

THE 2022 EXPO FESTIVAL

*A Showcase of Wahlberliner*innen*



**ENGLISH
THEATRE
BERLIN**

International Performing Arts Center

PROGRAM

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Dear visitors,

Welcome to the ninth edition of the annual *Expo Festival: A Showcase of Wahlberliner*innen!*

Over the last nine years, the Expo has produced and presented more than one hundred performances of new work and work new to Berlin by international artists who have made Berlin their adopted home. In doing so, it holds a unique position in Berlin's vast cultural landscape as both a local and international festival.

Berlin's *Freie Szene*, the independent performing arts community, is remarkable for its diversity of backgrounds, artistic and aesthetic practices, working methods and philosophies. One of the Expo's most important goals is to ensure that this is reflected in the performances that make up the festival.

To that end, the 2022 Expo features a curatorial team that begins to represent the community's own diversity. Multidisciplinary artist Maque Pereyra and theater director and scholar Christin Eckart joined festival founder Daniel Brunet to select the performances for this year's festival from nearly 200 submissions based on the criteria of artistic quality, internationalism and creative diversity.

In addition to six full-length works by Grupo Oito, Olivia Hyunsin Kim/ddanddarakim, Yotam Peled & The Free Radicals, Laia RiCa, Caroline Alves and Ulv and Ugle, the ExpLoRE format will present six different works-in-progress by Nolundi Tschudi, Kumar Muniandy, Niall Potter & Ashley Hodgson, Zoe Lohmann, ABA NAIA and COLMEIA.

It is a distinct pleasure to welcome you to Fidincinstraße to participate in eight days of exploration and exchange.

Daniel Brunet, Christin Eckart and Maque Pereyra
Curatorial Team for the 2022 Expo

Wednesday, June 15 – Saturday, June 25, 2022

The 2022 Expo is curated by **Daniel Brunet, Christin Eckart and Maque Pereyra** with technical direction and production management by **Torsten Litschko**, festival assistance by **TingAn Ying**, technical support by **Ralf Arndt** and **Eric Scheller** and lighting by **Christian Maith**.

THE 2022 EXPO FESTIVAL CALENDAR

15 Wed	8pm	PRESENT BODY 2 A dance performance by Grupo Oito
17 Fri	8pm	HISTORY HAS FAILED US, BUT ... A dance performance by Olivia Hyunsin Kim/ddanddarakim
19 Sun		ExpLoRE: Work-in-Progress
	8pm	ERUPTIVA EXTRAVAGANZA - A VOLCANIC DISRUPTION A performance by Nolundi Tschudi
	9pm	SECOND CLASS QUEER A play by Kumar Muniandy
20 Mon	8pm	FAUNA FUTURA A dance performance by Yotam Peled & The Free Radicals
21 Tue	8pm	COFFEE WITH SUGAR? A decolonial material performance by Laia RiCa
23 Thu		ExpLoRE: Work-in-Progress
	6pm	VOICEMAILS FOR SUE A play by Ashley Hodgson , directed by Niall Potter
	7pm	ALL THE HEROES ARE CANCELLED A drag king performance written and directed by Zoe Lohmann
	8pm	THE PANEL A staged reading by ABA NAIA
	9pm	A FLOR DA PELE An interdisciplinary performance by COLMEIA
24 Fri	8pm	TRANSATLANTICA A dance performance by Caroline Alves
25 Sat	8pm	HIDDEN PATH An interdisciplinary performance by Ulv and Ugle

TICKET INFORMATION

Admission to an individual ExpLoRE work-in-progress showing costs 10 €.
Admission to an individual full-length production costs 16 € (10 € students).



