

* 22 *
COMPETITION



Internationales

SOLO
TANZ
THEATER

Festival | Stuttgart

15.-18. März 2018



Photo: Lars F. Menzel

Preisträger von 2017: Barnaby Booth (Großbritannien) erhielt den Residence Prize des choreografischen Zentrums DANTZAZ in San Sebastián
Tanz: Samuli Emery (Finnland)

Liebe Festival- Gäste, / Dear Festival Guests,



Marcelo Santos
Artistic Director

Gudrun Hähnel
Festival Director

wieder einmal dürfen wir Ihnen ein Programm ankündigen, das aktuelle ästhetische Konzepte des zeitgenössischen Tanzes und viel diskutierte, gesellschaftliche Themen auf fesselnde Weise erlebbar macht. Wie wir bei der Sichtung der Bewerbungen festgestellt haben, hat ein Thema die Künstler/innen im vergangenen Jahr nachhaltig beschäftigt: Gender. Die Frage nach dem Wechselspiel zwischen Körper und Gesellschaft wird in allen Performances gestellt und auf ganz unterschiedliche Weise beantwortet. Lassen Sie sich überraschen!

Neu in diesem Jahr ist die Verleihung des Eastman Prize Stuttgart. Der Preis ermöglicht dem oder der Preisträger/in die Teilnahme am „Eastman Summer Intensive 2018“, einem zweiwöchigen Workshop in Antwerpen.

Wir möchten uns sehr herzlich bedanken bei allen, die auf, vor oder hinter der Bühne an unserem Festival mitgewirkt haben – ganz besonders bei unseren Förderern, ohne die ein Festival in dieser Größe und Qualität nicht realisierbar wäre. Wir freuen uns auf inspirierende Vorstellungen und auf Sie, liebe Festivalgäste. Genießen Sie die Veranstaltungen!

Once again it is our pleasure to present you with a programme in which current aesthetic concepts in contemporary dance and much discussed issues in today's world are captivatingly embodied before you. Looking through the entries, we noticed that there is one particular issue which the artists have been particularly interested in this year: gender. The question of the interplay between body and society is present in all the performances and answered in a myriad of ways. Prepare to be amazed!

New this year is the awarding of the Eastman Prize Stuttgart. This prize enables the winner to participate in the Eastman Summer Intensive 2018, a two week workshop in Antwerp.

We wish to thank all those who have supported our festival both on and off the stage, particularly our sponsor, without whom this festival would not be possible in its current size and quality. We are looking forward to seeing inspirational performances and to welcoming you, our guests. Enjoy the show!

Premiere

DONNERSTAG 15.3./20.00

THURSDAY

In dieser Frau

Choreography: Giulia Menti (Italy)
Performance: Francesca Bedin (Italy)

HUMANS ARE STRANGERS

Choreography: Nicki Liszta (Germany)
Performance: Steven Chotard (France)

Desierto

Choreography & Performance: David Vilariño (Spain)

EQUAL TO MEN

Choreography: Roberta Ferrara (Italy)
Performance: Tonia Laterza (Italy)

I'm Home

Choreography: Yoshito Sakuraba (Japan)
Performance: Sean Nederlof (USA)

The Beauty of it

Choreography & Performance: Angel Duran Muntada (Spain)

FREITAG 16.3./20.00

FRIDAY

NEST

Choreography & Performance: Ida Hørlyck Thomsen (Denmark)

(sw)allow

Choreography & Performance: Kai Chun Chuang (Taiwan)

21

Choreography: Sayed Labib (Egypt)
Performance: Diana Wöhr (Germany)

(no)Surrender

Choreography & Performance: Charles Brecard (France)

ESBOÇO TRAJETO en curvas

Choreography: Ramon Moura (Brazil)
Performance: Alejandra Moreno (Colombia)

Blank spots

Choreography & Performance: Lukas Karvelis (Lithuania)

Premiere

SAMSTAG 17.3./20.00

SATURDAY

Pirg'in

Choreography & Performance: Sahar Damoni (Palestine)

Le Somnanbule

Choreography & Performance: Kévin Coquelard (France)

Woman before decision making

Choreography & Performance: Rima Pipoyan (Armenia)

Act

Choreography & Performance: Mathieu Geffré (France)

an aimless series of words and fragments of thoughts

Choreography & Performance: Dominika Stróżewska (Poland)

environ et moi

Choreography & Performance: Abdoulaye Diallo (Senegal)

On Saturday, join us for an after-show party at restaurant Rudolfs. While the jury withdraw to come to a decision on Saturday and Sunday, Ravid Abarbanel (Israel), participant in 2016, will perform her solo „Underneath“.

SONNTAG 18.3./17.00

SUNDAY

Ticket prices: Thu - Sat EUR 16,- / 12,-

Sun (Grand Finale) EUR 18,- / 14,-

Live on web: www.treffpunkt-rotebuehlplatz.de

Booking office: 0711/1873-800

Opens on 1st February 2018

Unfortunately, reservations are not available

In dieser Frau



Photo: Giulia Furlani

Ein Stück über die Erforschung des Weiblichen, das nicht klar und eindeutig ist, über das Weibliche, das eine Seele besitzt und nicht nur eine Genderrolle verkörpert. „In dieser Frau“ heißt zehn Minuten Abstand von den Wirren der Welt, zehn Minuten Abstand von unserer „Selbstversicherung“ in diesen ungemütlichen Zeiten. Die Erforschung der Weiblichkeit, über die kein Konsens besteht, kann nur ganz vorsichtig erfolgen, wenn Vertrauen aufgebaut ist.

A piece on female discovery; not clear and obvious, but discreet, deep and intimate. A soul and not merely a gender identity. „In dieser Frau“ means stepping away from the world for 10 minutes, 10 minutes away from what we know for sure of ourselves, at times uncomfortable, deep and radical. Exploring a non-default female identity has to be cautious, an intimacy gained only after trust is assured.

