

PRESS RELEASE

LUCKY TRIMMER e.V. // September 2013

LUCKY TRIMMER

Tanz Performance Serie # 20

27 September 2013 / 20.00

28 September 2013 / 18.00 + 21.00

SOPHIENSAELE Berlin, Festsaal

Sophienstr. 18, 10178 Berlin-Mitte

Tickets: 15/10 Euro

Booking: 030 283 52 66

www.sophiensaele.com

www.luckytrimmer.com

www.facebook.com/luckytrimmer



With more than 600 applications worldwide per year and sold-out events LUCKY TRIMMER has outgrown the “insider tip” label and has reached “cult event” status today. Spotlighting both emerging and established performing artists presenting works with a length of 10 minutes maximum, LUCKY TRIMMER represents a broad vision of what performing art and contemporary dance is today, encouraging performance-makers of all kinds to experiment, question, dare and most importantly, to dance. The 20th edition showcases the newest, most exciting, craziest, saddest, smartest and many more-mosts short pieces from the national and international performing art scene. No piece is like the other, nothing is as it was and all TRIMMERs are very LUCKY...That's how AUTUMN STORM goes!

LUCKY ARTISTS # 20

Márta Ladjánszki (Hungary)

Hong Nguyen Thai & Lukas Steltner (Germany // Berlin)

Harry Koushos (Cyprus)

Bridie Gane (UK // Berlin)

Philippe Rives (France // Berlin)

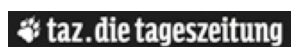
Carlo Massari & Chiara Taviani (Italy)

Meytal Blanaru (Israel // Belgium)

Milena Ugren Koulas (Cyprus)

LUCKY TRAILER # 20: <http://www.youtube.com/watch?v=bh73bWVy6T7s>

LUCKY TRIMMER # 20 is organized by LUCKY TRIMMER e.V. in collaboration with SOPHIENSAELE and is supported by a network of private sponsors, volunteers and friends. LUCKY TRIMMER is kindly supported by Katarina Witt, Amy Stafford-Studio Blixa 6, Erhard Knote, bug&pug partners, dtb rechtsanwälte, Weingalerie & Café Nö!, Ina Kamin, Maja's Deli, Daniel Barth Photography and Studio LaborGras. Special thanks to the Cultural Services of the Ministry of Education and Culture of the Republic of Cyprus, the Cultural Department of the Embassy of the Republic of Cyprus in Germany and to our media partners Berliner Fenster and taz.die tageszeitung.



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www.luckytrimmer.com



SYNOPSIS

Faithful to its Child Mind philosophy and its will to offer the Berlin audience an insight into the infinite variations of the current contemporary dance landscape, LUCKY TRIMMER is back with 8 little gems handpicked out of 200 applications.

Esthetically beautiful, sometimes hilarious or intriguing nevertheless always incredibly crafted, these pieces lead the spectators on an emotional journey and invite them to ponder on some of the crucial themes of modern times.

With their distinctive signatures **Harry Koushos, Philippe Rives and Milena Ugren Koulas** cast a critical eye on the concept of individual and collective power. Philippe Rives confronts us with the ultimate manifestation of power: the image of an atomic bomb exploding. Harry Koushos portrays the degradation of the individual consciousness under the realisation of dictatorial oppression while Milena Ugren Koulas, in her rhythmical, poetic and intense work, raises the question of gender issue and the social role of women in some patriarchal communities.

The line-up continues in the best LUCKY TRIMMER tradition of trying to be as versatile as possible. **Bridie Gane** hits a lighter tone with her simple take on the classic tap solo of the 1930's and 1940's in a struggling attempt to cheer us up. The surprising and twisted duet of **Chiara Taviani and Carlo Massari** demonstrates that suffering can sometimes take on unexpected turns. **Meytal Blanaru** is LUCKY again after her successful debut in LUCKY TRIMMER # 14 at Volksbühne im Prater. She now returns with a poetic and delicate search for authenticity inspired by the stories of Feral children who spent the first few years of their lives without any human contact. The two Berliners **Hong Nguyen Thai & Lukas Steltner** mix urban roots of bboying with contemporary elements and **Márta Ladjánszki**, who stands out among the more abstract choreographers, exhibits her maturity with butohesque brio.

