Jan Burkhardt is a dancer/teacher based in Berlin. He has created numerous works with Laurent Chétouane as well as directed various international youth dance projects (Istanbul, Deutsche Guggenheim, etc.). His activity runs the gamut from social projects with orphans in Uganda to the Satie Installation "Vexations" at the opening to ImpulseTanz in Wien 2009. He is also a talented piano player.

Frank James Willens lives and works in Berlin since 2003. He has created and participated in projects for Tino Sehgal, Meg Stuart, and Laurent Chétouane et.al. He is an active member of Ponderosa/Gut-Stolzenhagen and teacher at P.O.R.C.H. In May of 2010, at the invitation of Tanzinitiative Hamburg, he realized the project "Gimme Shelter," a living installation with partner Ulrike Bodammer and their son Elias.

Sun 9.1. / Mon 10.1. Hochzeitssaal 19:00 h

Elpida Orfanidou

Of high importance (premiere)

Choreography / Performance: Elpida Orfanidou

Light design: Sandra Blatterer

Duration: 30min

Coproduction: TANZTAGE BERLIN / Sophiensaele

Thanks to: Vasiliki Mouteveli, Diego Agulló, Tim Etchells, Hermann Heisig, Ixchel Mendoza, Katharina Meves, Mahela Rostek, Anna Weissenfels

For me *performing* is balancing significances on the level of expression. I find this a fundamentally political choice, connected directly to questions like: What is this all about? Why am I here? What and how much do I offer? At the same time *composing* is also balancing significances. To start making this solo my main question was: *How can I practice composing by practicing performing?* I decided to find ways of "putting things together" by practicing material that I personally find attractive. I wanted to be intuitive and naïve enough. I am very curious about the outcome!

Elpida Orfanidou (GR) studied Dance and Choreography in Athens, in Arnhem/ArtEZ Institute, at the National Choreographic Center of Montpellier (direction Mathilde Monnier and Xavier Le Roy, ex.e.r.ce 2007) and at the Central School of Speech and Drama in London (MA Performance Practices and Research). Elpida holds also a degree in Piano and in Pharmacy. Her studies abroad were funded by the State Scholarships Foundation in Greece and she received the DanceWEB Scholarship in 2009. Since September 2009 Elpida lives in Berlin. She has worked as a performer with Hermann Heisig / ("Themselves already hop!"/CONNECTIONS), Mahela Rostek ("Staying Nowhere"/Spukkommune) and in smaller projects with Tim Etchells ("X-Schulen"/ HAU Berlin) and Meg Stuart ("Off Course"/ Garajistanbul). Personal and collaborative work include: "Sketch" (a solo study on performing and composing/Luftschnitt Residency#2), "United States" together with Hermann Heisig (work-in-progress) and "Operated Forest" a collaborative project together with Vasiliki Mouteveli and Vasiliki Filiou started in fabrik Potsdam residency.

Sun 9.1. / Mon 10.1. Hochzeitssaal 19:00 h
Mor Demer & Sandra Wieser
Based on a true story (premiere)

Choreography / Performance: Mor Demer, Sandra Wieser

Costumes: Mor Demer, Sandra Wieser

Duration: 25min

Thanks to: Stephanie Mahler, Peter Pleyer

Based on a true story is a 25 min (improvised) piece performed by Mor Demer and Sandra Wieser.

Knowledge, fiction, truth, interpretation. It's all true. It's all fake. It's us. How we are.

What is there? What do we bring? What is being revealed? Accessed? Made accessible?

How do two beings experience and share a vocabulary of their own? What is the kind of communication that is being created between the performers and the audience? How are the relationships maintained? Riding a wild horse. Being two. Being one.

Mor Demer has studied dance in various dance schools and programs including "Vertigo Dance Company".

Sandra Wieser is studying fine arts at the Weissensee Kunsthochschule in Berlin and improvisation and dance in international trainings and workshops.

The two dancers have met in may 2010 during P.O.R.C.H. (Ponderosa Ongoing Research and Collaborative Happenings) hosted by Stephanie Maher in Stolzenhagen. Since then they have been elaborating scores and methods to create improvised pieces together.

Mon 10.1. Virchowsaal 20:30 h
Talk: Future Workshop Dance – Utopias and Visions
An Event of ZTB e.V.