8:00



Grupo Oito

Artistic Direction by Ricardo de Paula (Brazil) | Dancers: Ricardo de Paula, Natalie Riedelsheimer (Germany), Caroline Alves (Brazil), Miro Wallner (Brazil/Austria), Laura Alonso (Spain), Felix Dompreeh (Ghana), Exocé Kasongo (France, Democratic Republic of the Congo), Ruben Nsue (Spain) and Nasheeka Nedsreal (USA) | Music and Cello by Eurico Ferreira Mathias (Brazil) | Installation and Costume Design by Andreina Vieira dos Santos (Brazil) | Produced by Grupo Oito | Photo by Tito Casal (Brazil/Spain)

PRESENT BODY 2

In the moment of improvisation, a special, almost magical presence of the body emerges. Anything seems possible, even identity breaks free of its fixed structures and bonds and allows itself to be reinvented every moment. Using music and dance, all of the artists weave their own experiences and memories into a common whole that remains in constant motion. Thoughts and ideas flash up, are taken up by the group and develop into something else. In this way, new connections and possibilities are always created, the power of change is revealed.

Present Body 2 is a live improvisation with dance and music dedicated to the decolonization of bodies. It builds upon the performance of *Present Body*, which was recorded in November 2020 as part of the MIMIMI Space project and presented digitally at HAU4. The new version now links the Black and white perspectives: dancers from Grupo Oito and MIMIMI Space enter into dialogue with each other. They bring in their experiences and the physical repertoire of the last productions, in which they worked on a new form of physicality and being from different perspectives, thus looking for what they have in common and what connects them. Understand the past, dance the present and dream the future in your own way!



8:00



Olivia Hyunsin Kim/ddanddarakim
 Concept, Choreography and
 Performance by Olivia Hyunsin Kim
 (Germany) | Performance by Ji Sun
 Hagen (South Korea), Tatiana Mejia
 (Dominican Republic) and Enis Turan
 (Germany/Turkey) | Music and
 Performance by Tatiana Heuman
 (Germany/Poland) | Dramaturgy by
 Isabel Gatzke (Germany) | Artistic
 Consultation by Ixchel Mendoza
 Hernandez (Mexico) | Costume and
 Stage Design by Kristin Gerwien
 (Germany) | Light and Video Design
 by Jones Seitz (Germany) | Pop-Up
 Kitchen by Vicky Truong (Australia) |
 Accessibility Consultation by Hyemi
 Jo (South Korea) | Assistant Set
 Design by Luca Plaumann (Germany)
 Graphic by Christian Cattelan (Italy/
 Germany) | Production Management
 by ehrliche arbeit – freies Kulturbüro
 [Elena Pölzer (Germany/USA)] | Photo
 by Dieter Hartwig (Germany)

A production by Olivia Hyunsin Kim/
 ddanddarakim in coproduction with
 SOPHIENSÆLE. Funded by Berlin's
 Senate Department for Culture and
 Europe, the maecenia Stiftung and
 Fonds Darstellende Künste with
 funds from the Federal Government
 Commissioner for Culture and the
 Media as part of NEUSTART KULTUR.

HISTORY HAS FAILED US, BUT ...

If I can't dance, it's not my revolution. These words, attributed to the anarchist author Emma Goldman, serve as a starting point for the performance and accompany the choreographic investigation of protest and resistance. In what ways does a dancing body become an empowered body and what contradictions may arise from this empowerment? How can individual and collective bodies become resistant through movement? Which narratives and images of resistance linger in our memories and how can they be spoken about and shared?

Inspired by past and present revolts against injustices such as the Gezi Park protests in Turkey, the viral feminist performances of Las Tesis and the anger over the Sewol tragedy in South Korea, *History Has Failed Us, But...* recounts protest movements from the perspective of queers and people of color – people whose bodies are still read as “Other” and “foreign.” The choreography combines visions of future demonstrations with existing traditional dances, such as the Korean *ganggangsullae*, which has been danced for centuries by women's groups during the full moon for catharsis, into an exchange of playful lightness and political urgency.

Throughout the evening, the dancers draw strength from physically activating specific moments, citing powerful poses and creating togetherness in solidarity together with the audience. The dancing bodies thus become a form of non-violent opposition against discrimination and racism and enrich the imagery and ideas of political movements.



8:00



ERUPTIVA EXTRAVAGANZA - A VOLCANIC DISRUPTION

This vaudevillian solo performance evokes a collective eruption that illuminates the Zeitgeist of the catastrophic anew from a neo-surrealist and volcanological perspective echoing the *Dance on the Volcano* of the 1920s.