Giulia Menti (Italy)

- 2006 - 2013 C.Cappello - Ex Novo Danza Company
- 2015 - now Teacher and choreographer Centro Artistico Apolloni, Galleria Spazio Danza, Vicenza
- 2017 Danseatelier P. Gomez | NDT and freelance choreographer
- 2014 - now Artistic director, production manager and dancer at Sinedomo Dance Company and artistic director and production manager „A taste of dance... Frammenti di danza contemporanea“ Festival
- 2017 - now Company Esklan Arts Factory, Compagnia Naturalis Labor
- 2014 - now Director and manager dance exhibition and project: „Dancing Africa... La danza unisce, Mamamonde costruisce“

Francesca Bedin (Italy)

- 2014 - now Solist at Sinedomo Dance Company
- 2015 - now Modern and contemporary dance teacher at Centro Artistico Apolloni, Galleria Spazio Danza, Vicenza
- 2016 Dancer at Festival Musica delle Tradizioni and Festival A GRAN VOCE
- 2017 Solist Company Esklan Arts Factory

Choreography: Giulia Menti
Performance: Francesca Bedin
Music: The Safinado (Stan Getz & Joao Gilberto)
Mawal Jamar (Soap & Skin)

HUMANS ARE STRANGERS



Photo: Daniela Wolf

„Das Stück setzt sich auf sarkastische und überspitzte Weise mit hierarchischen Machtstrukturen auseinander, ausgehend von der Überzeugung, dass in jedem von uns ein freier und wilder Wolf steckt. Den haben wir jedoch über die Jahre hinweg domestiziert, denn wir geben der Natur nur so viel Freiraum, dass wir sie stets beherrschen können. Was passiert, wenn wir den Spieß umdrehen? Können wir unserer menschlichen Konditionierung entkommen?“

„In HUMANS ARE STRANGERS, we present a sarcastic and exaggerated view of the power structures arising from humans' relation to nature and the idea that there is a wild, free-roaming wolf within each of us. Domesticated and stylized, we give nature just as much freedom as we can cope with. What if we turn it around? Is it possible to break out of our human condition?“

Nicki Liszta (Germany)

- Studied at Hogeschool voor de Kunsten, Tilburg, Niederlande
- 2005 Founded backsteinhaus produktion in Stuttgart, since 2008 consisting of the composer and musician Heiko Giering and the dancer and project manager Isabelle Gatterburg
- Created many choreographies for backsteinhaus produktion, among others 2017 „How to sell a murder House“, 2016 „Headless“, 2015 „A piece of cake“
- Worked as a freelance choreographer for Theater Paderborn, Staatstheater Karlsruhe and Theater Lübeck

Steven Chotard (France)

- Education in swing dance, acrobatics, latin's dance and hip-hop
- Studied contemporary dance at Centre Chorégraphique National de Nantes and parallel languages at university
- 2009 - 2017 Engagement as a contemporary dancer at Centre Chorégraphique National de Nantes
- 2017 Worked with „R14“ Company
- Creates own coreographies, works as a model for different photographers and got a contemporary state diploma for teaching

Choreography: Nicki Liszta
Performance: Steven Chotard

**DO
THU**
15.3./20.00

Desierto



Photo: Alba Vilariño

„Wüste. Entwaldung.
Manchmal versuchst du gegen Traditionen anzukämpfen, bis du merkst, dass du alleine bist. Selbst wenn du für eine „coole“ Sache kämpfst. Selbst wenn du absolut hipp und angesagt bist, du bist dennoch allein. Als würdest du einen einsamen Marsch durch die Wüste antreten. Es sieht so aus, als wärst du der einzige Mensch, dem diese Sache wichtig ist, als würde niemand an deiner Seite kämpfen wollen. Aber ist das alles real oder nur in deiner Vorstellung?“

*„Desert. Deforestation.
Sometimes you try to fight against tradition before realizing that you are alone. Even when fighting for something „cool“ and on trend, you are still completely, sadly alone, as if you were walking in the desert. You seem to be the only one who cares about an issue and nobody wants to fight alongside you. However, is that true or is it just your perception?“*

David Vilariño (Spain)

- Studied at Real Conservatorio Profesional de Danza „Mariemma“, Madrid
- Performed among others in productions of Vilarinyo Dance Company, LINK Dance Company, Panorama Dance Theatre, MadriDanza
- Choreography and performance „TEDxCibeles“, Wosap Crew, Madrid
- Free projects: „SON“ (NBE/Nova-galega danza) First Dancer Carlos Rodriguez / Alberto Velasco „34/35“ Carmelo Segura Compañía

Choreography & Performance: David Vilariño
Music: Solo desierto

EQUAL TO MEN



Photo: Filmago art work

**DO
THU**
15.3./20.00

Die Amazonen reiten, spannen den Bogen und werfen den Speer. Sie bewahren sich ihre Jungfräulichkeit, bis sie mindestens drei Feinde getötet haben. Als sie noch kleine Mädchen waren, pressten ihre Mütter ihnen ein heißes Gerät an ihren Körper, um das Brustwachstum zu hemmen. So ging ihre Kraft in die rechte Schulter und den rechten Arm. Sie sind schön, jung und entschlossen, ihre Unabhängigkeit mit Schwertern und Pfeilen zu verteidigen. Homer nannte sie „den Männern ebenbürtig“ – „equal to men“.

Their women ride, gallop and – using bows and spears – fight against the enemy as long as they are virgins. In fact, their virginity stays intact until they have killed at least three enemies. While they were still little girls, their mothers pressed a special bronze iron against their breast bud and inhibited its growth. The strength from the breast has gone into the right shoulder and arm. Beautiful women, young and determined, ready to defend their independence with swords or arrows. Homer called them „equal to men“.