The Future Workshop is induced by the dance professionals' persistently precarious working conditions in Berlin. The funding situation in Berlin makes it clear time and again, that artistic quality, international networking and organisational integrity won't suffice for a continuous funding. However useful and important the current funding system may be, it's not enough as a basis for artistic work.

What initiatives to fund training rooms would make sense? What chances and risks arise from the concept of a basic income guarantee? We believe things can change. We gather ideas, visions, and concepts – non least to make many voices into one voice that shall be heard.

Tue 11.1. Festsaal 20:30 h

Aleksandra Borys / Anna Nowicka / Rafał Urbacki
Solo Project Poznan

Started by Old Brewery in 2006, SOLO PROJECT is the first Polish residency program in dance. The project is directed at those artists who do not hesitate to take risks which are naturally involved in experimenting with the body on stage and want to pursue new, original forms a dance spectacle. Thanks to the program we can provide 3 young Polish choreographers every year with both financial help and professional assistance necessary for the creation of a solo spectacle.

Aleksandra Borys
Lost in details

Choreography / Performance: Aleksandra Borys

Music: Gonçalo Almeida

Dramaturgy: Peter Pleyer

Light / Sound: Łukasz Kędzierski

Production: Art Stations Foundation Solo Projekt 2010, realized with financial support of The Polish Ministry of Culture and National Heritage

'I don't know what you mean by "glory",' Alice said.

Humpty Dumpty smiled contemptuously. 'Of course you don't -- till I tell you. I meant "there's a nice knock-down argument for you!"'

'But "glory" doesn't mean "a nice knock-down argument",' Alice objected.

'When I use a word,' Humpty Dumpty said, in rather a scornful tone, 'it means just what I choose it to mean -- neither more nor less.'

'The question is,' said Alice, 'whether you can make words mean so many different things.'

'The question is,' said Humpty Dumpty, 'which is to be master -- that's all.'

"Alice's Adventures in Wonderland & Through the Looking Glass" **Lewis Carroll**,
1865/1871

Aleksandra Borys graduated from the Codarts - Rotterdam Dance Academy in the Netherlands and the National Ballet School in Lodz. She participates in the program directed at young choreographers The Tour d'Europe des Choreographers. Aleksandra has cooperated with choreographers from Spain, Poland, Israel, the UK, Belgium, the Netherlands and Italy. She has created or co-created several dance productions staged in the Netherlands, Poland, Croatia and the UK.

Anna Nowicka

The truth is just a plain picture. Said bob.

Concept / Choreography / Performance: Anna Nowicka

Mentoring: Peter Pleyer

Music: Tian Rotteveel

Graphics: Filip Gruber Bojovic

Visual support: Carito Maldonado und Juliane Brösemann

Production: Art Stations Foundation Solo Projekt 2010, realized with financial support of The Polish Ministry of Culture and National Heritage

Little by little we are replaced... by uninterrupted chain of images, enslaving one another, each image at its place, as each of us, at our place, in the chain of events on which we have lost all power.

Where does the border between truth and fiction lie?

What lives under the layers of illusion?

Nothing?

Anna Nowicka, dancer, choreographer, pedagogue and psychologist, a graduate of the University of Warsaw and Salzburg Experimental Academy of Dance, she holds a diploma of a contemporary dance teacher. She participated in dance productions in Poland and abroad. In Warsaw she was a long-time student of Anna Godowska and took part in the projects of Przemyslaw Wasilkowski. She has collaborated with such artists as Mala Kline, Matej Kejzar, Martin Sonderkamp, Oleg Soulimenko. She owes much of her development to her two excellent teachers: Jozef Fruck and Linda Kapetanea. Between 2008/2009 she took part in Tomi Janezic's postgraduate program for performers in Slovenia and had guest performances with En-Knap Group. Continually works on her own spectacles ("Eerie", "One self project", "No- body"). Collaborates with Dragana Alfirevic. Practices astanga yoga.

Rafał Urbacki

Mt 9,7

Concept / Performance: Rafał Urbacki

Music: Perfect, Arka Noego, Bishop Leszek Długosz, Sister Suzy

Song / Lyrics: Rafał Urbacki and Sister Suzy

Animation: Kacper Lipiński

Light / Sound: Łukasz Kędzierski

Photos: Raman Tratsiuk

Production: Art Stations Foundation Solo Projekt 2010, realized with financial support of The Polish Ministry of Culture and National Heritage

When, after 10 years of being unable to walk, I got back on my feet, my childhood friends didn't recognize me in the street. Learning to walk again was weird – you are so upright and you stand up so high. From the moment I stood up on my feet, I see everything more clearly, I see how difficult it is for me to move around in the world to which I'm so unfit – the world in which being 'unlike the others' is still seen as a 'dissimilarity' and not as 'variety'.