Once again be ready to be blown away, amused or intrigued. Let your hair down, your inner child out and your imagination run wild - it's LUCKY TRIMMER time!

Alongside the performances, the LUCKY TRIMMER e.V. organisers will bring together artists, programmers and other interested professionals for a **LUCKY SUMMIT**. In a casual and convivial atmosphere, the LUCKY SUMMIT provides an inspiring, open context for professionals to meet, share ideas and build new bridges. This time around, proposed discussion topics will be (1) the radically changing landscape of performing arts with a special focus on Berlin and Germany and (2) the specific characteristics of the short format in regard to its artistic development as well as its distribution. The LUCKY SUMMIT # 5 will be held at the Studio LaborGras. Located since 2002 in Berlin-Kreuzberg, the LaborGras Collective operates as a research, production and performance venue for contemporary dance.

Márta Ladjánszki (Hungary)

“silence is Okay!”

- German Premiere -

A beautiful physical abstraction of a metamorphosis.

Choreography **Márta Ladjánszki** // Performance **Márta Ladjánszki & Zsolt Varga** // Original Music **Zsolt Varga** // Costume **Butterfly** // With support of **LI Independent Artists Association of Public Utility, EMMI**



Márta Ladjánszki © KozarEdit

At the end of 1996, after learning classical ballet, gymnastics, jazz and modern dance both in Hungary and Austria, **Márta Ladjánszki** co-founded the KOMPmANIA Contemporary Dance Theatre. She worked there as dancer and co-creator until 2002 and also started to promote her own creative work outside the company's walls for which she was awarded several prizes.

In 2001 Márta was invited to join the LI Independent Dancers' Partnership, a collective founded by seven dancers / creators in Budapest. Over the years Márta took over the artistic directorship of the association renaming it “LI Independent Artists Association of Public Utility”, welcoming artists of other contemporary art fields to join and redefining its objectives and philosophy. Every year the Association organizes the LI danceFest in Budapest.

www.martaatwork.com

www.LI.hu

silence is Okay! had its debut in 2008 in New York followed by a South Korean premiere in Seoul. This work will be presented for the first time in Germany at LUCKY TRIMMER # 20.

*“Márta Ladjánszki stands out among the more abstract choreographers. Her solo **Silence is okay!** combines fragments of earlier works, all of which demonstrate her singular strength and power. The metamorphosis is hidden in a tight, concentrated and astoundingly crafted dramaturgy. The ‘human-animal’ of Ladjanszki treads around on four hands and gradually turns into a disciplined and amazingly peaceful guru / yogi. Each of her movements and gestures are harmonic, true and artistically beautiful.” - Dublin Dance Festival 2009*



silence is Okay! © Eric Boudet

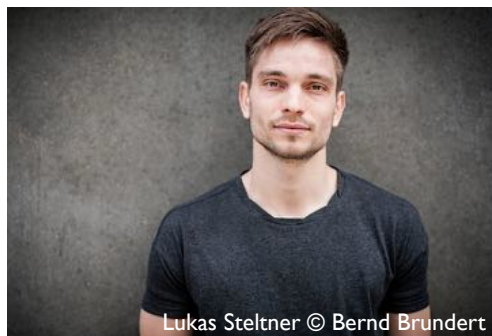
Hong Nguyen Thai & Lukas Steltner (Germany / Berlin)

“Der Weg ist das Ziel”

- German Premiere -

A rewarding journey: no destination in mind yet focused.

Choreography & Performance **Hong Nguyen Thai & Lukas Steltner** // Music **World's End Girlfriend**



LyricalBboy is a dynamic and creative duo composed of two Berliners: **Hong Nguyen Thai & Lukas Steltner**. They have been working together since 2009. Their smooth movements mix urban roots of bboying with contemporary elements..The duo showcases a sense of direction, role playing and acrobatic strength. Lyricalbboy defines their dance as a journey. It is timeless and in a certain way unique.

www.lyrical-bboy.com



Der Weg ist das Ziel deals with the feeling of bestirring oneself, of injecting life and setting a brisk and vigorous energy in motion. Once you start moving a set of infinite new directions appear that are worth pursuing. Hongy and Luke leave their classical bboying roots and go their own way with element of contemporary dance. No destination in mind yet focused.