Roberta Ferrara (Italy)

- Roma Dance Educational Program (DAF), Gaga intensive training (Batsheva Dance Company) at the Teatro Regio in Turin
- Engagements among others at Biennale di Venezia, Venice, Interdans Festival, Belgium, Aliwail Arts Center, Singapore, Teatro de la Danse, Mexico City, Baruch Art Center, NY and Tanzmesse, Düsseldorf
- Director and choreographer of Equilibrio Dinamico Company (EDC)
- In 2018 new creation and training repertoire Equilibrio Dinamico in Korea, Hong Kong, Mexico City, Pristina, Finland

Tonia Laterza (Italy)

- Education at D.A.F. Dance Arts Faculty, Rom
- Engagement at Equilibrio Dinamico Company (EDC), Balletto di Calabria, Ravello Festival, Archeological Place in Pompei-Naples, ODT Singapore, International Festival Castel Dei Mondi
- Performer for Jiri Pokorny, Igor Kirov, Bert Uyttenhove, Matthias Kass, Clement Bugnon

Choreography: Roberta Ferrara
Performance: Tonia Laterza
Music: Danheim-Ulfhednar, Danheim-Vindold, Wardruna-Voluspa

I'm Home



Es geht darum, sein Schicksal zu akzeptieren und trotzdem zu kämpfen. Dylan Thomas' berühmtes Gedicht aus dem Jahre 1951 spielt hierbei eine besondere Rolle: „Do not go gentle into that good night. Old age should burn and rave at close of day; rage, rage against the dying of the light.“ Ein Mann klammert sich an sein Leben und gibt nicht auf, bis zu seinem letzten Atemzug.

It's about accepting his own fate and fighting against it. Dylan Thomas' famous poem in 1951: „Do not go gentle into that good night. Old age should burn and rave at close of day; rage, rage against the dying of the light.“ A man clings to his life and never surrenders to his death until his very last breath.

Yoshito Sakuraba (Japan)

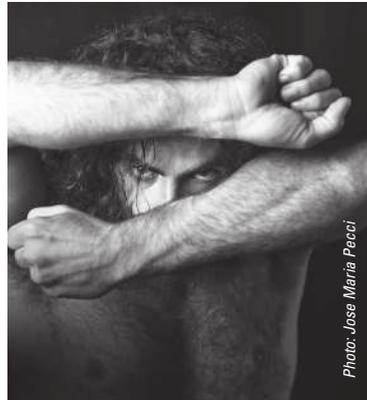
- 2001 - 2005 Manhattanville College, BA in Dance
- 2005 - 2009 Martha Graham School of Contemporary Dance
- 2012 - 2017 Founder and artistic director of Abarukas, a New York based-contemporary dance company
- 2015 Northwest Dance Project, Winner of „International Choreographic Competition“, Oregon
- 2017 FINI Dance Festival, Winner of „Best Choreography Award“, Italy

Sean Nederlof (USA)

- 2009 - 2013 Studied at University of California Santa Barbara, BFA in Dance
- 2013 „Of Stones and Water“ Dance Short Film, California 2013
- 2015 - 2017 seymour::dancecollective, a group of dance artists based in New York
- 2015 - 2017 Worked at Abarukas
- 2017 UCSB Dance Co. European Tour, London, Athens, Cyprus
- 2017 „7:1 An Interdisciplinary Collaboration“ Rovaco Dance Company, New York

Choreography: Yoshito Sakuraba
Performance: Sean Nederlof
Music: Broken by Olafur Arnalds, Luma by Senking, Serendipity March by Kangding Ray, S.T.A.Y. by Hans Zimmer

The Beauty of it



**DO
THU**
15.3./20.00

Der Mensch ist einerseits das Resultat der Erwartungen, die die Gesellschaft an ihn richtet, und andererseits seiner Vorstellung, wie er sein oder auf andere wirken möchte. Seine „Performance“ funktioniert, solange er weiß, dass Selbstwahrnehmung und Fremdwahrnehmung nicht übereinstimmen. Aber welche Seite ist die richtige? Die Persönlichkeit eines Menschen ist unbeschreiblich. Sein Bewusstsein kann beschrieben werden, sein Unterbewusstsein nicht. „Niemand kann sagen, wo die Grenzen unserer wahren Persönlichkeit sind. Das ist das Schöne an ihr.“ (Carl Jung)

A person is a compromise between society's demands on him and how he, himself wishes to be or appear. His performance is ok as long as he realizes that he is not identical with the way he wishes to appear. Which is the real man? Man's personality is indescribable. While his conscious side can be described, his unconscious side cannot. „Nobody can say where the real man ends. That is the beauty of it.“ (Carl Jung)

Angel Duran Muntada (Spain)

- Education at Area Espai de Dansa i Creació, Barcelona, and SEAD, Salzburg Experimental Academy of Dance
- 2012 BA in Art and Design in UAB, Universitat Autònoma de Barcelona
- Worked in a number of projects like „Eikasia“ by Angel Duran at ARGE Kultur, Salzburg, „Angels Show“ by Anton Lachky at Deltebre Dansa, Spain, „SCHWEIFEN“ by Stephan Herwig, Schwere Reiter, Munich and „CARTOON“ by Anton Lachky Company, Krokus Festival Hasselt, Belgium
- Collaboration at „Conference of Birds“ by Gilles Polet, Mont des Arts, Brussels

Choreography & Performance: Angel Duran Muntada
Music: Franz Schubert, Antonio Vivaldi

NEST



Photo: Borut Buca Bucinel

„NEST ist ein Dialog mit mir selbst, eine mosaikartig inszenierte Interpretation all dessen, was ich in meinen 21 Jahren erlebt, ausprobiert, gesehen und gefühlt habe. Stille Momente stehen neben brutalen und explosiven und zeigen, was es bedeutet, als sinnliches Wesen in Kontakt mit seinem inneren Kind, seinen Vorbildern und seinen skandinavischen Wurzeln zu sein.“

NEST is a frenzied dialogue with myself. A mosaic and twisted interpretation of what I have experienced, tasted, sensed, seen and felt in my 21 years so far. Silent moments are found alongside brutal and explosive moments and express the realization of being a sensual being, yet in total contact with your inner child, your heroines and your Scandinavian roots.

