



LUCKY TRIMMER Tanz Performance Serie # 24

25 March 2016 - 20:00 + Premiere party featuring *Hula Hut & The Seven Seas*

26 March 2016 - 18:00 & 21:00

SOPHIENSAELE, Sophienstr. 18, 10178 Berlin-Mitte

Tickets: 15/10 Euro - Booking: 030 283 52 66

www.sophiensaele.com

www.luckytrimmer.com

www.facebook.com/luckytrimmer

The time is close for the latest dose of the world renowned "gateway drug for contemporary dance and performance art". Spring has sprung and the LUCKY TRIMMER Easter edition promises breathtaking diversity with its unconventional approach - this time featuring seven uniquely flavoured, bite-sized 10-minute surprise eggs all sprinkled with the famous lucky spice. This incomparable egg salad revives memories of Twin Peaks, reincarnates a Strauss waltz, leads us to the limits of unbearable slowness, reconstructs the tragic end of the outstanding rock star Totilas and rounds off with pop-art anti-drama and a solo that will get under your skin.

LUCKY TRIMMER is an independent curatorial dance platform engaged with physicality, movement and performance founded in Berlin in 2004. Out of over 260 international applications our manifold and weatherproof jury has selected pieces that touch our hearts and put them together to form an extravagant feature-length program. LUCKY TRIMMER stands between worlds by bridging the avant-garde and the mainstream and by combining artistic excellence with the lightness of entertainment. Our world revolves around contemporary dance but is open to all genres as long as the 3 LUCKY-rules are followed: be original, be bold and keep it under 10 minutes! Our view of the world is naive and fearless. Over the years, LUCKY TRIMMER has evolved using ideas drawn from the perspective of a child's mind: a lack of fear and expectation, the ability to lose one's self in the creative process, learning through explorative playfulness. By fostering the child mind in a casual, cabaret-like atmosphere, LUCKY TRIMMER has injected wonder, humor and risk-taking into its attitude, benefiting both the artists and audience with new visions of possibility and resulting in establishing itself as a mainstay in the Berlin cultural landscape.

Trailer // Seven pieces - not one like the other but still each with the LUCKY gene: youtu.be/J2mTiAGACbI

The Tanz Performance Serie #24 is a LUCKY TRIMMER e.V. event in collaboration with SOPHIENSAELE. We are kindly supported by a network of private sponsors, volunteers, friends and partners. Special thanks to LI Independent Artists Association of Public Utility, Festival 10 Sentidos, Openflr, Ausland, the cultural department of the Israeli embassy in Berlin as well as to our media partners.



Be LUCKY, Be a TRIMMER!
www.luckytrimmer.com

Invited Artists // Samuel Lefeuvre (FR/BE), Dagmar Dachauer (AT/BE), Motimaru Dance Company (DE/Berlin), Paul Hess (DE), Sofia Krantz (IL), Antonin Comestaz (FR/NL), Nadar Rosano (IL)



Samuel Lefeuvre (FR/BE)

After a dance training in Caen and at the CNDC in Angers, Samuel moved to Brussels where he worked with Michele Anne De Mey and Les Ballets C de la B (*Wolf* by Alain Platel and *La Mancha, Patchagonia and Primero/Erscht* by Lisi Estaras). During the creation of *Wolf* he met Franck Chartier and Gabriela Carrizo who invited him to join the Peeping Tom collective to create *Le Salon* and *Le Sous-Sol*. Since 2007 he has been working together with musician Raphaëlle Latini with whom he founded the collective group ENTORSE. He also collaborates with theatre director Julie Bérès and creates his own work within the company LOG that he co-founded with Florencia Demestri. www.thelogcompany.be



Dagmar Dachauer (AT/BE)