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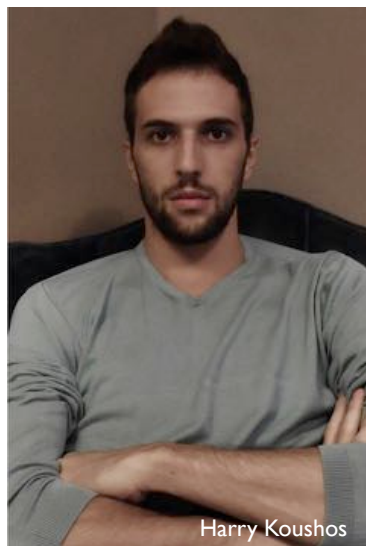
Harry Koushos (Cyprus)

“Could be anyone”

- German Premiere -

The raw face of power is around us, as well as inside us.

Choreography **Harry Koushos** // Performance **Emi Korfia** // Music **Ilias Vafeidis** // Costume **Filep Motwary** // With support of **the Cultural Services of the Ministry of Education and Culture of the Republic of Cyprus**



Harry Koushos

Harry Koushos was born in Cyprus in 1988. He studied at the State School of Dance and the ‘Niki Kontaxaki’ Higher Professional Dance School, graduating in 2011. Since 2006 Harry has been working as a performer with several dance companies and in 2011 he started collaborating with Alexandra Waierstall in Düsseldorf as well as the director Mina Lampropoulou with whom he researched and studied the notion of power. The final result, a trilogy named "Return Home", will be shown in Athens in 2014. In 2013 Harry Koushos has been offered a carte blanche in the European program Modul-dance supporting promising young artists. Despite his young age, his work has been shown in Cyprus, Greece, Belgium and Germany and Harry has been acclaimed by some critics as a young emerging choreographer not to be missed.

www.harrykoushos.com

Could be anyone is a poignant and poetic reflection on how society is suppressed by political power but also on how that restraining power lies within each one of us. These themes are painfully current as such behaviors have been vividly demonstrated recently on the world stage: the Arab Spring, the overthrow of the Egyptian regime, the Syrian crisis, the uprising in Turkey, Tunisia or Brazil.

The big changes that the world are facing today remind Harry of atrocious historical events and make him question the causes of those changes: *“I am anxious about the future of the human existence judging by the displayed violence, degradation of the individual consciousness and dictatorial oppression. The raw face of power is around us, as well as inside us.”*

In March 2012, as a result of these observations and inspired by the epic monologue in “The Great Dictator” by Charlie Chaplin (1940), Harry launches his research on the meaning of power and how to express it through dance. In this solo performance, the female body plays both the role of the perpetrator and the victim. The right hand rules and despotizes the rest of the body, illustrating the authoritative power of political figures who once oppressed or still oppress humanity.

“I appreciate the approach of this young artist and the outstanding dancer he chose to work with, it is for me a sign of intelligence. The work in my opinion is still young but Harry has already a clear fingerprint. He is definitely someone to keep an eye on.” - Roberto Casarotto



Could be anyone © Panos Demiroopoulos

Bridie Gane (United Kingdom / Berlin)
“BIM BAM BUM”

The most disappointing piece you'll see this year!

Choreography **Bridie Gane** // Performance **Justyna Kalbarczyk** // Music **Xavier Cugat**



Bridie Gane began her training at the City of Bristol College (UK), before moving to Leeds to study at the Northern school of Contemporary Dance. Whilst there she developed a keen interest in choreography for both stage and on film. After graduating, Bridie worked with choreographer Gary Clarke for the research and development of “Bitter Suite” and performed in “The Deep” for “OverWorlds and UnderWorlds” in Leeds and “Big Dance” in Liverpool. She also worked with Julia Thorneycroft on the research and development for “Breath Less” shown at Bristol Harbourside Festival. She now lives in Berlin where she has worked for Kiani Del Valle and Marcela Giesche. Bridie is currently concentrating on her own projects.

