

## LUCKY TRIMMER Tanz Performance Serie # 25

14 APRIL 2017 - 20:00 + Premiere party

15 APRIL 2017 - 18:00 & 21:00

SOPHIENSAELE, Sophienstr. 18, 10178 Berlin-Mitte

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

[www.sophiensaale.com](http://www.sophiensaale.com)

[www.luckytrimmer.com](http://www.luckytrimmer.com)

[www.facebook.com/luckytrimmer](https://www.facebook.com/luckytrimmer)



For our silver anniversary, ahem, for the 25<sup>th</sup> edition of the **Tanz Performance Serie**, a promising compass guides us through new perspectives and unexpected delights on the course of our voyage. Out of over 570 international applications, our manifold and weatherproof jury put together 7 pieces that moved and inspired us forming an extravagant feature-length program. From the poetry of movement to the powerhouse of flamenco, we follow the flight of Icarus and ponder the meandering of all or nothing. This year we celebrate the east, the south, the west and the north just in time for the seasons to change. LUCKY TRIMMER #25 welcomes a broad horizon and understanding for all those willing to join us on our quest.

On the occasion of this year's special anniversary, we welcome **Alain Platel as the patron of LUCKY TRIMMER #25**. In our thrive to inspire, this master mind of the art world is invited to share his thoughts, views and artistic wisdom about the creations featured at LUCKY TRIMMER with the artists and audience alike, offering an outside perspective from an experienced maker.

And there's more... Alongside the Tanz Performance Serie, the LUCKY CHANGEMAKER recipient Simone Sistarelli will host the workshop **POPPING FOR PARKINSON'S** and share his practice in the Hochzeitssaal of the Sophiensaale. In his classes Sistarelli uses the Popping dance technique as an innovative therapeutic tool towards improving the physical condition of people affected by Parkinson's disease. The workshop, held on April 14<sup>th</sup> & 15<sup>th</sup> and free of charge, embraces our LUCKY motto *Dance is for everyone!* and showcases that everyone despite motion disorders can benefit from dancing.

LUCKY TRIMMER is an independent curatorial dance platform engaged with physicality, movement and performance founded in Berlin in 2004. We stand 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 injected wonder, humour and risk-taking into its attitude, LUCKY TRIMMER has established itself as a mainstay in the Berlin cultural landscape.

Trailer // Seven pieces - not one like the other but each with the LUCKY gene: <https://youtu.be/UV46eRIR7-o>

LUCKY TRIMMER #25 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 Egomio Cultural Centre, LI Independent Artists Association of Public Utility, Openflr, the cultural department of the Israeli embassy in Berlin as well as to our media partners.



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[www.luckytrimmer.com](http://www.luckytrimmer.com)



Cie WAVE (CH), Uri Shafir (IL), Andrea Jiménez Vázquez (ES), Roxana Küwen (DE/IR), Karline Marion & Simon Feltz (FR), Jill Crovisier (LX), Danae Dimitriadi & Dionysios Alamanos (GR)



### Cie WAVE / Pauline Raineri (CH/FR)

Pauline Raineri (1992, France) trained at the Conservatoire à Rayonnement Régional d'Annecy and at the Virginia School of the Arts (US). After graduating from the Ballet Junior de Genève in 2013, Pauline worked with artists and choreographers such as Roméo Castellucci, Cindy Van Acker, Beaver Dam Cie and James Finnemore. She collaborated with the Junebug Company on the piece *Carte Blanche* and on two triptychs that were performed at the Edinburgh Fringe Festival in 2015 and 2016. Pauline founded the company WAVE in Geneva in June 2016 after creating the piece *Si | Si* for Erin O'Reilly in 2015. She is currently producing a new piece titled *THELMA* in partnership with the Théâtre Sévelin 36 in Lausanne. [www.wavedanceco.weebly.com](http://www.wavedanceco.weebly.com)



### Uri Shafir (IL)

Uri Shafir (1983) is a performer, a choreographer and a Gaga teacher. He graduated from the Matteh Asher School of Performing Arts in Kibbutz Ga'aton. As a dancer, Uri worked in the Batsheva Ensemble (2007-2010) and performed in pieces by Yasmeen Godder, Niv Sheinfeld & Oren Laor, Dana Ruttenberg, Maya Levy, Guy Gutman and Dafi Eltabeb among others. He has been creating his own work since 2009 which he presented at different platforms and festivals such as Curtain Up (IL), Hazira (IL), Macholohet (IL), Intimadance (IL), LI DanceFest (HU), APAP (US).