Dagmar is a freelance dancer, choreographer, dance teacher and founder of the art association UMFUG. She studied dance at the Amsterdamse Hogeschool voor de Kunsten, at P.A.R.T.S. and at the Dance and Circus University DOCH in Stockholm. As a performer, Dagmar worked with Dance/Performance Group T.r.a.s.h, Luke Baio and Dominik Grünbühel, Kevin Trappeniers and Florence Augendre. In 2014 Dagmar won the DIORAPHTE Encouragement Award at the Cinedans Festival for her dance film *Treeo*. She co-directed the art festival *Spiel* in Austria from 2009 to 2012. In 2015 she co-curated *Secret Hotel's Landscape Dialogues Summer Lab* in Denmark. Dagmar is artist in residence and the first 'Stadt Tänzerin' at kulturRaum Klagenfurt. www.dagmardachauer.com.



Motimaru Dance Company (DE/Berlin)

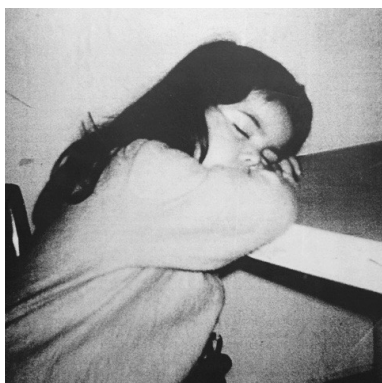
Motimaru is a dance company founded in Tokyo by Motoya Kondo (JP) and Tiziana Longo (IT). Their background lies in contemporary dance, martial arts, and butoh. They both trained at the Kazuo Ohno Dance Studio and worked as dancers and stage assistants for Yoshito Ohno, son of Kazuo Ohno and co-founder of the Japanese avant-garde movement Butoh. Motimaru investigates through dance the deepest nature of human beings and questions the connection between body and mind, the essence of our true nature. The company defines dance as a way to experience deeper reality of the existence and aims to build up a new and authentic method that reaches beyond any genre. Their approach and training have been enriched further by their anthropologic research of traditional, ritual and sacred dances of Japan, India, Bali, Tibet as well as Tibetan buddhism and yoga. The company is based in Berlin since 2010. www.motimaru.net





Paul Hess (DE)

Paul is an award-winning choreographer, director, dancer and performer. He graduated from the Folkwang Universität der Künste with degrees in dance and choreography and has been creating his own work since 2008. Paul worked in various companies such as the Tanztheater Münster, Renegade and artszenico. Since 2008 he has been a guest dancer at the Tanztheater Wuppertal/Pina Bausch and took part in Wim Wenders' oscar nominated film *PINA*. He is currently a member of the Susanne Linke Company in Theater Trier. Together with his partner Luiza Braz Batista he founded the artist collective MANADA to increase the exchange between different artists and art genres.



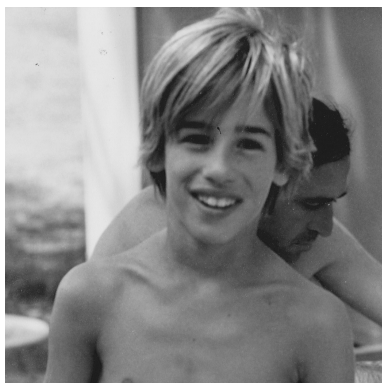
Sofia Krantz (IL)

Sofia Krantz is an independent choreographer. Her work focuses on the different psychological and mental aspects of her craft as well as on the relationships between spectator and spectacle. She conducts an ongoing dialogue with the cultural atmosphere and subjects that are current in the medium of dance. Her work is influenced by Pop Art, fashion, electro music, fine art and ballet. www.sofiakrantz.com



Antonin Comestaz (FR/NL)

Antonin Comestaz is a dancer, choreographer and multidisciplinary artist. He trained at the Paris Opera Ballet School and went on to dance with companies including the Paris Opera, the Hamburg Ballet, T.T.M. (Tanz Theater München), Ballettmainz, and Scapino Ballet. He began choreographing in 2006. His pieces have since won a number of awards and nominations and have been touring at various festivals across Europe. His works often revel in the absurd and darkly comic expressions of everyday life and humanity, using his playful, quirky and highly engaging choreographic style. Alongside choreography Antonin is passionate about drawing and music and has composed music for a number of his own pieces and others. www.antonincomestaz.com