BIM BAM BUM is a simple take on the classic tap solo. Inspired by footage of artists such as Eleanor Powell and Ginger Rodgers, one dancer attempts to recreate the magic we experienced in films of the 1930's and 1940's. But despite her best efforts, she is somewhat lacking in the essential enthusiasm and charisma that her predecessors possessed.

For three minutes watch our soloist struggle in a desperate attempt to cheer us up!



Philippe Rives (France / Berlin)
“time:gap”

Where were you when I was here?

Choreography & Performance **Philippe Rives** // Original Music **Stéphane Rives** // With support of **Tanzfabrik Berlin and Deck3**

Philippe Rives was born into a family of French artists. He trained in physical theater in the late 1980's (mime, body expression, mask, dramatic play, improvisation, African dance) and has later cultivated skills in circus arts at the Fratellini Circus school as well as nurturing his interest in martial arts (Tai Ji Chuan, Kung Fu). In 1998 he moved to Berlin and radically redefined his work focusing more and more on performance and body installation. Philippe developed a style based on slow-motion. He is a founding member of the BK Compagnie, a multidisciplinary laboratory for the development and production of live performances focusing on the staging of the body. In 2009 Philippe also founded the group “reset dance | connection” together with Peter Müller.

For about 20 years Philippe has been performing his own creations and pieces of others in several countries across Europe as well as in China, Taiwan, Brazil and the U.A.E.

www.bkcie.net



Philippe Rives © Sebastien Terrié

time:gap has been developed on a bilateral intention: the diversion of the image and the connection to personal imagination and reaction. Philippe challenges the audience to face their expectations and conventions, plays with our perception of time and subtly leads the spectators to question their own individual definition of the word “performance”.

Two protagonists are at play: a beautifully disturbing image of a bomb exploding and a slow decaying body. While the mushroom rises up, Philippe simply melts down.



time:gap © BK Compagnie

“How do we interpret the bomb explosion in such context? And, because the whole performance is in slow-motion, how does it affect our mind, our imagination, our emotions?” asks Philippe.

*“In the course of the past few years, I have many times noticed that I had been creating images on a semi-unconscious level. I am usually aware of using strong impacting visuals but I often ignore any specific meaning that could be associated with them. In doing so I give the spectators more freedom for their inner experience. **time:gap** definitely questions the way we look at a performance and gives us an opportunity to get rid off any*

pre-established artistic rules. I like to consider my performances as an open door to be pushed, a tool for experience. I do not offer any ready-made answers. I rather let the moment unfold, excited to discover what the spectators will feel and live.”

Carlo Massari & Chiara Taviani (Italy)

“Maria Addolorata”

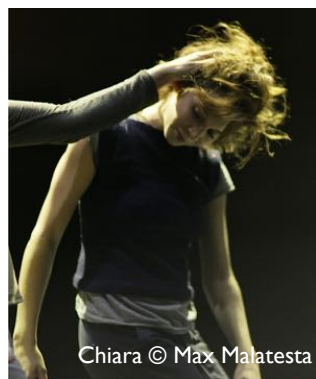
- German Premiere -

An investigation, and not a safe one for that matter, on an actual moment of suffering.

Choreography & Performance **Carlo Massari & Chiara Taviani** // Music **Banda Ionica, Miranda Martino** // With support of **C&C Company, U.O.T.-Unità di Organizzazione Teatrale** // **Additional tour dates** 05.10.2013 - 21st Quinzena de Danca de Almada (P)



Carlo Massari started his career at the age of 14 with the company “O.T.E. Saracinesche” (I) and collaborated with “Compagnia del Teatro dell’Argine”(I). In 2003 he took part in the “Biennale di Venezia” (I) with a production of Teatro Nove, Teatro della Limonaia. Carlo has been a member of the physical theatre company Balletto Civile since 2010.



Chiara Taviani started her studies in Monaco at the Académie Princesse Grace and then at the École Supérieur de Danse Rosella Hightower in Cannes. In 2007 she moved back to Italy to work with the ARSmovendi Dance Company. Eager to further her education Chiara joined the training Coline in Istres (F) under the directorship of Bernadette Tripier. In 2009 she wrote her first book ‘*Color carta da zucchero*’ and joined the physical theatre company Balletto Civile in 2010.

