

LUCKY TRIMMER Tanzfestival #30 // BERLIN

30 April - 1 / 2 May 2026 // 19:30

DOCK I I

Kastanienallee 79, 10435 Berlin

Tickets € 15, 10 reduced, 25 Solidarity ticket

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<https://dockII-berlin.de/>

www.luckytrimmer.com

WELCOME TO LUCKY TRIMMER Berlin

LUCKY TRIMMER #30 On the Move ! After our first successful year in Frankfurt, LUCKY TRIMMER is back - and this time it's shaking things up both in Frankfurt and Berlin! Known for pushing boundaries, breaking conventions, and serving up bite-sized, high-energy performances, LUCKY TRIMMER is multiplying and taking over the two cities. The 30th edition will land at Gallus Theater on April 24 & 25 and at DOCK I I / DOCK ART on April 30th, May 1st and 2nd.

What's LUCKY TRIMMER ? LUCKY TRIMMER is more than just a festival, it is a platform for unconventional ideas, bold experiments, and surprising perspectives in contemporary dance. Since 2004, the format, now under the artistic direction of choreographer Raffaele Irace, has presented both emerging and established artists with their most original, provocative, and boundary-smashing ideas. Each performance is no longer than 10 minutes—a thrilling format that forces artists to strip their work down to its raw essence and captivate audiences in a flash.

What's the vibe ? Think of it as a wild rollercoaster through the underbelly of contemporary dance and performance. Avant-garde meets mainstream, movement fuses with theater, circus, music, and installation art. It's a curated chaos, an artistic free-fall where rules are meant to be questioned and the unexpected is always around the corner. At LUCKY TRIMMER, we thrive on risk-taking, humor, and the electric energy of artistic exploration.

Why Berlin ? Because this is where it all began. Born in Berlin in 2004, LUCKY TRIMMER grew up in the city's restless dance scene, shaped by its underground energy, its experimental spirit, and its refusal to play by the rules. After several years away, the festival takes over DOCK I I. Coming back to Berlin feels less like a comeback and more like a homecoming, reconnecting with the place where the LUCKY gene first took shape.

Meet the Artists ! This edition brings together a lineup of daring, boundary-pushing artists from across the globe, each with their own unique take on movement, storytelling, and performance:

INVITED ARTISTS // Miila Kaarina (NL), Lior Lazarof, Roni Faigler & Maya Kahanov (IL), Zach Enquist, Riley O'Flynn (SWE), Felix Chang (GER), Claudio Scalia, Ismaele Buonvenga & Marco Di Dato (IT), Caterina Mochi Sismondi, Elisa Mutto & Michelangelo Merlanti (IT).

Márta Ladjánszki & Zsolt Varga (HU) on May 1st, in collaboration with L1 Association - Budapest.

LUCKY TRIMMER Team // Artistic direction: Raffaele Irace, Production manager and Social media: Valeria Palma, Production assistant: Davide Degano, Festival assistants: Lars Aulerich, Franziska Klimas, Carla Wolff, Festival photographer: Maciej Rusinek, Graphic design: Amy Stafforfd.
A project by FREIGETANZT e.V.

A co-production between FREIGETANZT e.V. Frankfurt and DOCK ART Berlin

With the kind support of the Cultural Office of the City of Frankfurt am Main

In cooperation with Gallus Theater Frankfurt and DOCK I I Berlin

TRAILER // [LUCKY TRIMMER #30](#)

FESTIVAL LINE UP

SOMEBODY'S WATCHING ME // MIILA KAARINA (NL) - 10'

CHOREOGRAPHY & PERFORMANCE Miila Kaarina

SOMEBODY'S WATCHING ME is a negotiation, a continuous push and pull between the desire to control and the body fighting its own release. On a stage scattered with red buckets – vessels of fear, refuge, and chaos – shame takes physical form. Each bucket holds fragments of struggle and safety, mapping a carefully curated yet fragile path in the search for order. The dance unfolds as an exploration of control and release, where vulnerability finds its rhythm within the cracks. The boundaries blur as the struggle to release becomes the struggle to be real. What do we hold? What holds us? And when we finally let go, what remains?

MIILA KAARINA

Miila Kaarina is a dancer, creator, and educator with a background in architecture from Aalto University. A self-taught dancer, she found her foundation and community in voguing in 2014 and has since made her mark as a new way voguer in the European ballroom scene. Formerly a member of the Legendary House of Prodigy and the Kiki House of Angels, Miila is known for the precision, style, and elegance she brings to the floor. In 2024, she was part of Dansateliers talent development trajectory as a choreographer and created her first solo piece. From 2017 to 2019, she performed in Q4: Quantified by Sarita Sarada Keilman, Europe's first-ever new way vogue piece. In 2019, she danced in Bitch Please by Ida "Inxi" Holmlund in Sweden. Since then, she has performed and collaborated with institutions, artists, brands, and festivals including Dansateliers, Theater Rotterdam, Yamuna Forzani, House of Vineyard, Fabricant, and DI-RECT. Driven by community, Miila co-founded PLAYGROUND with James Parnell in 2019, an essential practice space for the ballroom scene. In 2023, she launched Under My Umbrella, an initiative that provides a platform for ballroom artists to share their stories and develop as makers. As an educator, she teaches new way and has brought together her design and movement background as a guest teacher at TU Delft, Codarts Rotterdam, and Willem de Kooning Academy.