The volcano is an archaic monster and mystery. It catalyzes a collective sentiment of pent-up anger, encrusted hardenings, seething chasms and dissolves them all in a flaming spectacle. It unites decay and resurrection, filth and brilliance, unpredictable depths and catapulting heights – a striking and sparkling paradox.

With the solo performance *ERUPTIVA EXTRAVAGANZA – A Volcanic Disruption*, the performer Nolundi Tschudi impersonates the volcano as a drag-persona of the catastrophic. She dances on the edge of the abyss: dissecting the seductive power and bizarre poetry of the moment when everything threatens to vanish in destruction.

Performance, Text, Costume by Nolundi Tschudi (Germany/South Africa) | Dramaturgy by Marcus Peter Tesch (Germany) | Photo by Carsten Schenker (Germany)

9:00



SECOND CLASS QUEER

Actor and writer Kumar Muniandy questions his identity, queerness, internalized homophobia and experiences of racism with his play. In the midst of these terms and their politics, Kumar seeks his own truth.

Is it possible to live as a brown gay man in Germany and find healing while carrying the weight of oppression from his motherland? Set in a speed-dating event, will Kumar's leading man, Krishna, win the role he wants in this audition for love?

Through the lens of his experience as a Tamil-Malaysian queer person living in Berlin, Kumar Muniandy is developing a theater piece that investigates the connections between internalized homophobia that stems from anti-homosexuality laws of the colonial era and the structural racism he experiences.

What are the consequences of such merciless neocolonialism for the mental health of queer minorities living in Germany today? After all, Krishna, like Kumar, is on a pursuit of forgiveness and self acceptance.

Written, Performed and Directed by Kumar Muniandy (Malaysia, United Kingdom) | Mentoring by Mojisola Adebayo (United Kingdom) | Photo by Kumar Muniandy



8:00



Yotam Peled & The Free Radicals

Concept & Choreography by Yotam Peled (Israel) | Collaborating Performers: Erin O'Reilly (USA), Marie Hanna Klemm (Germany), Hemda Ben-Zvi (Israel), Amie-Blaire Chartier (Canada) & Wibke Storkan (Germany) / Nitzan Moshe (Israel) | Dramaturgy by Valentin Braun (Germany) | Scenography, Costume & Object Design by Moran Sanderovich (Israel) | Sound Design & Composition by Nicolas Fehr (Germany) | Lighting Design by Hanna Kritten Tangsoo (Estonia) | Production Management by Sofia Fantuzzi (Italy) | Tour & Project Management by Laia Montoya/TINA Agency (Spain) | Photography and Video by Valentin Braun (Germany)

Co-produced by TanzLabor Ulm and EISFABRIK Hannover, supported by Fonds Darstellende Künste with funds from the Federal Government Commissioner for Culture and the Media, Niedersächsische Lotto-Sport-Stiftung, Landeshauptstadt Hannover, the Israeli Embassy in Italy and through a residency at PimOff Milan.

FAUNA FUTURA

Fauna Futura takes us into a space that is engulfed by nature. It is a ritual of transformation, a journey of five into their own bodies as into the body of the land.

A landscape in constant motion asks them to forget, to submit, to become. They travel together like roots and branches, expanding, climbing in different directions, to pass by osmosis into a new being, the animal of the future.

Yotam Peled & The Free Radicals deconstruct mythology and explore the evolution of humanity into a new species. They create an archive of extinct organisms and lost techniques that contrast with our role as destroyers of the planet. The performance integrates forms of new circus into dance, hyper(sur)realistic images, objects and costumes to create a unique universe.



8:00



Laia RiCa

Artistic Direction, Text and Performance by Laia Ribera Cañénguez (El Salvador) | Dramaturgy and Outside Eye by Antonio Cerezo (Mexico) | Live Music by Yahima Piedra Córdova (Cuba) | Live Visuals by Daniela del Pomar (Spain) | Artistic Collaboration by Leicy Valenzuela (Chile) | Stage Design by Marian Nketiah (Germany) | Lighting Design by Vanessa Farfán (Mexico) | Dramaturgical Advice by Ruschka Steininger (Germany) | Production Assistance by Rodrigo Zorzanelli Cavalcanti (Brazil) | Photo by Pablo Hassmann (Chile)

With film material from *Die Zivilisationsbringer* by Uli Stelzner and Thomas Walther and poem fragments by Rosa Chávez.