In 2011 **Carlo Massari & Chiara Taviani** founded the C&C company working together on their first piece “Corpo e Cultura”. Rewarded with the 1st price at the “By Pass 2012” (I), the piece was showcased at several European Festivals and both artists were granted residencies in France and Italy. Carlo & Chiara are currently working on two new pieces, “012” and “**Maria Addolorata**” which have been selected for “ImpulzTanz 2013” (A), “Be Festival” (GB), “21st Quinzena de danca de Almada” (P). **Maria Addolorata** will be shown for the first time in Germany at LUCKY TRIMMER # 20.

Carlo & Chiara define the approach of their company as “*working in close relation with society in its various aspects. Through a bare-bones language free from superstructure, C & C tries to analyze the depth of relationships by meeting people and trying to bring truth onto the stage. All this is enabled by a physical language that allows the audience to feel represented within universality.*”

www.ceccompany.org

Maria Addolorata is a microscopic investigation on an actual moment of suffering. The two protagonists are not socially identifiable. They are the most ordinary and average people you can imagine, two casual contemporary victims who are trying to survive... to survive the events unfolding before them or to be more exact, trying to survive themselves.

“*We don’t mean to start from a story, because suffering is one of those things without any roots, it is totally unexpected, unforeseeable. We are just waiting for it to come, to hit us, to become the driving force of a physical reaction. For us suffering is one of those rare feelings that is genuine and primeval. It’s constantly within us from the beginning. It chooses us and makes us feel alive.*”



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Meytal Blanaru (Israel / Belgium)

“Aurora”

- Berlin Premiere -

A glimpse into the imaginary world of Aurora, a wild woman child.

Choreography & Performance **Meytal Blanaru** // Original Music **Noam Dorembus** // Costume **Yaarit Eliyahu** // With support of **Suzanne Dellal Center, Tel Aviv, Israel** // **Additional tour dates**
29.09.2013 - Woluwe canter, Brussels



Born in Israel, **Meytal Blanaru** is a Brussels based dancer, choreographer and teacher. Since moving to Europe in 2009, she has had the privilege of working with Lisi Estaras (Les ballets C de la B), Damien Jalet (Eastman Dance Company), Samuel Lefevre, Roberto Olivan, Monia Montali and Yaron Shamir among others. Using the Feldenkrais method as a base for her work, inspiration and approach to learning, Meytal has been developing a unique, ongoing movement research that deeply altered the way she perceived the body. Meytal received scholarships from the America - Israeli cultural fund (2001 - 2005) and has been supported by 'Associazione mosaicedanza', 'The Suzanne Dellal Center' and 'Danscentrumjette'. www.meytalblanaru.com

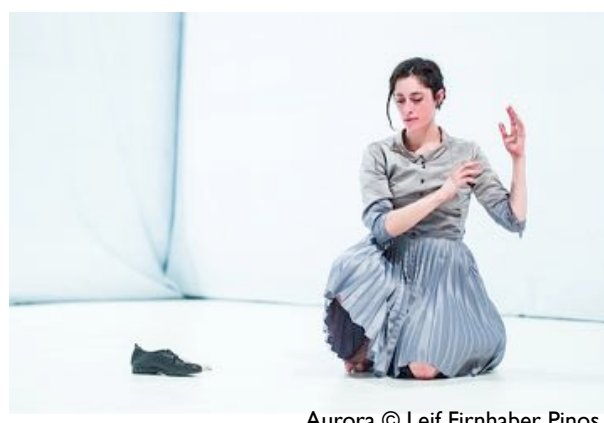
Meytal is LUCKY for the second time after her successful debut in the LUCKY TRIMMER Tanz Performance Serie # 14 at the Volksbühne im Prater. In 2010 she bewitched the Berlin audience with “lilly”, a climaxing attempt at making a single step. She now returns to the stage of the German capital city with yet another highly crafted solo: **Aurora**. Meytal describes this piece as a poetic and delicate search for authenticity. The work arose from the stories of wild children (Feral children) who spent the first few years of their lives without any human contact, either raised by animals or secluded by abusive parents. While dealing with this subject, Meytal came across the story of Genie, a child who had spent the first 13 years of her life strapped to a potty chair in a locked room. After her discovery in 1970 she was moved around and studied by scientists and social workers alike. Drawn to Genie, Meytal dedicated **Aurora** to her.