Ida Hørlyck Thomsen (Denmark)

- 2011 - 2016 Dansestudiet Aarhus
- 2016 Kibbutz Contemporary Dance Company's Dance Journey MASA Program
- 2017 - 2020 CDSH - Contemporary Dance School, Hamburg
- 2016 Gaga & Repetory workshop by Noa ZUK & Ohad Fishof, Berlin, and Gaga & Physical Dance Camp, Krakow
- 2017 Research in choreography workshop with Ian Robinson & Rachael Osborne, Berlin, and Gaga & Batsheva Intensive, Tel Aviv
- 2017 Dancer in „It's a little too late for tears is'nt it, Barbara?!“ by Olga Stetsyuk, Kibbutz Gaáton, Israel
- 2017 Dancer and choreographer of solo „PROMQUEEN“ performed and first prize award at OPUS1, Celje, Slovenia and performed at FRONT@ Festival, Murska Sobota, Slovenia
- 2017 Choreographer of „BLUSH“ for the student of Ballet Akademiet Aarhus
- June 2018 Residency in San Luis, Mexico, for project research with Gaby Hernandez

Choreography & Performance: Ida Hørlyck Thomsen
Music: Brian Eno, Björk

(sw)allow



Photo: Chu-yi Huang

„Die Mahlzeiten standen auf dem Tisch. Gewürzt mit den Worten, die wir aussprachen. Ich kostete sie einmal, zweimal... ein 7., 8. und 9. Mal. Ich kostete die Worte zwischen deinen Zeilen. Ich schluckte jedes Wort, ob ich es nun interpretieren konnte oder nicht. Ich misstrau dir. Was war echt und was nicht? Was war authentisch? Gibt es darauf eine endgültige Antwort? Das ist die immer wiederkehrende Frage in allen meinen Träumen.“

„The meals were on the table. Seasoned by the words we articulated. I savored them once, twice... ..the seventh, the eighth, and the ninth. I tasted your words between the lines. I swallowed every word down no matter whether it allowed me to interpret or not... I am suspicious of you. How much was real and how much wasn't? How much was genuine, and how much was a curse in disguise? Can I or can I not find the ultimate answer? That question is repeated in every dream I have dreamed.“

Kai Chun Chuang (Taiwan)

- 2015 Graduated from Taiwan National University of Art
- 2016 Study in Anton Bruckner Privatuniversität, Linz
- Engagements at Theater an der Rott (2016), WC Dance Company (2015) and Chamber Ballet Taipei (2014)
- Performer in many projects like „(sw)allow“ Lange Nacht Der Bühnen Linz (2017), „Muestra Abierta“ Alicante Intricate Trajectories (2017), „Hallo Dolly“ Bad Leonfelden (2017), „Nussknacker“ Theater an der Rott (2016), „Long River“ WC Dance Dance Company (2015), „Swan Lake“ Chamber Ballet Taipei (2014), „Cinderella“ National Taiwan University of Arts Yearly Performance (2014)
- 2014 Conflict Awarded as First Place of Taiwan's National Creative Dance Competition

Choreography & Performance: Kai Chun Chuang
Music: Floor (2017 Apart), Ullsokk, An Ordinary Hike, Final Sleep (2006 Knife) from Svarre Greiner

FR
FRI

16.3./20.00



Familie hat viele Bedeutungen. Was bedeutet es für mich, für dich, für jeden von uns? Wie unterscheiden sich verschiedene Kulturen bei diesem Thema und wo liegen die Gemeinsamkeiten? Und ist unser Wunsch nach einer glücklichen Familie heute vielleicht eine Utopie? Diese Gedanken beschäftigen Sayed Labib bereits seit seiner Ankunft in Europa.

Family has many different meanings. What does it mean to me, to you, to us? What are the differences in how a culture sees family; and what views do they have in common? Is it utopian to long for a happy family? The choreography „21“ expressed the thoughts the Egyptian dancer Sayed Labib has grappled with since he arrived in Europe.

Sayed Labib (Egypt)

- 2009 - 2013 Musik und Kunst Privatuniversität der Stadt Wien (MUK) – Bachelor of Arts
- 2000 - 2008 Dancer in Cairo State Opera
- 2010 Teacher at Arada Festival, Istanbul
- 2010 Choreographer for Company Itinerrances in Marseille
- 2012 Choreographer for Bratislava in Movement Festival
- from 2013 Choreographer and Teacher at „Tanz die Toleranz“ Vienna
- 2016 Guest Teacher for Contemporary Dance at MUK Vienna

Diana Wöhrl (Germany)

- 2015 Musik und Kunst Privatuniversität der Stadt Wien (MUK) – Bachelor of Arts
- 2012 - 2014 Dancer at Kammeroper Augsburg and 2012/13 at JTT – Musiktheater Augsburg
- 2016 Teacher for ballet and contemporary dance at VHS Vienna
- 2017 Dancer in choreography of Georg Reisch (MUK)
- 2017 Choreoloop Augsburg Abraxas Theater Kulturhaus Augsburg

Choreography: Sayed Labib
Performance: Diana Wöhrl
Music: Dhafer Youssef

(no)Surrender



Das Solo basiert auf den drei Aggregatzuständen der Materie – gasförmig, flüssig und fest –, die in Physikalität umgesetzt werden. Welche Qualitäten, Rhythmen, Dramaturgie und Theatralik ergeben sich dann?