### Jiménez Andrea Vázquez (ES)

Andrea Jiménez is a professional freelance flamenco dancer. After graduating from the Institut del Teatre de Barcelona in 2011, she joined various dance companies and projects all over Spain and has been collaborating with many national and international artists. Andrea is currently teaching Spanish dance & flamenco while furthering her studies in Choreography and Dance Interpretation at the Institut del Teatre de Barcelona. Andrea has also been a castanets player in the Castanets Choir of Barcelona.

[www.sweetinvisibleart.wordpress.com/drew/](http://www.sweetinvisibleart.wordpress.com/drew/)



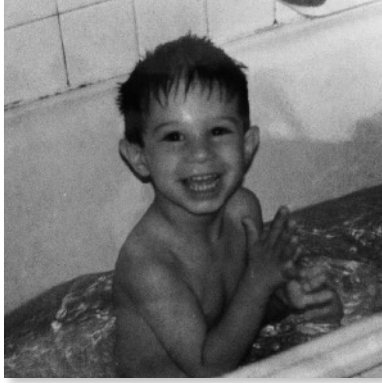
### Roxana Küwen (DE/IR)

Roxana Küwen completed her training at the Academy for Circus and Performance Art in Tilburg (NL). Since then, she has been navigating through the worlds of Circus, Theatre, Dance and everything else in between. She created the solo *shift* in collaboration with DansBrabant and the choreographer Pia Meuthen (PanamaPictures, NL). Her short piece *Twenty Toes* has been performed at various festivals in Germany, Netherlands, Ireland, Israel, Argentina, Lithuania and France amongst others. [www.roxanacircusartist.com](http://www.roxanacircusartist.com)



### **Karline Marion (FR)**

Karline studied dance at the conservatory of Annecy. In 1995 she joined the Ballet de Nancy and from 1997 to 2008 she was soloist of the Béjart Ballet Lausanne. In 2008 Karline left Switzerland and joined the Lyon Opera Ballet. There she worked with Ohad Naharin, William Forsythe, Maguy Marin, Jiri Kylian, Trisha Brown, Merce Cunningham and Odile Duboc amongst others. Since the summer 2014, she has been working as a freelance artist. Alongside creating and performing, Karline teaches at different institutions such as the CNSMD de Lyon and the Centre National de la Danse. Since 2015 Karline has been a member of the international dance council of UNESCO.



### **Simon Feltz (FR)**

Simon Feltz started dancing at the age of 16. He studied at the Conservatoire National de Strasbourg and at the Ecole Supérieure de Danse de Cannes Rosella Hightower. In 2010 he joined the American company Alonzo King LINES Ballet. Seeking to develop a wider vocabulary and enrich his choreographic skills, he returned to France and joined the Lyon Opera Ballet (2011-2015). There he performed a diverse repertory with pieces by William Forsythe, Jiri Kylian, Ohad Naharin, Merce Cunningham, Trisha Brown and Maguy Marin amongst others. He is now a freelance artist and has performed for Romeo Castellucci and Rachid Ouramdane.



### **Jill Crovisier (LX)**

In 2005 Jill took part in the China EU Art School in Beijing organised by the British Arts Council. In 2007 she graduated in Ballet and Contemporary Dance from the Conservatory of Music in Luxembourg. She also studied dance in NY and France. Jill then joined the Masa Dance Journey Program of the Kibbutz Contemporary Dance Company in Israel (repertory by Rami Be'er, Mats Ek and Ohad Naharin). As a dancer, Jill worked for Liat Kedem (AU), Sarah Baltzinger (FR), Anu Sistonen (FI), Hannah Ma (DE), Oz Mulay (IL), Pia Vinson (US), J.G. Weis (LU) among others. As a choreographer, Jill created *R!CE*, *We are We*, *Zement*, *The hidden garden* and the children's piece *MATKA*. In 2014 Jill founded the JC Movement Production (video dance). [www.jcmdance.com](http://www.jcmdance.com)