When you watch me dance, please try to forget that my legs are numb from half the length of my thighs to the tips of my toes.

'And he arose, and departed to his house' [Mt 9,7]

Rafał Urbacki, performer, mover, humanist. A graduate of the Drama Directorship Department at L. Solski National Theater School in Cracow. He also studied culture studies at the Silesian University and theater studies at the Jagiellonian University. He started his dance education at the 'Kierunek' Dance Theater in Bytom. He participated in the productions of Gessel Mason (USA), Victoria Fox (UK) and Phil Williams (UK). An author of two solo projects '7 Up', 'Birthday', 'NoSleep'. He has made a number of site specific installations ('Zrównywanie', XVI MKTWiFST, Bytom) and video-dance works ('The Lift' and 'The Adventures of Giraffi and Charming Seally'). The turning point in his artistic

development was when he met Iwona Olszowska, dancer and dance pedagogue at the Experimental Dance Studio in Cracow. Rafal has participated in contemporary dance workshops focusing on Body Mind Centering, contact improvisation and authentic movement, led by Georg Blaschke (Austria), Ray Chung (USA), Chris Haring (Austria), Ria Higler (Holland), Werner Bechter (Austria), Steve Batts (Ireland), Adrian Russi (Switzerland), Tal Avni (Israel), Juha Viitamaki (Finland), Liam Clancy (UK).

Wed 12.1. / Thu 13.1. Hochzeitssaal 19:00 h

Jacob Peter Kovner

Dead Twink / New Outfit (premiere)

Choreography / Performance: Jacob Peter Kovner

Music: Keith O'Brien

Duration: ca.35min

Coproduction: TANZTAGE BERLIN / Sophiensaele

Dead Twink / New Outfit is an examination of the body of a (no longer very) young man. This commemoration of the brief life of a twink focuses on Jacob Peter Kovner. At 25 years old, Jacob sees that his time as a twink has run out; he'd better find a new sexual identity before its too late. "Am I supposed to become a muscle mary?" he asks himself, wondering if he is perhaps better suited to becoming the kind of asexual, tasteful gay they show on TV. In *Dead Twink/New Outfit*, a 30-minute makeover scene meets obstacle course, Jacob attempts to turn the banal discomfort of personal growth into a metamorphosis worth fighting for.

Jacob Peter Kovner is an American ex-patriate, performer, maker and would-be theorist, working between disciplines and based in Berlin. Kovner studied dance at New York University/Tisch School of the Arts, and subsequently has had the opportunity to present his own work internationally, sometimes at major venues (DTW, New York) and sometimes not. In addition to theater and installation projects, Kovner has also performed for choreographers Jana Unmüßig and Begüm Erciyas.

Thu 13.1. / Fri 14.1. Festsaal 20:30 h

Ehud Darash

Headlines (premiere)

Choreography: Ehud Darash

Performance: Anat Amrani, Martin Hansen, Jule Flierl

Music / Composition: Steffen Martin

Text: Baltazar Castor

Costumes: Lee Meir

Light / Stage design: Felix Ott, Ben Brix

Documentation and Dramaturgy: Camille Louise

Duration: 35 min

Coproduction: fabrik Potsdam, TANZTAGE BERLIN / Sophiensaele

Thanks to: Rosalind Crisp, Kom.post collective

For the creation of "Headlines", Ehud Darash decided to open its own way to "write" choreography (a principle of differentiation and transformation) to **others**. It becomes the

“same” through which performers and other writing processes (the poetic one, the philosophical or the sound and space one) can find their own differences and specificities. “Headlines” would embody and share this platform of subjectivities with this other very individualities: the spectators.

“It is a wish to construct a WE. This WE is the choreographic space, a space that is made by what I call particles; constantly starting and ending, repeating, transforming, interacting; a space that is there for us to possess, to manipulate and distort, for us to learn and to communicate about and through; a space in which we constantly drop what we are doing, thus constantly transform what we are.”