Das Stück beginnt ruhig und friedlich und steigert sich dann zu einem fieberhaften, unkontrollierten Ausbruch, als würde der Protagonist aus einem Traum in der gnadenlosen Realität erwachen. Auf poetische Weise beschreibt das Stück, wie ein Mensch sich einerseits seiner Niederlage bewusst wird, aber andererseits zu stolz ist, etwas an seiner aktuellen Situation zu ändern.

The solo is based on the three states of matter: gas, liquid and solid. These are transposed into physicality. What qualities do they now have? What rhythms, dramaturgy, and theatricality? The piece starts smoothly and peacefully, becoming frenetic and uncontrolled as if the character is waking up from a dream to an unpleasant reality. In a poetic way, the piece depicts a dark vision of a human being, facing his own decline but somehow too proud to change it.

Charles Brecard (France)

- 2014 - 2017 Education in contemporary dance at l'École de danse contemporaine de Montréal, professional program for performer
- Studies in street dance, hip-hop and folkloric dance
- Dancer at Posuë Company, Troc-en-Jambes Company, Arts' Mêlés Company, Moëbius Company, Nyian Company, Corps Universel Company, DansEncorps Company and Destins Croises Company

Choreography & Performance: Charles Brecard
Music: „On the edge“ by John-Lucas Williamson

FR
FRI
16.3./20.00

ESBOÇO TRAJETO en curvas



Entfremdet, ziellos, halluzinogen, verwirrt ... in einem Prozess, in dem der Mensch sich von seiner Natur entfernt; in dem er sich selbst fremd wird, weil jedes Objekt, das er produziert, eine Existenz erwirbt, unabhängig von seiner Kraft und zudem seinen Interessen entgegenwirkend. „ESBOÇO TRAJETO en curvas“ ist ein Test für wiederkehrende Beeinträchtigungen eines Paralleluniversums.

I alienated I random I hallucinogenic I bewildered. In a process in which the human being moves away from its real nature, becoming strange to itself, because the objects that it produces come to acquire existence independent of its power and antagonistic to its interests. „ESBOÇO TRAJETO en curvas“ is a test for recurrent interferences of a parallel universe.

Ramon Moura (Brazil)

- Graduated from FUNCEB Dance School, Bahia, Student at UFBA Dance School
- Experience with classical ballet, modern dance, afrobrasilian dance, contemporary dance
- Danced with Bale Jovem de Salvador, Joao Perene Dance Company, Jorge Silva Dance Company, Augusto Soledade Brazzdance, Mantra Dance Company and Contemporânea Ensemble
- Dance Teacher, working in his own work: „Água-Viva/Jellyfish“, „Sobre Pes de Foice/On Sickled Feet“, Artistic Residence (EUA)

Alejandra Moreno (Colombia)

- 2004 Education in a group of Colombian folkloric dances, participating in the contemporary dance group of the National University of Colombia with classes in contemporary dance, release technique, floor technique
- Currently studying at Professional Training Course in FUNCEB Dance School, Bahia
- Danced with Grupo de Danças Folclóricas NuestroTerraño, Grupo Artístico Institucional de Dança Contemporânea da Universidade, Nacional da Colombia, Bale Jovem de Salvador, Jorge Silva Dance Company

Choreography: Ramon Moura
Performance: Alejandro Moreno
Music: #320

Blank spots



„Dieses Solo ist eine Beichte. Mein Leben war ein großes Chaos. Ich habe Alkohol und Drogen konsumiert und jede Kontrolle über mein Leben verloren. Konsequenterweise bin ich meinen Gedanken aus dem Weg gegangen, habe ständig versucht zu fliehen. Schließlich bin ich in eine Depression gefallen. In diesem Moment verstand ich, dass ich aufhören muss. Ich begann mich auf meine Wurzeln zurückzubesinnen, hörte wieder lithauische Volksmusik und erinnerte mich an die Zeit, als ich als kleiner Junge mit meinem Vater durch den Wald lief. Dieses Solo ist ein Neuanfang.“

„This solo is my confession. My life was in chaos. I found myself in alcohol and drugs. I didn't have control of my life anymore and was constantly running away from my thoughts. Trying to escape. Finally depression. Then I realized that I needed to stop. I started to look back at my roots; the first version of myself. Listening to Lithuanian folk songs and remembering that little boy running in the forest with my dad. This solo is a new beginning.“

Lukas Karvelis (Lithuania)

- 2015 – 2019 Education at Codarts, Rotterdam
- 2017 Jiri Kylián Foundation
- Stage experience: 2017 „Bella Figura“, Jiri Kylián (main duet) performed in A117 dance festival, Toronto, „Now, Then, Before and Once More“, Antonin Comestaz, Rotterdam
- Participated in choreographies like „Love“, Performance Bar, Rotterdam, 2017, „Crave To Be“, collaboration project, Rotterdam, 2017, „7“, performed in Korzo, The Hague, 2016 and „Sun Stone“, performed for New Baltic Dance Festival, 2014
- Took part at Paris Fashion Week 2017, dancing in Youjia Jin new collection presentation
- 2016 - 2017 Performance Bar in Rotterdam
- 2017 project with Ruud Sanders, Haarlem

Choreography & Performance: Lukas Karvelis
Music: Lithuanian March

FR
FRI
16.3./20.00

Pirg'in



Photo: Tammar Lam

In der Performance setzt sich Sahar Damoni mit ihren Beziehungen zu Männern im Laufe ihres Lebens auseinander. Sie blickt dabei auch auf die Hindernisse, die ihr bei der Verwirklichung dieser Beziehungen im Wege standen. In diesem Zusammenhang thematisiert sie auch die kulturellen Prägungen, die sie über die Jahre hinweg begleitet und beeinträchtigt haben.