### **Danae Dimitriadi (GR)**

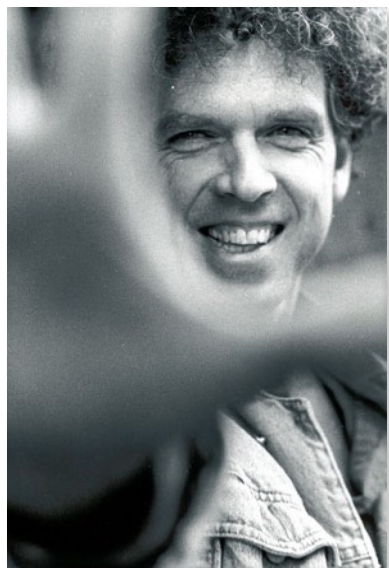
Danae graduated from the Greek National School of Dance. As a member of the Hellenic Dance Company she performed choreographies by Akram Khan, Anton Lachky and Martha Graham in *Open Frontiers* presented at the Athens Concert Hall and at the Athens and Epidaurus Festival. In 2014 she took part in *Panorama* which was presented at the New York City Hall and at the Odeon Herodes Atticus in cooperation with the Martha Graham Dance Company. Furthermore, Danae has been taught repertories such as *Kaash* and *iTMOi* by Akram Khan in London. In 2016 she choreographed her first production *Uncia* together with Dennis Alamanos and has been working for the ZfinMalta Dance Company since October 2016.



### **Dionysios Alamanos (GR)**

Dennis began his career as a hip-hop dancer. He experimented with various styles of street dance and alongside his own research on movement, he studied at the Greek National School of Dance. He has worked with Cocoon Dance Company (DE) and the Hellenic Dance Company and has also been assistant choreographer for Anton Lachky in the work *No More Fairytales*. He joined the Akram Khan Company in 2015, performing *Chotto Desh*.





## ALAIN PLATEL

Born in Ghent (BE) in 1956, Alain Platel is trained as a remedial educationalist, and is an autodidact director. In 1984 he set up a small group with a number of friends and relatives to work collectively. He was responsible for *Emma* (1988), *Bonjour Madame* (1993), *La Tristeza Complice* (1995) and *Iets op Bach* (1998), with which les ballets C de la B (as the group was now called) rocketed to the international top. In the meantime he collaborates with Arne Sierens on the plays *Moeder en Kind* (1995), *Bernadetje* (1996) and *Allemaal Indiaan* (1999). After *Allemaal Indiaan* he announced that he was stopping making productions. But shortly afterwards Gerard Mortier persuaded him to do *Wolf* (2003). Then *vsprs* (2006) proved to be a turning point in his career. So far his work had been exuberant in both the diversity of performers and the themes, but now it became more profound and intense and revealed a world of passion and desire or violence, as in *Nine Finger* (2007). After the baroque *pitié!* (2008), *Out Of Context – for Pina* (2010) is an almost ascetic reflection of the movement repertoire of spasms and tics. Platel consistently continues to search this language of movement for incarnations of feelings that are too vast. The yearning

for something transcending the individual is becoming more and more palpable. In collaboration with director Frank Van Laecke, he created *Gardenia* (2010), a production in which the closing of a transvestite cabaret affords us a glimpse into the private lives of a memorable group of old artists. In 2015 Alain Platel teams up with Frank Van Laecke and composer Steven Prengels to produce *En avant, marche!* a performance about a society inspired by the tradition of fanfare orchestras and brass bands. In *C(H)EURS* (2012), so far Platel's biggest project, he examines how 'dangerously beautiful' a group can be. The political connotation in performances such as *taubach* (2014) and *Coup Fatal* lies in the joie de vivre and energy that is displayed on stage to show how people sometimes live or even survive in undignified circumstances, a "lust for life" as a way of rebellion. In 2016, Platel joins forces with visual artist Berlinde De Bruyckere and composer Steven Prengels on *Nicht Schlafen*. For this new production, Platel discovers in the nervousness and aggressiveness, passion and yearning for a lost harmony that is expressed by Mahler's music a dance of life and death. Platel also entered the arena of the dance film together with the British director Sophie Fiennes (*Because I Sing* in 2001, *Ramallah! Ramallah! Ramallah!* in 2005 and *VSPRS Show and Tell* in 2007) and solo with *de balletten en ci en là* (2006).

