

THE TENTH EXPO FESTIVAL

A Showcase of *Wahlberliner*innen*



**ENGLISH
THEATRE
BERLIN**

International Performing Arts Center

PROGRAM

ETBERLIN.DE

Dear visitors,

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

Over the last eleven years, the Expo has produced and presented more than 150 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.

It is hard to believe that it has already been more than a decade since the very first (and completely unfunded) edition of the festival in the winter of 2013: over fourteen days, the Expo offered thirty-five performances, eight workshops and a two-day performance installation *cum* art market!

Since then, the Expo has received public funding six different times from both the Hauptstadtkulturfonds as well as the Spartenoffene Förderung program of Berlin's Senate, allowing the festival to offer professional fees, expand its curatorial team, create new series of programming and ensure the visibility of its community.

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 do so, a curatorial team was put together that can begin 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 Chōri Collective, Natasha Borenko & Co., Jemima Foxtrot, Roman Škadra, Masha Sapizhak and André Uerba, the ExpLoRE format will present six different works-in-progress by Alexander Cameltoe & The Mannequins, Ping-Hsiang Wang, Sami Giron, Niki Yaghmaee, Frida G. Franceschini and Yael Esther Mor.

It is a distinct pleasure to welcome you to Fidincinstraße to participate in two weeks of exploration and exchange!

Daniel Brunet, Christin Eckart and Maque Pereyra

Curatorial Team for the Tenth Expo Festival

The Tenth Expo Festival is curated by **Daniel Brunet, Christin Eckart and Maque Pereyra** with technical direction and production management by **Torsten Litschko**, festival assistance by **Sara Castro** and technical support by **Christian Maith and Eric Scheller**.

Festival key visual by **Stefania Migliorati**



15 Thu	8pm	FOUR-COURSE MEAL ~HOT POT~ A Performance by Chōri Collective
17 Sat	8pm	BEST FUNERAL EVER (MY RUSSIAN FUNERAL) A Performance by Natasha Borenko and Co.
19 Mon		<i>ExpLoRE: Work-in-Progress</i>
	8pm	CYNTHIA A One-Drag-King-One-Puppet-Play by Alexander Cameltoe & The Mannequins
	9pm	RETINA MANEUVER A Lecture-Performance by Ping-Hsiang Wang
21 Wed	8pm	PLEASURE INCORPORATED A Performance by Jemima Foxtrot
23 Fri		<i>ExpLoRE: Work-in-Progress</i>
	8pm	PLAY BOW A Dance Performance by Sami Giron Dance
	9pm	BYPASS PORTAL A Dance Performance by Niki Yaghmaei
24 Sat	8pm	GIREVIK A Circus Performance by Roman Škadra
26 Mon		<i>ExpLoRE: Work-in-Progress</i>
	8pm	TRICKS FOR GOLD (T4\$) A Performance by Frida G. Franceschini
	9pm	NO HOME A Mockumentary Performance by Yael Esther Mor
27 Tue	8pm	INNERVOICE-DOT-RU A Documentary Dance Performance by Masha Sapizhak
29 Thu	8pm	AFFECTIVE CHOREOGRAPHY A Dance Performance by André Uerba



8:00



Chōri Collective

Created and Performed by Chōri Collective: Yuni Hoa Yun Chung (South Korea), Shuntaro Yoshida (Japan) and Maharu Maeno (Japan)

FOUR-COURSE MEAL ~HOT POT~

“Chōri (調理, 조리, cooking)” is an art collective composed of East Asian artists. Using culinary metaphors, Chōri Collective serves up a hot pot stage inspired by the Asian culinary culture where all dishes are placed together on one table, to get us through the long winter. Through the recipe, which is a living archive and a metaphor for score, three ingredients are simmering in the hot pot with the dreams of change. We welcome foodies and ingredients to our collective flavor journey.

In English, Korean and Japanese

5:00/8:00



Natasha Borenko & Co.