Through this production, Sahar Damoni examines the relationships between her and the men who have been in her life. She considers what hindered these relationships from flowering, while considering cultural aspects which have accompanied her and affected her throughout her life.

Sahar Damoni (Palestine)

- 2004 Professional Dancer Certificate from the Ministry of Culture, Science and Sport – Israel
- 2014 BA in Dance and Movement for Practicing Teachers – Israel, Kibbutzim College of Education, Technology and Arts
- 2005 - 2006 Dancer at Kibbutz Contemporary Dance Company (KCDC), Israel
- Performed in several dance projects in Israel, among others in „assumption“ with Einat Amir at Festival „Mekudshet“ (2017), „48 hours“ with the choreographer Hillel Kogan Raz at Betchava (2016) and „Wicked Witches“ by the choreographer Roni Katz at Entima Dance Festival (2015)
- 2015 Selected from the top 13 choreographers by Curtain Up Festival to perform at International Exposure Festival
- 2016 Performed her choreography „Pirg'in“ at Curtin Up Festival and her performance „Path“ - Palestine at Ramallah Dance Festival

Choreography & Performance: Sahar Damoni
Music: Steve Reich

Le Somnanbule



Photo: Chris Nash

„Die Performance findet im Kopf eines Menschen statt, der sich in seinen Gedanken verirrt hat. Mich interessiert die Ursache dieses Rückzugs nach innen, die daraus resultierenden Gefühle und Gemütsverfassungen. Das Ergebnis ist ein Monolog, der sich damit beschäftigt, wie das Ich mit all den Informationen umgeht, die aus seinem Unterbewusstsein kommen.“

„This solo takes place in the head of a man who is lost inside his mind, in a short period of wacky thought associations. I'm interested by the cause of this sudden retreat inside, but also all the feelings and states of mind that follow. The result is a metaphorical monologue by the self on how it deals with the flood of information coming from the unconscious.“

Kévin Coquelard (France)

- 2008 - 2013 Conservatoire national supérieur de musique et de danse de Paris (CNSMDP)
- 2013 - 2017 Engagements at Compagnie Grand Ec'Art, Paris, and in Ireland Irish Modern Dance Theater, Philip Connaughton Company, Catherine Young Company and Liz Roche Company
- Realised free projects like „Free Hugs“ and „Workinguys“, shows created with friend from CNSMDP, Paray le Monial
- „Stevin & Keven“, comedy duet created for the festival Anamesa Mas, Athenes, Budapest, Paris
- „Monsieur X rencontre Mademoiselle Y“, Paris, Torcy, Paray le Monial

Choreography & Performance: Kévin Coquelard
Music: Aram Khachaturian, Jacques Offenbach, Johannes Brahms, Johann Strauss

**SA
SAT**
17.3./20.00

Woman before decision making



Photo: Edu Tadevossian

Manchmal ist es eine große Herausforderung, eine Entscheidung zu treffen, vor allem für eine Frau. Manche Frauen können das zwar ohne lange nachzudenken, aber das ändert nichts an dem Chaos in ihren Köpfen. Die Gedanken einer Frau können unglaubliche Dinge vollbringen: Aus der Vergangenheit in die Zukunft reisen, sich auf dem Mond und auf der Erde gleichzeitig aufhalten, sich mit alltäglichen Problemen und ewig gültigen Fragen beschäftigen – und das alles zur selben Zeit. Und dennoch sieht es am Ende so aus, als wäre nichts passiert ...

Sometimes it is really difficult to make a decision, particularly as a woman. Some women can make a decision quickly, but this does not change the mess in their heads. Women's thoughts can do incredible things – fly from the past to the future, be simultaneously on the moon or on the other side of the earth, consider every day and philosophical issues at the same time. Yet at the end it seems as if nothing had happened..

Rima Pipoyan (Armenia)

- 2008 - present Yerevan Dancing Art State College -teacher of classic dance, character dance, historical dance and dance directing
- 2012 - present Yerevan State Institute of Theatre and Cinematography - dance teacher, choreographer, head of the „Dance directing“ course
- 2017 - present Founder and executive director of „Choreography Development“ Educational and Cultural Foundation
- 2017 Choreography „Blessed“ for National Theater in Belgrade
- 2017 Idea, choreography, libretto and dance „Hey, Kitty!“, Solo dance-film performance, Akademie der Künste, Berlin
- 2016 Idea, choreography, libretto and dance „Triptych“, 14 min. modern ballet performance, Electrotheater Stanislavsky, Moscow
- 2016 Choreographer and dancer „Hours of vision“, modern ballet performance, Rustaveli State Theater, Tbilisi

Choreography & Performance: Rima Pipoyan
Music: „If Memory should serve us“ by John Grizinitich
„Una“, „Death and the maiden“ by Murcof

Act



Photo: Nicole Guarino

**SA
SAT**

17.3./20.00

„Act“ ist ein sehr persönliches Stück über die Entstehung einer Tanzperformance. Mathieu Geffré schlägt eine Brücke zwischen den romantischen Mythen, die sich um kreative Prozesse ranken, zu der intimen Reise, die ein Künstler bei der Schaffung eines Werkes antritt. Das Stück drückt die Essenz der choreografischen Erfahrungen des Künstlers aus und teilt den Schaffensprozess mit dem Publikum.

„Act“ is a very personal work that tells the story of the making of a dance work. Focused around the topic of creation, Act connects the poetic images behind various creation myths to the intimate journey of an artist creating a new piece. In this solo piece Mathieu Geffré explores the essence of his choreographic research. He wants to share his process with the audience.