Nadar Rosano (IL)

Nadar Rosano is an award-winning independent choreographer and dancer. Since 2005 Nadar has been involved in different projects around the world. His work has been shown in Spain, Lithuania, Cyprus, France, South Korea, Portugal, Germany, Poland, Holland, Bulgaria, Serbia, Rumania, the Czech Republic, Switzerland and the United States of America. His projects have been funded by the ministry for culture in Israel, the foreign office state department and the lottery council foundation and in 2015 Nadar was awarded support by the Ministry for Culture - Dance department as Israeli independent choreographer. Nadar is twice LUCKY: he previously presented his award-winning piece *All the Windows are Open* at the LUCKY TRIMMER Tanz Performance Serie #15 in the Volksbühne Berlin in October 2010.

SAMUEL LEFEUVRE opens the 24th edition of LUCKY TRIMMER with a **monoLOG**. Replicating the wellknown figure, the Log Lady from David Lynch's Twin Peaks, Lefevre wants to make the mysterious and unknown world visible through movement. The borders between reality and fantasy will be displaced.

The Viennese waltz from Johann Strauss is, to a great extent, well known. **DAGMAR DACHAUER** investigates the historic epoch of its origins during the old Empire (1814/1815) in her piece, **Wie soll ich das erklären**. Through her body and there-with gained knowledge, a critical yet humorous reflection of national pride and of Austria's careless years is revealed.

Over 100,000 years ago, the human painted its first known art-work on the walls of caves and unveiled the fundamental principles of our understanding of art. The human eye created images from the subconsciousness. Today these roots are long forgotten. The Berlin-based butoh oriented **MOTIMARU Dance Company** searches for an authentic epiphany in the world through **TWILIGHT**, in which everything is bound with one another.

With a stride of grace and amenity, **PAUL HESS** poses a seemingly human question: who or what am I? The telling reportage depicts these reflective thoughts furthermore through humorous description: elegant, deep, shiny, rousing, belonging, etc. Developed from a live television recording, Totilas - the Rider (**Totilas - der Ritt**), gallops to the tragic end of a memorable last riding at the Grand Prix.

The choreographer **SOFIA KRANTZ** comes with a powerfully packed piece for and with five women. A popart- anti-drama for the modern day feminist of femininity. This piece is not for the individualist, it is a ballad of a collective identity ready to strategize, fight, laugh, sigh and sing for the post-post dramatic – still **Untitled** – hysteria of the versatile stage.

Leaving the hysteria behind, boldness embraces the next piece as the choreographer **ANTONIN COMESTAZ** attempts to collect the universal rule of constant change and transforms this paradoxical consistency into an award winning and startling duet. With precise and enrapturing physicality, an all too human relationship takes place on the stage putting into question the patterns that play into our everyday lives. Changes may be constant, but patterns still reveal themselves over time: **Then, Before, Now Once More**.

As a show comes to a close, there is the acknowledgement of a cycle taking place; similarly the cycle of life and death is an almost habitual human thought process. **NADAR ROSANO** looks at the primal experience of these cyclical realities through the skin – our initial contact with life and with the world as we know it. Going through the layers, like the notions, **Red Belt** looks at the boundaries between the I and non-I and the lack of boundaries that inevitably get exposed through the senses.

A modern oracle scanning the audience for an unknown force that will ultimately consume him.

CHOREOGRAPHY & PERFORMANCE Samuel Lefeuve **MUSIC** Samuel Lefeuve

SYNOPSIS

"I carry a log - yes. Is it funny to you? It is not to me. Behind all things are reasons. Reasons can even explain the absurd." - Introduction by the Log Lady, Twin Peaks 1st episode.

monoLOG is inspired by the Log Lady Monologues that introduce every episode of David Lynch's TV series Twin Peaks and the Log Lady character itself. As a modern oracle, she tries to connect with others telling them words of ominous wisdom, never truly understood, but always mysterious and appealing.