Ehud Darash, is a dance artist living and working in Berlin. He was trained as a modern dancer in Kibbutz Ga'aton dance center and worked as a freelance dancer and a movement teacher in Tel-Aviv and later in Berlin. In 2010 he finished the HZT “Contemporary dance, Context and Choreography” bachelor pilot program. During and in addition to his studies he has worked in collaboration with different choreographers (such as Rosalind Crisp, Martin Nachbar, Juli Reinartz, Abraham Hurtado, and the Kom.post collective,) presented his own pieces in several contexts and festivals in Europe, and taught movement exploration in different cities in Germany.

Thu 13.1. and Fri 14.1. Foyer

Camille Louis

From the “sensitive library” to the “shared factory”

Sensitive library (installation): open permanently from the 13th to the 15th

Shared factory (discussion): 14th after performance

In order to share the process of Headlines and its principle of common and **singularities**, Camille Louis in collaboration with Laurie Bellanca and some kom.post members, create a specific kind of living archive: not a documentation on paper but an interactive one that the spectators, **ONE by ONE**, can visit and experiment. Installed in the foyer, this sensitive library will offer to the audience a personal access (sounds/ videos/words/presences) into the creation.

The travel from the “me” to the “we” may be practiced by each spectator since this very individual moment can be continued in a collective discussion where artists, theoreticians and audience would be gathered around different interdisciplinary tables (max 6 persons per table) and invited to discuss and reconstruct **intimately** what they have just experimented **collectively**: a moment of dance.

Thu 13.1. / Fri 14.1. Festsaal 20:30 h

Rodrigo Sobarzo de Larraechea

Mining

Choreography / Performance: Rodrigo Sobarzo de Larraechea

Advice: Varinia Canto Vila

Light design: Ellen Knops

Stage design: Frits van Driel, Mil Mohringer

Duration: 45min

Thanks to: Varinia Canto Vila, Jefta van Dinther, Ellen Knops, Dennis Gillanders and Hisako Horikawa

„Mining“ is a performance that explores the body as an ever advancing boundary between the future and the past, in which perception equals hallucination.
We must have the power to value the useless, we must have the will to dream.

Rodrigo Sobarzo (CL) studied choreography at the SNDO (School for New Dance Development) in Amsterdam, and was a recipient of the danceWEB scholarship 2009 at the Impulstanz in Vienna. Before moving to Europe he finished a BA in theatre acting at the Universidad de Chile in Santiago. He has engaged as a performer in works by Ivana Muller, Jęfta van Dinther and Martin Nachbar. During the year 2011 he will premiere a collaboration with Varinia Canto Vila at Het Veem theatre in Amsterdam and engage in different modes of research-collaboration with An Kaler, Alex Jenkins, Adam Linder and Lea Martini.

Fri 14.1. 19:30 h / Sat 15.1. 18:00 h Virchowsaal

Naoko Tanaka

Die Scheinwerferin (premiere)

Concept, Visuell-/Sound-Creation, Performance: Naoko Tanaka

Dramaturgical collaboration: Mariko Harigai

Duration: 30min

Supported by: POLA Art Foundation und Japan Foundation

Coproduction: PACT Zollverein Essen und TANZTAGE / Sophiensaele

Thanks to: Manabi Murata / Galerie Murata&Friends

In her installation-performance „Die Scheinwerferin“, artist Naoko Tanaka takes a doll indistinguishably resembling her on an imaginary “journey“, which leads her deep into her core.

The only thing she takes with her is a little torch. Through the simplicity of means she is letting pictures emerge *of a woods, growing under the kitchen table* – pictures of her suppressed memories. This gigantic illusionary world of light and shades is taking possession of the whole room, flows and vanishes.

Naoko Tanaka studied painting and fine art at the Tokyo National University of Fine Arts and Music and received a scholarship to study at the Arts Academy of Düsseldorf. She arranged group and single exhibitions in gallery Lu.Deco in Tokyo, Kunstraum Düsseldorf, Galerie von der Milwe in Aachen, Media Center Plasy in the Czech Republic, Art Association Wilhelmshöhe in Ettlingen, and in conjunction with the Kunstfilm Biennale at the Ludwig Museum in Cologne, the “D/J Brand” exhibition at the University Art Museum of the Tokyo National University of Fine Arts and Music and the Temps d’Images Festival at tanzhaus nrw in Düsseldorf. She also took part in “COLINA2005 – Collaboration in Art” at tanzhaus nrw in Düsseldorf and in the “Urban Fetishes” project (initiated by Ong Keng Sen) at the Tanzquartier in Vienna.