[www.lesballetscdela.be](http://www.lesballetscdela.be)

## WORKSHOP POPPING FOR PARKINSON'S - SIMONE SISTARELLI

The key concept of the Popping for Parkinson's classes is to use the Popping dance techniques as an innovative therapeutic tool towards improving the physical condition of people affected by Parkinson's disease. Popping is a form of urban dance originating in California in the late 1970s, involving rhythmic contractions of the dancer's muscles to accent the beat. It is the first time that Popping has been used as a tool for medical purposes and the feedback until now has been very positive: Participants not only see improvement in their natural movement capacities, but also gain confidence, feel less socially isolated and have fun. The workshop is open to people of all ages suffering from Parkinson, caretakers, family members, friends, dance practitioners/teachers or scientists who wish to gain insights into the Dance for Parkinson work.



### PRATICAL INFORMATION

14 APRIL 2017 - 12.00-13.30 / 15 APRIL 2017 - 10.00-11.30

Hochzeitsaal, SOPHIENSAELE Berlin, Sophienstraße 18, 10178 BERLIN

The workshop is free of charge and will be in English (Translators present). It includes two movement sessions of 1,5 hours. You can register for both or just one of the sessions.

### REGISTRATION AND ENQUIRIES

For more information on registration and conditions, please visit our website: <https://tinyurl.com/zxrwhwp> or contact us at [florence@luckytrimmer.com](mailto:florence@luckytrimmer.com) before April 7th.

### SIMONE SISTARELLI



Italian born and currently living in London, Simone Sistarelli is a professional dancer, teacher, composer and accompanist for dance classes. He has a BA degree in Contemporary Dance from Trinity Laban Conservatoire of Music and Dance and more than 10 years of experience in Hip Hop techniques.

[www.simonesistarelli.weebly.com](http://www.simonesistarelli.weebly.com)

[www.poppingforparkinsons.com](http://www.poppingforparkinsons.com)

<https://vimeo.com/146412099>

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*Si | Si explores duality and the paradox between the inner and outer reality of an individual and their true identity.*

**CHOREOGRAPHY** Pauline Raineri **PERFORMANCE** Erin O'Reilly **MUSIC** Louis Richard **SUPPORT** Fondation Fluxum and Nestlé Fondation pour l'Art **TOUR** l'Imprimerie, Geneva, Switzerland 2015 / Edinburgh Fringe Festival, 2015 & 2016 / Resolution!, London 2016 / Nuit Blanche en Couleurs, Niort, France 2016 / Salle Séléné, Geneva, Switzerland 2016 / 8ème Festival Jeune Chorégraphe, Voreppe, France 2016 / Théâtre de l'Abri, Geneva, Switzerland 2017 / Festival de Malaz, Seynod, France June 2017



## SYNOPSIS

*Si | Si* explores the role of women in society and the maddening gap between inner insecurity we experience and outer image we project. It is also loosely inspired by the life of Empress Elisabeth of Austria and *The Sissi Poetic Diary*, a collection of poems she wrote through her life. Ill-prepared for the Habsburg court formalities, Elisabeth of Austria was constrained into a life she did not chose and later embarked on a life of travels. In 1889 Elisabeth's life was shattered by the death of her only son. She never recovered from the tragedy, sinking further into melancholy and her poems express the deep sorrow and discomfort she experienced.

*"Following a trip to Vienna I decided to create a solo based on the life of the Empress Elisabeth of Austria as I was amazed by her courage and her willpower. Back to Geneva, I started the rehearsals with the dancer Erin O'Reilly. Through many discussions, improvisations, a research on gestures we use when feeling uncomfortable or the sensation of being manipulated like a puppet, I focused on that gap between Elisabeth's inner and outer realities. Peeling away the emotional layers of an individual's life is, for me, one of the main themes that underpins Si | Si". - Pauline Raineri*

© Danilo Moroni

## PRESS

*"[...] Pauline Raineri presents an incredibly honest investigation into the depths of despair and the reality of escape."* - Maya Pindar, Resolution review

*"A bold and compelling work, and a performer to watch."* - Lyndsey Winship, Resolution review

*"Static noise and warped joints that wouldn't look out of place in Resident Evil characterise Si | Si, a slow burner restraining huge power. [...] the momentum is oddly reminiscent of that heart-warming camper van scene in Little Miss Sunshine."* - Oliver Newson, BroadwayBaby