"The parallels between this character, the idea of oracle, and the status of performer fascinates me. The idea is to connect with a hidden, unknown world, through movement and to try to make it visible to others. Which part of it is real, which part is make-believe? How does the performer let himself be carried away between one and the other?" - Samuel Lefeuve



© Oleg Degtiarev

WANT TO KNOW MORE?

[Interview with Samuel Lefeuve by Zsuzsanna Komjáthy](#)

A solo re-incarnation of a Strauss waltz.

CHOREOGRAPHY & PERFORMANCE Dagmar Dachauer **MUSIC** Johann Strauss
COPRODUCTION UMFUG and Plesni Teater Ljubljana, kulturRaum Klagenfurt, Tanzetage Klagenfurt, Summer Studios Brussels, Mediteranski plesni centar Svetvinčenat, Mediterranean Dance Centre (San Vincenti, Croatia)

SYNOPSIS

Wie soll ich das erklären is a personal dance interpretation of Johann Strauss' "Frühlingsstimmen Walzer". By interviewing the music, Dagmar has been aiming to bridge the historical elements and their echoes with the knowledge and instinct of her own body.

Wie soll ich das erklären is part of *Wunderbare Jahre* (2015), a dance piece about the Viennese Waltz, the epoch of the Viennese Congress (1814/15) and the controversial quality of national pride.



© Suncan Stone / Plesni Teater Ljubljana

PRESS

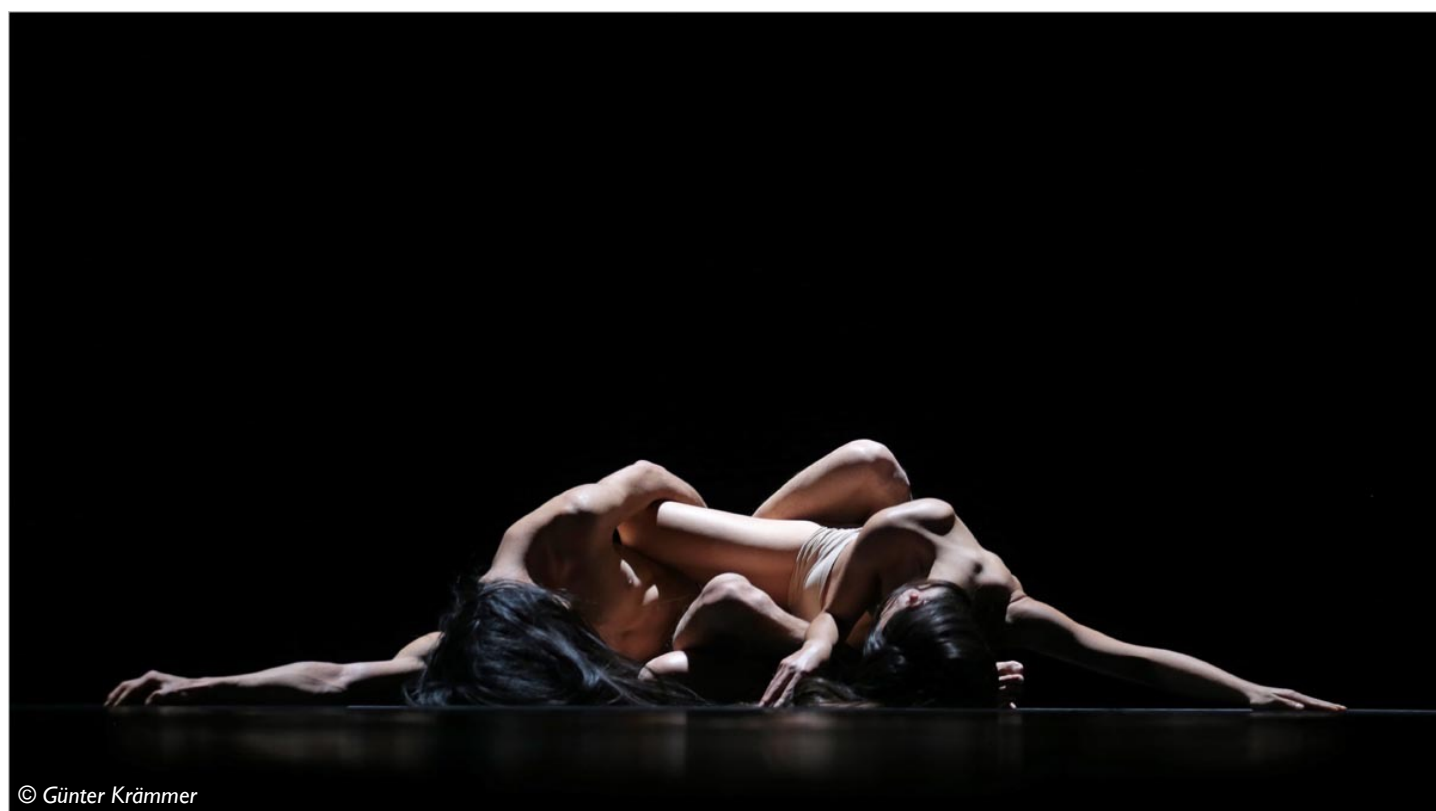
"Dagmar Dachauer (...) shapes the dance scene with her sharp critical view. In her debut, *Wunderbare Jahre*, the author addresses the Austrian national symbol, the celebrated era of the former empire, the carefree times of Vienna, (...) in a sympathetic, yet critical way." - Daliborka Podboj / www.paradaplesa.si