Mathieu Geffré (France)

- 2001 - 2006 Conservatoire National Supérieur de Musique et de Danse de Paris
- 2006 - 2009 Dancer for various projects in France: Dominique Guilhaudin, Emilio Calcagno, Frédéric Lescure
- 2009 - 2011 Dansgroep Amsterdam
- 2011 - 2012 Noord Nederlandse Dans
- 2012 - 2016 National Dance Company Wales
- 2013 Commission for Monmouthshire Youth Dance Company
- 2014 Commission for National Dance Company Wales
- 2016 Guest choreographer at the Nationaltheater Mannheim
- 2016 - 2017 Dancer for various choreographers in the United Kingdom: Theo Clinkard, Eleesha Drennan, Didy Veldman

Choreography & Performance: Mathieu Geffré
Music: Ryoji Ikeda, Vladimir Horowitz, Arvo Pärt



„Ich habe mich mit dem Krankheitsbild der Depression beschäftigt. Menschen, die selbst depressiv sind, haben mir von ihren Problemen erzählt. Ich habe festgestellt, dass die meisten Betroffenen ihre persönliche Wahrnehmung der Welt vor ihrem Umfeld verheimlichen. Wir entscheiden, was in unseren Augen „normal“ ist. Vielleicht sind wir deshalb alle auf irgendeine Art krank und leben in unserer eigenen kleinen Welt, in der wir Selbstgespräche führen, imaginäre Freunde haben und stets das sehen, was wir uns in diesem Augenblick wünschen. Vielleicht sind wir deshalb so unberechenbar.“

„I have taken depression as my topic. I know people who have suffered and they have told me of their experience. However, if they hadn't told me, I really wouldn't have known. The more I read about mental health issues, the more I realized that people were hiding the way they perceive the world. We decide what is normal in our eyes, and what is not. However, maybe we are all sick and we all have our own private worlds where we can talk to ourselves, have imaginary friends and see what we want to at a particular moment. Maybe this is why we are not predictable.“

Dominika Stróżewska (Poland)

- 2014 - 2017 Bachelor program – Contemporary Dance and Dance Education at Anton Bruckner Privatuniversität, Linz
- 2010 - 2014 Dancer in many creations choreographed by Jakub Medrzycki, Iwona Orzełowska and Thierry Verger
- 2014 - 2017 Repertoire in Anton Bruckner Privatuniversität, among others Regina van Berkel, Evangelos Poulinas
- 2015 - 2016 Guest artist in Landestheater Linz
- 2016 - 2017 Erasmus Exchange, Hochschule für Musik und Tanz, Köln
- Choreography „Xinter (space)“ with Maya Lamovsek
- 2016 Festival Performa Platforma, Maribor



„Im Senegal liegt viel Müll auf den Straßen. Ich zeige in diesem Stück, wie wir diesen Müll wiederverwerten können. Wir müssen unsere Umwelt lieben, weil die Natur die Quelle unserer Nahrung und unserer Medizin ist.“

„In Senegal, Africa, there is a lot of trash on the streets. In this piece, I show how we can recycle this trash. We have to love our environment, the source of food and medicine.“

Abdoulaye Diallo (Senegal)

- Comes from the area breakdance
- Studied contemporary dance at Ecole des Sables, Senegal, at Germaine Acogny & Patrick Acogny and began to mix hip-hop and contemporary dance
- Worked with Cie. Kaddu
- Performed in a lot of projects in Senegal, France, Belgium and Germany

**SA
SAT**
17.3./20.00

Jury

Eine unabhängige Jury, deren Mitglieder die unterschiedlichsten Tanzrichtungen repräsentieren, beurteilt tänzerische Leistung, Dramaturgie, Stil und kreatives Potential.

An independent jury, representing different genres of dance, will judge the dance proficiency, musical and dramatic composition, the style and the creative potential.

Bernhard Fauser (Germany)

Artistic director HebelHalle, Künstlerhaus Unterwegs-Theater, managing director Choreographisches Centrum Heidelberg

Ricardo Fernando (Brazil)

Director of ballet and chief choreographer Theater Augsburg

Diana Fontes (Brazil)

Founder and artistic director of „Encontro de Dança Contemporânea“ in Natal, Brasília

Toula Limnaios (Greece)

Artistic director and choreographer cie.toula limnaios

Josh Martin (Canada)

Artistic Co-Director of the Vancouver-based „Company 605“, performer and choreographer



Workshops

contemporary dance with Ravid Abarbanel

Workshops for near beginners

This dynamic, creative session begins with a warm up focussing on bodily awareness. Then, the group will rehearse a short piece of choreography. Ravid Abarbanel (Israel) was participant at the 20th solo-dance-theater festival in 2016.

181-00188

Sa 17.03.18, 14.30 – 16.30, EUR 26.00

181-00189

So 18.03.18, 13.30 – 15.30, EUR 26.00

Preise / Awards

Choreography

1st prize EUR 3.500

2nd prize EUR 2.500

3rd prize EUR 1.500

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Performance

1st prize EUR 3.500

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Videodance Prize

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Public's First Choice Award

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Public's Final Choice Award

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Christine Gugel

Residence Prize

Theater Augsburg

Eastman Prize Stuttgart

Sidi Larbi Cherkaoui

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Ausstellung / Exhibition

„Wachter – Winkler – Scafati“

08.03. – 22.04.2018

Tanzfotografien von Cayo Vieira

Die berühmte Kompanie Balé Teatro Guaira aus Curitiba in Brasilien war im November 2017 erstmals in Deutschland zu sehen. Sie gehört zu den richtungsweisenden Kompanien des großen Tanzlandes Brasilien. Das deutsch-brasilianische Projekt „Wachter – Winkler – Scafati“ entwickelte Cintia Napoli, seit 2012 künstlerische Leiterin der Kompanie, zusammen mit Marcelo Santos, dem Künstlerischen Leiter des Internationalen Solo-Tanz-Theater Festivals Stuttgart. Dafür arbeiteten die deutschen Choreograf/innen Katja Wachter, Christoph Winkler und Roberto Scafati in Curitiba mit der brasilianischen Tanzkompanie zusammen.