Direction, Text and Performance by Natasha Borenko (Russia) | Dramaturgy, Text and Performance by Lidiia Golovanova (Russia) | Artistic Collaboration by Lena Neuburger (Austria) | Sound and Music by Ray Schneider / Discount (Germany) | Stage Design by Ksenia Peretrakhina (Russia, Finland) | Lighting Design by Ann Slote (USA) | Costume Design by Martha Lange (Germany) and Stephanie Zurstegge (Germany) | Sound Engineering by Tamara Bokolishvili (Siberia) and Antto Logy (Chile) / SoundSystems | Artistic Production Management by Kim Walz (Germany)

A production by Natasha Borenko in cooperation with Ballhaus Ost. Supported by Fonds Darstellende Künste with funds from the Federal Government Commissioner for Culture and Media within the program NEUSTART KULTUR.

BEST FUNERAL EVER (MY RUSSIAN FUNERAL)

We die alone. We bury together.

This participatory performance explores the political and theatrical nature of the funeral ritual and deconstructs its settled mechanism. It is a ritual for which it is impossible to be fully prepared, but during this rehearsal any last wish can be fulfilled.

The audience is invited to join the scripted burial ceremony, turn on their common memory of the ritual and bring in their differences of cultures and societies. To rehearse, to deconstruct, to discuss they will have the conflicted Russian body of the performer whose last wish is to do no more harm and become peaceful compost.

In English



8:00



Alexander Cameltoe & The Mannequins

Written and Conceived by Zoe Lohmann (Germany) | Performed by Alexander Cameltoe (International Man of Mystery) | Digital Artwork by Itar Pas (Argentina) | Production Management by Amaranta Heredia (Spain) | Sound Design by Emilija Fjalkauskaite (Lithuania)

CYNTHIA

Cynthia was a model, an influencer, a socialite, a celebrity and a household name in the USA in 1933.

But unlike other celebrities of her day, she got dismantled into pieces at the end of her day and stowed away in a body bag. Cynthia was a mannequin. Her creator, Lester Gaba, a window display designer in New York City, became her manager, puppeteer, and chaperone, taking her to dinner clubs, theater premieres and fashion shows, and performing for her and answering for her to her adoring fans.

Let this duet between Berlin drag king Alexander Cameltoe as Lester Gaba and a puppet version of himself as Cynthia, take you down the slippery slope from entertaining spectacle into the uncanny valley.

The play will be then performed at House of Yes in New York City in April.

In English



9:00



Ping-Hsiang Wang

Created and Performed by Ping-Hsiang Wang (Taiwan) | Dramaturgy by Wan Shi (China) | Artistic Advice by Kang-Hua Chang (Indonesia/Taiwan) | Stage and Lighting Design by Yi-Ju Chou (Taiwan) | Production Management by Michael Rade (Germany) | A production by Ping-Hsiang Wang | Coproduced by TATWERK | Performative Forschung

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

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Supported by Mestizo Arts Platform/WIPCOOP supported by 2022 Thinkers' Partner Project (TP Project), Thinkers' Studio

RETINA MANEUVER

“She’s living in a world and it’s on fire
Filled with catastrophe, but she knows she can fly away”

Retina Maneuver is a solo lecture-performance that theater maker Ping-Hsiang Wang is currently developing. The performance originates from his unexplainable obsession with Alicia Keys’s pop song “Girl On Fire.” Frustration over not remembering where he was when the song was released in 2012 drives him to delve into his digital archives. Ultimately, Wang stumbles upon a photo accidentally uploaded to his Facebook page and finds himself in a military setting, passionately engaged in bayonet drills and shouting the command “kill.”

When “Girl on Fire” is no longer just a chart-topper but a marching tune for soldiers going into battle, he wonders, will these fragile memories be annihilated by the fire of war?

In English



8:00

**Jemima Foxtrot**

Written and Performed by Jemima Foxtrot (UK) | Co-Written and Directed by Lucy Allan (UK) | Video Art and Design by Maja Zagorska (Poland) | Composition and Sound Design by Joe Ackroyd (UK)

PLEASURE INCORPORATED

What if sex workers could get drunk at the office Christmas party? Had colleagues they could gossip with? Went to performance reviews with their managers? *Pleasure Incorporated* asks what it would be like if the oldest profession in the world was just a regular office job.