www.naokotanaka.de

Sat 15.1. Hochzeitssaal 19:00 h
David Brandstätter & Malgven Gerbes
A preview to counting

Concept / Choreography: David Brandstätter, Malgven Gerbes

Performance: Caroline Allaire, Vidal Bini, David Brandstätter, Malgven Gerbes, Hermann Heisig, Sybille Müller

Costumes: Malgven Gerbes

Light design: David Brandstätter

Duration: 40min

Thanks to: fabrik Potsdam, Tanzfabrik Berlin

Preview to Counting is an experiment about collective hope in practice.

The piece is based on a traditional theatre exercise in which the goal is to count until 100. Doing this there are only two restrictions: Each one can only call one number at a time, and if the next number is called simultaneously the counting will restart at „one“.

It is an interactive choreography in which the audience is going to conduct the performers by counting using the „game“ described above. Counting deals with the relationship between hoping, acting, failing and persisting. We want to use the friction inherent in this game to observe the different layers in which hope and desire can be perceived and how they can become a collective process. It emphasizes the interdependence between spectator and performer. Audience and performers form an alliance, necessary to make the performance happen. Preview to Counting is a research performance based on open form composition. The final work counting will be choreographed.

David Brandstätter, born 1979 in Wuppertal Germany, grew up in Frankfurt and studied applied music science in Hamburg. From the age of 15 he worked internationally as a juggler and unicyclist, and became a practitioner of traditional Japanese martial arts. In 2001, he started his studies of choreography in Arnhem at the European Dance Development Centre (now called ArtEZ). During his studies he met Seung Hee Yang and Malgven Gerbes who became his main collaborators at the time. He concentrated his research on the development of contact improvisation towards choreographic structures, and as a tool to bring conceptual thought and movement desires together. He graduated in 2005. Besides the work for *shifts* and among other smaller works, he has organised different artistic exchange projects for choreography, improvisation and contact improvisation in Berlin, and has taught contact improvisation and choreography at: Tanzfabrik Berlin, fabrik Potsdam, Ernst Busch Hochschule für Schauspielkunst, Stadttheater Düsseldorf, ArtEZ Arnhem NL, Korean National University of Arts Seoul, Dartington College of arts - UK, Session House Tokyo, and elsewhere.

Malgven Gerbes is born in 1979 in France. She studied architecture in Paris in the ENSAAMA (Ecole Nationale Supérieure des Arts Appliqués et Métiers d'Arts), and worked two years as architect in Le Bon Marché Paris (Group LVMH). She graduated in choreography in ArtEZ Arnhem (former EDDC) in the Netherlands. In Arnhem she investigated in her personal movement research based on release technique. She is now based in Berlin and in constant travels. She continues her research on the medium of dance in own works and in collaboration with David Brandstätter. Malgven Gerbes choreographed and performed for group collaborative projects in Tanzhaus NRW Düsseldorf, in the Forum Freies Theater in Düsseldorf, for the Miryang Summer Festival in Korea, the Seoul Performing Arts Festival., among others. She was guest professor for one semester in the choreographic department at the Korean National University of the Arts (KNUA) in autumn 2007, in the choreographic department of ArtEZ Arnhem in spring

2008, in Dartington College of arts - UK in 2009. She regularly teaches for professionals dancers in places such as Tanzfabrik Berlin, Labor Gras Berlin, Session House Tokyo.

Sat 15.1. Festsaal 20:30 h
TANZTAGE TAMTAMTAM

The moving festival closes with a moving party-event:
TANZTAGE TamTamTam.

We are pleased that TANZTAGE participants Dmitry Paranyushkin and Diego Agulló in collaboration with Johannes Wengel fashion the festival's final evening with their party-series TamTamTam:

“TAMTAMTAM Collective organizes moving events that create possibilities for random encounters. It blends curated content with improvisation, analogue with digital, meaning with nonsense. We invite musicians, performers, the audience, DJs, artists and let them create an event that would provide inspiration and entertainment for everyone involved.”
(For further information, see www.playberlin.com)

The evening starts with an open discussion among artists and scientists. For the third time now, students of FU-Berlin's MA course in Dance Studies will write on the festival's performances and discuss their texts with the choreographers.

Admission: 5€