## THE KOLOKLUM // URI SHAFIR (IL)

10 MINUTES

*The Koloklum is a solo work that describes an absurd state of existence, where the passion to choose all and be all meets the inability to choose anything.*

**CHOREOGRAPHY + PERFORMANCE** Uri Shafir **MUSIC** Samuel Barber **SOUND DESIGN** Tomer Damski **COSTUME** Muslin Brothers **AWARD** 1st prize, Machol Shalem International Choreography Competition, 2015 **TOUR** Zirat Mahol Festival, Hazira (IL) / Machol Shalem Dance Festival, Jerusalem (IL) / LI DanceFest, Budapest (HU) / Out Of Israel, New York (US)

### SYNOPSIS

*The Koloklum describes an absurd state of existence in which the eagerness to choose all and be all meets the inability to choose anything. Koloklum (Kol-O-Klum, All-Or-Nothing in Hebrew) explores a physical state, which sets the body into the impossible task of being everywhere and nowhere at the same time; To express all expressions, and to give an expression to "nothing"; A dance that tries to reach the impossible, the sublime, the desired movement and at the same time the mundane, the earthly, the profane.*



© Arale The Sizzling Shutter

*"Trying to be everywhere and nowhere at the same time is a strong narrative in my life. Not necessarily a narrative I'm always taking, but one which I experience, and deal with as a human being, living in a society under catastrophe. In this work I'm trying to allow my body to celebrate the paradox, to engage two contradicting edges, and to keep asking myself what does being in the moment really mean?" - Uri Shafir*

### WANT TO KNOW MORE?

Dance Script, Laboratory of Dance Criticism, by Orsolya Bálint - <http://dancescript.blogspot.co.il/2016/09/echoesuris-shafir-koloklum-by-orsolya.html>



*LUA digs deep into the powerful feminine fragility*

**CHOREOGRAPHY** Andrea Jiménez Vázquez **PERFORMANCE** Chantal Soler Payano & Andrea Jiménez Vázquez **MUSIC** Andrea Jiménez Vázquez **COSTUME** Andrea Jiménez Vázquez **SUPPORT** Institut del Teatre **AWARD** Premio Nunart, at the XI Certamen Coreogràfic de Sabadell **TOUR** Teatre Ovidi Montllor, Barcelona 2016 / XI Certamen Coreogràfic de Sabadell 2016 / 9th edition of nunOff, Festival de Creació Emergent de Barcelona, July 2017

### **SYNOPSIS**

*LUA* delves into flamenco universes in which the female dancing body is incarnated in its various roles and states. It honours the moon influence on the women's fertile and sterile cycles through concrete, serene and sacred flamenco rhythms.



© Efen Montoya



**TWENTY TOES // ROXANA KUWEN (DE/IR)**  
**6'30 MINUTES**

*Fifteen fingers or twenty toes?*

**CHOREOGRAPHY + PERFORMANCE** Roxana Küwen **MUSIC** Al Farid **COSTUME** Aline Vincent  
**TOUR** GOP Varieté-Theater Bremen 2013 / Gala of the European Juggling Convention Ireland 2014 / Gala Israeli Juggling Convention 2014 / Festival Rencontre des Jonglages Paris 2014 / Tollhaus Karlsruhe 2014 / Werkhaus Varieté Liestal, Switzerland 2015 / Desierto Circo Festival Argentinien 2016

**SYNOPSIS**

This poetic performance digs into the universe of an unusual creature. Contorted into the strangest of position, this creature juggles and manipulates five balls as if she had four hands and twenty fingers ... or might it be four feet and twenty toes? Researching categories and the temporary illusion of breaking with them were the starting points of this work.



**PHASE // KARLINE MARION & SIMON FELTZ (FR)**  
**9 MINUTES - GERMAN PREMIERE**

*Phase is the construction of an ever evolving relationship that leaves a trail of breadcrumbs which ceaselessly brings us back to its origins*

**CHOREOGRAPHY** Karline Marion & Simon Feltz **PERFORMANCE** Daniela Zaghini & Simon Feltz  
**MUSIC** Erik K Skodvin **AWARDS** Residency Award & Siena Dance Festival prize, Burgos Choreographic Competition 2016 **TOUR** Festival Nits de Tanit, Ibiza, Spain 2015 / Burgos Choreographic Competition, Spain 2016 / Festival Dança em Transito, Rio de Janeiro, Brazil 2016 / Festival Masdanza, Canari Islands, Spain 2016 / Le Croiseur, Lyon, January 2017 / Siena Dance Festival, Italy April 2017