Drawn from Jemima's experience of escorting in Berlin, this lyrical one-woman play fuses live performance with video art to explore Jemima's personal motivations for selling sex; what it means for her to do the work, and how that spools out into friendships, relationships and society.

Welcome to *Pleasure Incorporated*. We're happy to have you here with us on another fine work day.

In English



8:00



Sami Giron Dance

Choreography by Sami Garon (USA) |
Composed by Ken Christianson (USA)
| Costume Design by Kaibrina Sky
Buck (USA) | Performed by Francesca
Fazi (Italy), Alessia Vinotto (Italy) and
Sawako Ogo (Japan) | Photography by
Svetlana Sokolova (Ukraine)

PLAY BOW

Play Bow utilizes a blend of street and contemporary dance, an original electronics and strings composition, voice and costumes informed by Jung's theory of the animal self to build a moving metaphor of canine play behavior.

We draw parallels between human and canine social roles and explore how they are revealed in human relationships - especially during courting rituals. At times, the piece is set in an electronic music club, where we celebrate, search for a lover and express social dominance / submission. Ken Christianson (composer) and Sami Giron (choreographer) have been collaborating since 2005, when they met at California Institute of the Arts while earning their Master's degrees.

With very little spoken language (English)



9:00



Niki Yaghmaee

Written, Directed, and Produced by
Niki Yaghmaee (Iran) | Music by Duos
Duet – Niki Yaghmaee and Golsana
Shenasaei (Iran) | Performed by
Roham Amirifar (Iran) and Joy Luna
Schenk (Switzerland)

BYPASS PORTAL

Bypass Portal explores the complex interplay of human behavior, the sensation of being observed, censorship and disruptions across various settings.

While examining the nuances of existence within space and crafting strategies for survival, the performance scrutinizes the ongoing influence and potential threats posed by powerful political forces on our lives, regardless of our location. Simultaneously, it invites the possibility of envisioning alternative ways of being—whether alone, together, or somewhere in between.

In English, Farsi and Spanish



8:00



Roman Škadra

Created and Performed by Roman Škadra (Slovakia) | Research Collaboration by Benjamin Richter (England/Germany) and Aleksandras Lempertas (Lithuania) | Kettlebell Coaching by Frank Kraft (Germany) | Artistic Advice by Benjamin Richter (England/Germany), Darragh McLoughlin (Ireland) and Claudio Stellato (Italy) | Sound by Aleksandras Lempertas (Lithuania) | Costume Design by Anna-Katharina Andrees | Stage Design by Tomasz Bajsarovicz (Poland) | Produced by Anna-Katharina Andrees (Germany) and Ute Classen (Germany) | Coproduced by CIRQUEON - Center for new circus Prague, SE.S.TA - Center for the Development of Choreography Prague

Supported by Fonds Darstellende Künste with funds from the Federal Government Commissioner for Culture and Media within the program NEUSTART KULTUR, Berlin Theaterhaus – Kulturinitiative Förderband gGmbH Berlin, Schloss Bröllin e.V., Ringlokschuppen Ruhr Mülheim an der Ruhr and Jatka 78 Prague

GIREVIK

In *Girevik*, a man embarks on a physical exchange with iron weights. Responding to the objects' proposals forces his body into a new shape with every movement. The artist travels through a territory defined by obstacles, constantly at the risk of reaching a dead end. Confronted with his vulnerability, he labors to keep the cast-iron bodies moving. Precisely, gently, sincerely, he rearranges the heavy piles again and again. This fragile play results in ever-expanding composition implying effort and collapse.

Without language



8:00



Frida Giulia Franceschini

Direction, Choreography and Performance by Frida Giulia Franceschini (Italy) | Costume Design and Performance by Lea Kieffer (France) | Outside Eye and Performance by Dani Brown (USA) | Music and Sound Design by Ksenija Ladić (Croatia) | Lighting Design by Susana Alonso (Spain) | Produced by Natalia Sookias (USA) | Dramaturgical Support by Isabel Gatzke (Germany) | Research Assistance by Sophie Vitelli (Italy/Serbia) and Andrea Speranza (Italy) | Co-produced by Sophiensaele and Callie's Berlin

TRICKS FOR GOLD (T4\$)

Tricks For Gold is a fable set in late capitalism in which the protagonist, a magician, discovers that she can become the object of her desires – money – and tries to transform herself into it.