A production by Laia RiCa in co-production with GFP/das wunder. Internationale Figurentheaterfestival Funded by the Individual Project Funding program of Berlin's Senate Department for Culture and Europe. The research was supported by the Schloss Bröllin Residency Programme, Fidena Residency Program and the #TakeCare Residency of Fonds Darstellende Künste.

COFFEE WITH SUGAR?

Coffee with Sugar? is a production between material performance, biographical and documentary theater. The two materials coffee and sugar determine the stage in their most different states. Beginning from them, German immigration stories in Central America and their colonial continuities are negotiated. The performer Laia RiCa grew up in El Salvador and Germany. She brings this biographical experience to the piece: the struggle between two worlds, the constant suspicion of betraying her "roots" and the questioning of feelings of inferiority and superiority. From coffee beans and cotton candy, biographical material and historical sources, video fragments and live music, a visually powerful and dense production emerges.



6:00



Directed by Niall Potter (United Kingdom/Germany) | Music, Script and Performance by Ashley Hodgson (United Kingdom/Italy)

VOICEMAILS FOR SUE

PLAY

What price is worth paying in pursuit of a dream? And at what point does that dream become a nightmare? A struggling musician bets everything on a myth. Until all he can do is run.

Photo by Owan Astles (United Kingdom)

7:00



Written and Directed by Zoe Lohmann (Germany) | Performed by Zero Pilnik (Brazil), Dor Hyman (Israel) and Zoe Lohmann | Dramaturgy by Zee Hartmann (South Africa) | Video Design by Tony Stewart (United Kingdom)

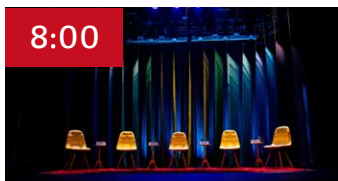
ALL THE HEROES ARE CANCELLED

DRAG KING PERFORMANCE

Action Heroes, Badasses, Rockstars, Bad Cops, Punks, Freaks and Tough Guys. What happens when all your adolescent heroes are cancelled? *All the Heroes Are Cancelled* is a show about gender performance, authenticity and the way we navigate building our public and private personas.

Photo by Zoe Lohmann

8:00



Directed by Kysy Fischer (Brazil) | Performed by Rafuska Marks (Brazil), Teija Vaittinen (Finland), Julian Correia (Brazil) | Dramaturgy and Performance by Jaika Bahr (Germany) | Written and Performed by Leonarda Glück (Brazil)

THE PANEL

STAGED READING

The Panel is a talk show in the form of a staged reading in which five unique personalities engage in a heated, polarizing and humorous discussion about political conditions of the world. These five guests turn a common and civilized conversation into the most unsuccessful debate in history.

Photo by Annelize Tozetto (Brazil)

9:00



Concept by COLMEIA | Directed and Performed by Ana Ornelas (Brazil), Michelle Tartarotti (Brazil), Rodrigo Zorzaneli (Brazil) and Stephanie Day (Brazil) | Set and Costume Design by Andreina Vieira dos Santos (Brazil)

A FLOR DA PELE

PERFORMANCE

In Brazil, the people say they are *à flor da pele* (at the flower of the skin or inflorescent skin) when they find their emotions overcoming their reason, just like sweat involuntarily blossoms through the pores of the skin. It is a moment of excitement, fear, anxiety and physical effort, a moment guided by their non-rational knowledge and deepest desires, their anger and their erotica.