Recalling the origin of human art in the spirit of the experimental avant-garde.

CHOREOGRAPHY Motoya Kondo & Tiziana Longo **PERFORMANCE** Motoya Kondo, Tiziana Longo, Hoshiko Yamane **MUSIC** Hoshiko Yamane

SYNOPSIS

Around 100000 years ago, when Homo sapiens emerged, the initial human art was born in the cave. What they were experiencing in the darkness was the depth of the unconscious. This is an universal principal of human art. We are living in a society in which our innermost nature is deeply buried. Modern science solely relies on the intellectual rationality based on mathematics and language, and yet leaves aside the direct experience of the body and the mind. Logical rationality approaches the world by dividing it into separated pieces, while the direct experience of the body and mind reveals the unconscious. It connects between contradicted elements beyond logic: human is animal, life is death, subject is object, I am you. Where the limitation of modern science lies, dance is there to gain wider understanding of human beings. *TWILIGHT* recalls the origin of human art in the spirit of experimental avant-garde to investigate the reality beyond dualism that modern science cannot approach.



Totilas - der Ritt // PAUL HESS (DE)
7 MINUTES - BERLIN PREMIERE

A TV-Record, music, a reporter and a dancer or an animal in the quad. The ultimate manifestation of artificial grace and elegance.

CHOREOGRAPHY & PERFORMANCE Paul Hess **IDEA** Rolf Dennemann **MUSIC** TV-recording, Paul van Dyk **VOICE** Carsten Sostmeier **PRODUCTION** artscenico **AWARDS** 1st prize and audience prize, *Das beste deutsche Tanzsolo*, Euro-scene Leipzig 2015