**SYNOPSIS**

After having danced numerous pieces together for the Lyon Opera Ballet, Karline Marion and Simon Feltz decided to create their first work as a duo. This mutual desire of research/conception became a logical continuation of the path that bonded the two dancers. To understand and to adapt to one another takes on a deeper dimension when it comes to movement writing. After much research, reflection and many improvisations, the two artists were able to ascertain a common thread and a logical structure that could progress, change and evolve and therefore remain relevant. In *Phase*, there is a “quality of listening” which is absolutely necessary to the evolution of the piece and essential to the relationship that links the two dancers. This awareness is the pillar of this creation, a solid point to lean on. Without it, sharing is impossible. Writing as a pair is to grasp the differences of one another and use it as a tool so that what emerges is not a single identity but one that is multifaceted. A relationship evolves between two people and a first pattern is drawn into the space. Different episodes reveal a structure. The elements passing through this construction contribute to the elaboration and its identity. Images resurge and the primary conception transforms but never vanishes and is always present. *Phase* leaves a trail of breadcrumbs that ceaselessly brings us back to its origins.



**ZEMENT THE SOLO // JILL CROVISIER (LX)**  
**9'25 MINUTES - WORLD PREMIERE**

*Zement, a work about the human responsibility on his political and personal acts*

**CHOREOGRAPHY + PERFORMANCE** Jill Crovisier **MUSIC** J.S. Bach, Andreas Scholl **COSTUME** Jill Crovisier **SUPPORT** 3 CL - Choreographic Center of Luxembourg **TOUR** Nuit de la culture, Fonds Belval, Luxembourg May 2017

**SYNOPSIS**

For *Zement the solo* Jill Crovisier founds her choreographic research on the theme of separation, most particularly on the symbolism of the wall. According to the choreographer, the human hand built walls and therefore is the origin of all forms of separation aiming to protect, enclose divide or destroy. Beyond the responsibilities that the human being carries on a political level, the hand is seen here as the mirror of his own life.

*Zement the solo* is part of *Zement*, a 20 minute piece for 2 dancers.

*"Since 2013 I have been working on developing a personal choreographic signature, a movement quality that I call JC movement. I spent a year working on this solo and apart from the theme of separation, the piece is also based on the music of J.S. Bach. I spent a while analysing the mass in B minor and I felt that it was the right time to finally use this master piece. For me even if the duet and the solo are connected, both are 2 distinctive dance pieces."* - Jill Crovisier

**PRESS**

*"Among the emerging artists , it is undoubtedly Jill Crovisier who has received the most attention. Surrounded by dancer Jorge Soler Bastida , she creates Zement : a dance piece about the symbolism of the wall and the human hand as a tool for construction and separation. An amazing work by its choreography both rapid , repetitive, mechanical and fluid but also in the way of architecting the space with movement. On such disparate musical choices , the hand "builder" appears as a reflection of the division and destruction but also as the mirror of his own life."* - Mireille Petitgenet, Luxemburger Wort, Avril 2016



*The shadow of the night. The teeth in the darkness. Stealth, quiet I fall on to the earth chasing the blue sheep vertically down the mountain.*

**CHOREOGRAPHY + PERFORMANCE** Danae Dimitriadi & Dionysios Alamanos **MUSIC** Constantine Skourlis **COSTUME** Vaya Nikolakopoulou **LIGHT DESIGN** Panayiotis Manousis **TOUR** Platform MÉTA / Athens State School of Dance / Dancefest Akropodit / Dance Days Chania / Ionian Dance Festival

### **SYNOPSIS**

*The sound of the bell leads you to the top of the mountain, where you can see the elephants in the sky playing with each other. As they deep their trunks into the river, the sky fills with water. Falling from a distance it turned into snow, changing the colour of the sky from blue to grey. Stealth, quiet they fall on to the earth chasing the blue sheep vertically down the mountain.*

This excerpt of *UNCIA* is inspired by the word metamorphosis and the image of a shapeshifting creature. Researching the characteristics of the snow leopard we were interested in the cold atmosphere the animal lives in, its rarity and the fact that it is almost impossible to see it.