Photo by Michelle Tartarotti



8:00



Caroline Alves

Direction & Choreography by Caroline Alves (Brazil) | Choreography Assistance by Mareike Jung (Germany) & Miro Wallner (Brazil/Austria) | Dramaturgy by Nora Tormann (Germany) | Assistant Direction by Marina Sarno (Brazil) | Music by Marina Sarno | Lighting Design by Raquel Rosildete (Brazil) | Costume Design by Andreina Vieira dos Santos (Brazil) | Set Design by Daniela Bevervanso (Brazil) | Acting Coach: Marcela Dias (Brazil) | Texts by Caroline Alves | Text Coach: Marie Yan (France) | Video Artist: Tito Casal (Brazil/Spain) | Translation & Subtitles by Panthea | Production: MIFRUSH Production – Micaela Trigo (Brazil/Portugal) & Urszula Heuwinkel (Poland) | Photo by Sebastian Runge (Germany)

Supported by Fonds Darstellende Künste with funds from the Federal Government Commissioner for Culture and the Media

TRANSATLANTICA

Through an autobiographical reappraisal of choreographer Caroline Alves' family history, the solo performance *Transatlantica* delves into the voids between Brazil and Europe, between past and present. It is one among many family histories that are marked by settler colonialism in Brazil: histories based on the erasure of indigenous ancestors, carrying colonial continuities into the present. Following the traces of Senhorinha, the indigenous great-great-grandmother of whom only the colonial name remains, Caroline Alves explores the violent nexus of patriarchy and colonialism.

Transatlantica interweaves dance and storytelling, atmospherically oscillating between the elements of the stage set: the crystalline cold of a block of ice and the spreading, reflecting water that connects the continents. With tenderness and rage, Caroline Alves confronts her ancestral history and present, searching in the voids of the "official narrative" for the place from which to speak with her own words and movements that may break with the vast silence.



8:00



Ulv and Ugle

Written by Camilla Therese Karlsen (Sápmi/Norway) | Dramaturgy by Mari Moen (Norway) | Choreography by Maria Marta Colusi (Argentina) | Joik Composition by Torgeir Vassvik (Sápmi/Norway) | Music Composition by Tommy Jansen (Norway) | Costume Design by Anne Berit Anti / Abanti (Sápmi/Norway) | Lighting Design by Øystein Heitmann (Sápmi/ Norway) | Circus Poet: Camilla Therese Karlsen | Dancer: Gerd Kaisa Vorren (Norway) | Physical Actor: Raul Vargas Torres (Colombia) | Joik Performance by Torgeir Vassvik | Music Performance by Tommy Jansen | Produced by Riksscenenen (Andreas Ljones) and Camilla Therese Karlsen | Photo by Knut Utler (Norway)

Co-produced with Riksscenen and Dramatikkens Hus

Produced with support from: Sámediggi, Dáiddafoanda, FrittOrd!, Norsk Kulturfond, Fond for Lyd og Bilde, Oyoun Berlin, Tanzfabrik Berlin, Figurteateret i Nordland

HIDDEN PATH

In the days of old, the Sámi people would say that we had to follow hidden paths to avoid those who want to harm us. There is a parallel to how the Sámi identity went on a hidden path during the hard Norwegian assimilation process. Now, generations of Sámi live with shame and deny their heritage, the painful story of many indigenous people in this world. In the interdisciplinary production *Hidden Path*, the cliché of indigenous heritage is questioned along with the problem of not being “Sámi enough”. How can this be fixed? How do we “unshame”? Using a combination of Sámi joik music, poetry, contemporary dance, contemporary circus, music and projections, this production tells a story about assimilation, shame, identity and belonging.



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Günther Grosser (Artistic Director)

Bernd Hoffmeister (Managing Director)

Education Department / Kulturelle Bildung:

Priscilla Bergey (Drama Educator and Berlin International Youth Theatre), Grace Holme (Drama Educator and Workshop Coordinator), Minna Partanen (Drama Educator) | *Communication:* Sarah Rosenau (PR & Communication Director), Casey Tower (Digital Communication), Heiko Orłowski (Communication Assistant) | *Venue:* Torsten Litschko (Technical Director), Ralf Arndt (Technician), Rose Nolan (House Manager and Volunteer Coordinator), Helena Antonopoulou (House Manager), Anya Kinneavy (House Manager), Minna Partanen (House Manager), Paul Netzer (Graphic Design)

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