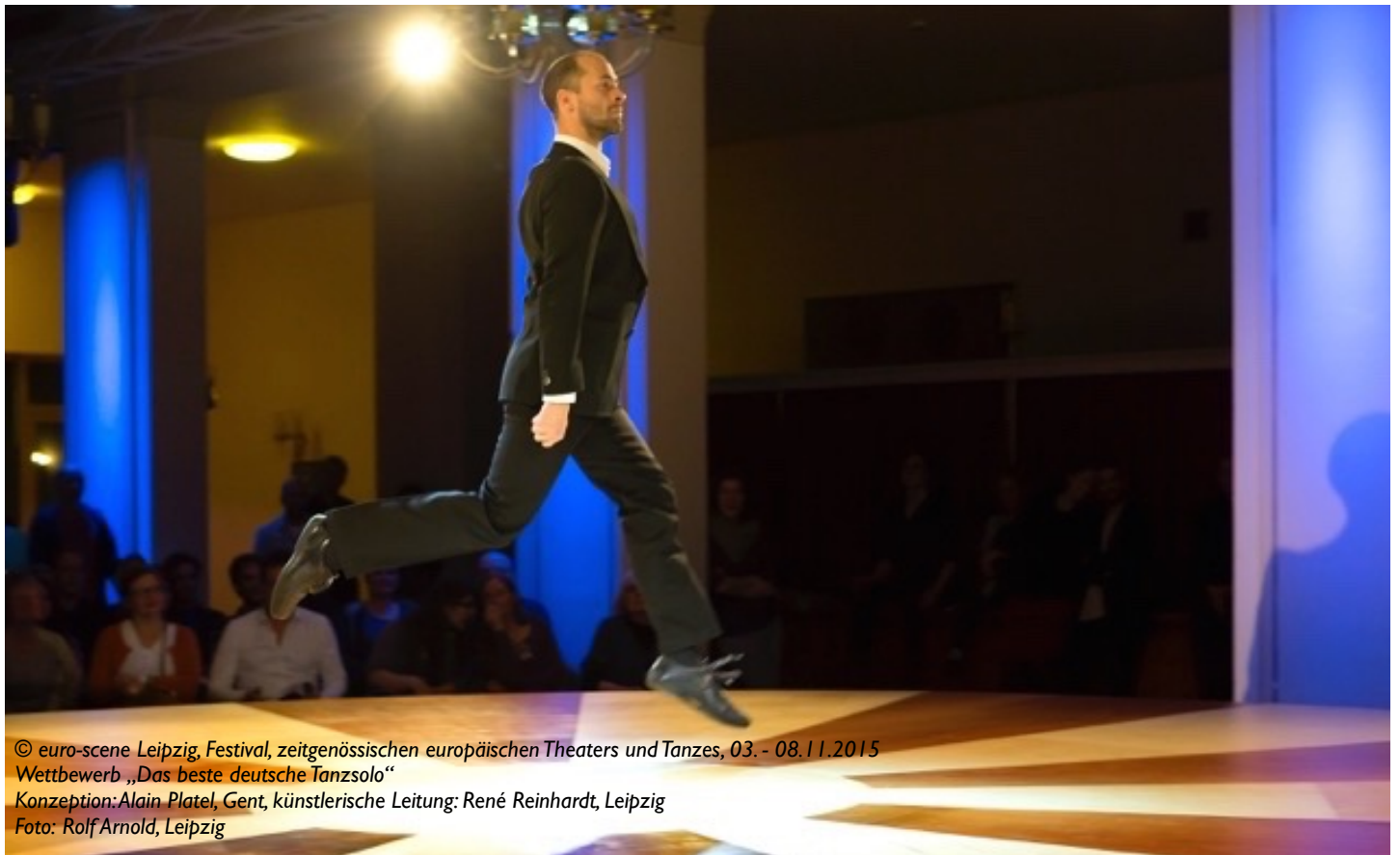
SYNOPSIS

Who or what am I?
Elegant, with grace and beauty,
powerful and untiring,
dark deep eyes,
silky shining,
good-natured and obedient,
majestic, exciting, impressive.