“Many elements touched me in Genie’s story: her physicality, her unique body perception and the almost inhuman manner of carrying herself and her unique gentle and immediate way of communicating with people”.

Born and raised in a Kibbutz in Israel, Meytal felt personally connected to the stories she researched for **Aurora**. She grew up among other children meeting her parents for only 4 hours each day. Afterwards she would be brought back to the children house where she spent many sleepless nights. Meytal confesses: *“Many things can be said about growing up in a Kibbutz, but more than anything I remember the sharp difference between day and night. Daytime would be filled with diverse distractions: the mixture of children, the noise of the crafts and the work held in the Kibbutz, asphalt, grass and hot muddy soil to run upon, the green richness that meets your eyes wherever you look. But nighttime brought loneliness. The grown-ups seemed to have evaporated from the face of the earth. With the other children asleep and wandering between the beds, you could hear your heartbeats and your blood rushing in your veins. You would call for your parents, you would stroll the empty loans of the Kibbutz waiting for the morning to come. When morning washes the night away, life finally exists again around you. Reflecting on my childhood, I think that I lived in a little part of soil alone, in an island called a Kibbutz, on an ocean of land.”*

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Aurora © Leif Firnhaber Pinos

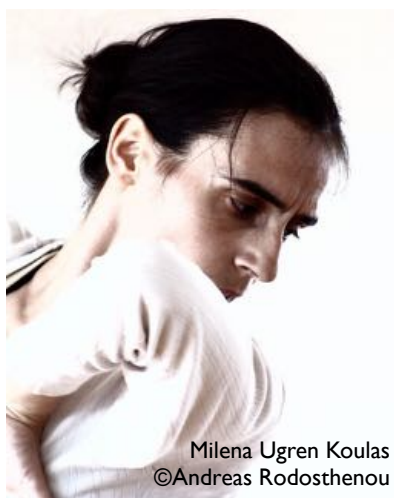
Milena Ugren Koulas (Cyprus)

“She Who Stays”

- German Premiere -

A woman is a sack made to endure.

Choreography **Milena Ugren Koulas** // Performance **Milena Ugren Koulas & George Koulas** // Original Music **George Koulas** // Costume **Ase Lazarou** // Light Design **Aleksandar Jotovic** // With support of the **Cultural Department of the Embassy of the Republic of Cyprus in Germany**



Milena Ugren Koulas
©Andreas Rodosthenou

Dancer and choreographer **Milena Ugren Koulas** and musician **George Koulas** have been collaborating for the last 8 years. They presented their work at different venues in Cyprus and abroad. In 2007 their piece “While Walking” received a prize from the New Europe Festival in Prague, Czech Republic. In 2012 their choreography “House of Heaven II” was selected for the International Choreographic Competition in Hannover and the “No-Ballet” Competition in Ludwigshaven, Germany.

She Who Stays finds its inspiration in the phenomena of women who are forced to live as men. Albanian sworn virgins are women who take a vow of chastity and wear male clothing in order to live as men in the patriarchal northern Albanian society. The practice exists, or has existed, in other parts of the Western Balkans, including Kosovo, Macedonia, Serbia, Montenegro, Dalmatia and Bosnia.

The tradition of sworn virgins arose from the Kanun, a set of codes and laws primarily transmitted orally and later documented in writing by Lekë Dukagjini. It was mostly used in northern Albania and Kosovo from the 15th to the 20th century. The Kanun is not a religious document as many groups follow it including Roman Catholic, Albanian Orthodox and Muslims. According to the laws of Kanun, women are treated as property of the family and are stripped of many human rights. They are considered almost equal to an animal. The Kanun says: “A woman is a sack made to endure”.



She Who Stays © Pavlos Vrionides