Dem renommierten brasilianischen Fotografen Cayo Vieira (www.cayovieira.com) ist es gelungen, das Tanzprojekt von Anfang an mit seiner Kamera zu begleiten. Seine beeindruckenden Fotografien sind in dieser Ausstellung erstmals in Deutschland zu sehen.

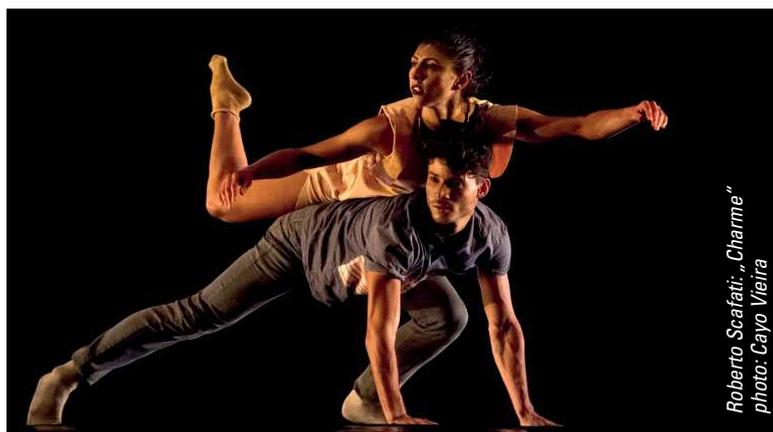
Dance photography by Cayo Vieira

The well-known dance company Balé Teatro Guaira from Curitiba in Brazil performed for the first time in Germany in November 2017. It is known as a trend setter in the home of dance, Brazil. The German-Brazilian project „Wachter - Winkler - Scafati“ was developed by Cintia Napoli, artistic director of the company since 2012, together with Marcelo Santos, artistic director of the International Solo-Dance-Theater Festival Stuttgart. For this, the German choreographers Katja Wachter, Christoph Winkler and Roberto Scafati worked together with the Brazilian dance company in Curitiba. The renowned Brazilian photographer Cayo Vieira (www.cayovieira.com) followed the dance project from the beginning through the lens of his camera. His impressive photographs can be seen in this exhibition for the first time in Germany.

Ausstellung im Foyer Robert-Bosch-Saal, 1. OG
Exhibition in the foyer of the Robert-Bosch-Saal, 1st floor



Katja Wachter: „I share“
photo: Cayo Vieira



Roberto Scafati: „Charme“
photo: Cayo Vieira



Christoph Winkler: „Lost my choreographer on the way
to the dressing room“ photo: Cayo Vieira

STUTTGART Hip-Hop Battle

The Stuttgart Hip-Hop Battle is a highlight for dance enthusiasts. During a 1v1 New Style Battle and a 2v2 All Style Battle, young dancers perform their moves in front of a jury including Andy Lemond, Yassine Barbouchi and Marcelo Santos. On the turntables is DJ Fayme.

*Saturday, 03.03.18, 15.00-21.00
Further details and registration on www.la-events.de*



International Dance Camp Festival Stuttgart 2018

*The six-day festival is Southern Germany's largest dance and workshop festival. The dancers can dance in over 200 workshops with internationally renowned choreographers. Different styles from Modern Dance to Hip Hop are offered. On Saturday, 07.04.18, there will be a student performance into Robert-Bosch-Saal at 20.30 o'clock
Organizer: Andy Lemond, LA-Events*

Tuesday, 03. – Sunday, 08.04.18

Forró de Domingo Festival Stuttgart 2018

*4 days, 90 workshops, 15 teachers, 4 parties – a great opportunity to meet friends and make new ones. The festival is the biggest of its kind in Europe and Stuttgart a stronghold of this couple dance in Brazil mostly.
Infos: www.forrofestival.com
Cooperation: Forró Stuttgart e.V.*

Wednesday, 30.05. – Sunday, 03.06.18



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Moderner Tanz. The Open Stage. © Yakup Zeyrek

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Ballett

Ballet for beginners

*Optimal whole body training for lovely, lean muscles as well as improved coordination and concentration. The course merges key elements from classical dance training into a harmonious workout. With Simone Galkowski
Monday, 19.03. – 02.07.18, 09.30 - 10.30, EUR 71.00
Course number 181-30123*

*A look behind the scenes of the world famous Stuttgarter Ballett. Further information www.stuttgart-ballett.de.
Any questions? Tel. 0711-202090*

*Performance: „Schwanensee“
Thursday, 31.05.18, 16.15 – 22.00, Course number 181-23410
EUR 22.50 tour and performance*

*Performance: „Lulu. Eine Monstretagödie“
Sunday, 17.06.18, 16.15 – 22.00, Course number 181-23420
EUR 22.50 tour and performance*

Hip-Hop and Street Dance

For near beginners

*The course unites cool steps and trendy moves with an innovative, energetic dance style.
With Jiménez (Joséal) Alberto José
Friday, 13.04. – 20.07.18, 19.15 – 20.30, EUR 89.00
Course number 181-30253*

*choreography 32 – Internationaler
Wettbewerb für Choreographie Hannover
29. and 30. June 2018 – Theater am Aegi*



*On these two days Hannover is the place to be in the international, future-orientated dance scene. The competitions comprises 20 entries, meaning that over 100 young dancers from around the world are converging on Hannover to present their work to a curious audience as well as a top class jury.
Tickets available Künstlerhaus Hannover, Sophienstr. 2,
www.vvk-kuenstlerhaus.de and Eventim-booking office*

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