"A tv-recording was the starting point for the piece. The choreography is a sensitive but nevertheless funny manifestation of artificial grace and elegance. I learned a lot during the creation especially as analysing the video meant more than simply remembering my own movement material or studying the movements of another dancer." - Paul Hess

PRESS

"With his solo (...) he manages to balance dance and play with precision and irony." - Leipziger Internet Zeitung
"Thoughtful, precise and highly comical" - Dimo Riess, Leipziger Volkszeitung



© euro-scene Leipzig, Festival, zeitgenössischen europäischen Theaters und Tanzes, 03. - 08.11.2015
Wettbewerb „Das beste deutsche Tanzsolo“
Konzeption: Alain Platel, Gent, künstlerische Leitung: René Reinhardt, Leipzig
Foto: Rolf Arnold, Leipzig

Anti drama releases the story, anti individual releases the ego.

CHOREOGRAPHY Sofia Krantz **PERFORMANCE** Gefen Liberman, Adar Riklis, Perry Lustiger, Yael Aberbuch, Adi Peled **COSTUME** studiob6 **WITH THE SUPPORT OF** suzanne dellal, the Israeli ministry for culture and sport, the cultural department of the Israeli embassy in Berlin

SYNOPSIS

Untitled is a powerfully packed piece for and with five women. A popart- anti-drama for the modern day feminist of femininity. This piece is not for the individualist, it is a ballad of a collective identity ready to strategize, fight, laugh, sigh and sing for the post-post dramatic hysteria of the versatile stage.

Untitled premiered at the suzanne dellal theatre, Tel Aviv in October 2015 as part of the Gvanim Festival.



© Or Danon

How do we cope with life's course irrevocable nature when we seek eternal truth?

CHOREOGRAPHY Antonin Comestaz **PERFORMANCE** Jefta Tanate & Sarah Murphy **MUSIC** Aphex Twin, Robert Lippok, Nicolas Jaar **AWARDS** production prize for the Accademia Nazionale di Danza di Roma, XIV. edition of Premio Roma Danza Choreographic Competition

SYNOPSIS

The universe seems to play by the rule of constant change. Nothing remains. Everything transforms. Life and death, days and nights, seasons... What is now isn't what it was then, nor before, but may occur again. Nature lets us witness these patterns in everything, including feelings. How do we cope with this fact when we seek eternity?

"The primary philosophy of my artistic approach is based on highlighting the hints of absurd and darkly comic expressions of every day life and humanity. My motivation is to explore the depths of our soul and to uncover, at least partially, the essence of the human condition and its environment. I believe that the essence of theatre is to transfigure reality, and that dance has the capacity to reveal the world. My work aims to invite people to openly reflect upon their own feelings and experiences through the representation of sensitive topics which I like to treat non-literally, but with a twist, as seen through a deforming prism. Although as a choreographer I am very passionate about pure movement research, I don't consider choreography as a finality in itself, but as a tool of expression to convey an idea, an impression, or a feeling, even if indirectly. It is the story to be told that matters most." - Antonin Comestaz

ADDITIONAL PERFORMANCES

20, 21, 22, 23 April 2016 Voorjaarsontwaken / Korzo (Den Haag)



© Antonin Comestaz

Getting under the skin to sense both the living and dead moments that constitute human experience.

CHOREOGRAPHY + PERFORMANCE Nadar Rosano **MUSIC** Raime, Bach **COSTUME** Nadar Rosano **WITH THE SUPPORT OF** CONDER Dance festival (USA), Breaking Ground Festival (USA), the cultural department of the Israeli embassy in Berlin

SYNOPSIS

The present work is characterized by the desire to acknowledge and sense both the living and dead moments that constitute human experience. This inquiry revolves around a primal mode of experience relating to skin as the external layer which contains the body. Our primal experience is managed by the senses, particularly the sense of touch. Not only the site of initial contact with the environment, the skin also delineates the boundary separating the self from its surroundings, distinguishing between I and not-I. The skin envelops the self in the most fundamental sense, as anxieties related to the autistic-contiguous position, a primitive mode of experience, take on the concrete or metaphoric form of loss and containment. This work will attempt to delve into the primordial, pre-linguistic strata of our psychic constitution, determining our sense of existence or lack of boundaries, continuity or threat of dissipation, vitality or stagnation.



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