The performance studies the concept of trick and its ability to manipulate our experience of space and time through layers of virtuosity, exposure, contortion, concealment, self-assurance and vulnerability. The wish is to unravel the empathic potential of what is typically seen as an act of “service” and highlight the melancholia of tricks as not simply a mode of deceiving the audience – but also of the survival of the performer.

With very little spoken language (English)



9:00



Yael Esther Mor

Directed, Written and Performed by
Yael Mor (Israel) | Performed by
Daniella Mor (Israel) and Katharina
Ruhm (Germany) | Original Music by
Guy Cohavi (Israel)

NO HOME

This is a mockumentary performance and a film.
A diary and a fable.

Yael is an artist who has immigrated to Berlin. She's broke, tired of babysitting, and afraid her big dreams won't be fulfilled. She gets an opportunity for a week's residency, but the night before it starts a sinister character appears in her nightmare, planting a seed of self-doubt that gets bigger and bigger, making her residency a living hell while she is losing grip on reality.

No Home encapsulates the perpetual sense of liminality experienced by an immigrant in a foreign land. With unwavering hope, she strives to create her haven within the enigmatic backdrop of Berlin. Her daily existence is a relentless battle against the challenges of communication, financial constraints, bureaucracy, and waning motivation.

In this piece, elements of humor, horror and homesickness have been blended to depict a new reality of an immigrant, grappling with the pursuit of her dreams.

In English, German and Hebrew



8:00



Masha Sapizhak

Created and performed by Masha Sapizhak (Russia) | Translations by Katharina Spiering (Germany) and Juliane Amberger (Germany) | Assistance by Nastya Chaschina (Siberia) and Ksenia Shatchneva (Tatarstan) | Photography by Nikita Salnikov (Armenia)

INNERVOICE-DOT-RU

This participatory documentary performance is about the boundaries of personality in terms of dictatorship and repressive state politics.

It is based on the statements of citizens who have remained in Russia, who are against the regime and the war and who continue their resistance from the inside. The audience plays an active role in the performance: using the instructions, they affect the dramaturgy of action to a certain extent. Together with the performer, they create the space for co-existing and togetherness in a collective reflection of how it is to live inside a dictatorship with aggressive internal and external policies.

In English and German



8:00



André Uerba

Artistic Direction and Choreography by André Uerba (Portugal) | Created with György Jellinek (Hungary), Jone San Martín (Spain), Lyllie Rouvière (France), Manoela Rangel (Brazil) and Pedro Aybar (Dominican Republic) | Performed by György Jellinek, Lea Fulton (United States), Lyllie Rouvière, Manoela Rangel, Nattan Dobkin, Pedro Aybar, and Kauri Sorvari (Finland) | Sound Design / Live Music by Kreatress (United States) | Song: Live Rendition and Excerpt from Vivaldi's "Cum dederit" | Dramaturgical Support by Meg Stuart (United States) | Lighting Design, Space, Photos and Live Music by André Uerba | Executive Production & Press Short Hope | Co-Production with Radialsystem | Residency Support Provided by Tanzfabrik, Theaterhaus Mitte

Supported by NATIONAL PERFORMANCE NETWORK – STEPPING OUT, funded by the Federal Government Commissioner for Culture and Media within the initiative NEUSTART KULTUR. Assistance Program for Dance.

EFFECTIVE CHOREOGRAPHY

How does your body feel today?

In this time of velocity and violence, choreographer and performer André Uerba explores intimacy as a practice of being together, along with seven performers and a musician. This work plays with the boundaries between sharing and withdrawing, movement and stillness, vulnerability and exposure.

The performers structure their encounter through a slow pace, propelling their bodies to attune, sink and merge together, refining their present moment. The desire to make hidden things visible is unfolded by their intimate gestures. Collectively they turn their gaze to inner landscapes where slowness and touch become a main practice.

In English



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