LOVE-LOVE // LIOR LAZAROF (ISR) - 10'

CHOREOGRAPHY Lior Lazarof PERFORMANCE Roni Faigler & Maya Kahanov COSTUME DESIGN Maayan Sheris MUSIC Elad Cohen Bonen

"Love-Love" is a dance theater performance inspired by the worlds of tennis and war. The work begins from the paradox within the tennis term "love," which means both zero and devotion. This double meaning becomes the foundation for a choreographic language built on repetition, endurance, and the tension between control and surrender. The stage transforms into a hybrid space, part tennis court and part battlefield, where two dancers shift between rivalry and partnership, competition and care.

The piece investigates how gestures of sport echo gestures of survival, and how the drive to win collides with the longing to connect. Through physical intensity and subtle play, the performers expose the fragile balance between choice and necessity, game and struggle. Love-Love ultimately asks what remains when victory is impossible, and whether love can endure in spaces defined by zero. The work proposes a reflection on resilience, humanity, and the persistence of movement even when all seems lost."

LIOR LAZAROF

Lior Lazarof is an Israeli-Portuguese choreographer, performer, and artistic director of The People Dance Theater Company and the New Dance Festival in Tel Aviv. Her work explores emotional and physical tension, intimacy, and the creation of shared spaces between audience and performer. Lazarof's choreographies have been presented internationally at festivals and venues such as Curtain Up, CCA Tel Aviv, Bethlen Téri Theater Budapest, Divadlo Theater Slovakia, and Springboard Danse Montreal. She has received grants from the Israeli Ministry of Culture, Tel Aviv Municipality, and the Rabinovich Foundation, and residencies including Impulstanz Vienna and Ultima Vez Brussels. As an educator, she leads workshops and directs The Ensemble by The People DTC, a pre-professional program for emerging dancers.

The **People Dance Theater Company** was founded and is directed by choreographer Lior Lazarof. The company creates contemporary dance works that merge physical intensity with emotional depth, exploring human connection, resilience, and the shared experience between performers and audience. Its repertoire includes full-length and site-specific works presented internationally across Europe, North America, and the Middle East. The company's creations, such as Oh Great Sun, Guerrilla Project, and Deep Down I Heard a Scream, have been supported by leading cultural foundations and featured in major festivals including Curtain Up, ImpulsTanz, and Springboard Danse Montréal. Beyond performance, the company runs The Ensemble by The People DTC, a pre-professional program nurturing emerging dancers through training and artistic collaboration.

ALL HONESTY ASIDE // ZACH ENQUIST (SWE) - 11'

CHOREOGRAPHY Zach Enquist PERFORMANCE Zach Enquist & Riley O'Flynn

All Honesty Aside is a retelling of that argument you've had with your partner a thousand times, but "you don't know if it's the argument you need to have, or if it's just the one you know.. the one you're comfortable with." Blending a distinctive physical vocabulary with witty, incisive language, the work examines the nuances of communication and the quiet power of what goes unsaid.

Sponsored by the Mary von Sydows donation fund. Winner of the Ruth Schwieger Award for Choreography, Hannover, June 2025, and the Tanz Harz Production Prize. This choreography is presented in cooperation with the International Choreographic Competition Hannover.

ZACH ENQUIST

Zach Enquist is originally from Minnesota (US), where he grew up as a hybrid competition kid, choir nerd, and theater enthusiast—and has spent the rest of his life negotiating those competing interests. He graduated in 2014 from the dance conservatory at SUNY Purchase College and has since performed with Mark Morris Dance Group, Hubbard Street 2 and Tanz Luzerner Theater, before making his way north to join GöteborgsOperans Danskompani in 2020. His work aims to shine a light on the mundane, the overlooked, the everyday - each show emerging from a collaborative process between artists whose skills stretch across disciplines, creating works that feel honest, familiar and deeply immersive.

CELEBRATION. RITUAL. ECSTASY - NOW DUET // MÁRTA LADJÁNSZKI (HU) - I I' - (Only on May 1st)

CHOREOGRAPHY Márta Ladjánszki **PERFORMANCE** Márta Ladjánszki & Zsolt Varga **MUSIC** Zsolt Varga **MASKS** Ádám Ellenbacher **STYLIST** Butterfly

Two L1 Independent Artists Association of Public Utility artists—a dancer and a musician—advance Ádám Ellenbacher's (also an L1-member) original vision through dynamic movement research brought to life with his handcrafted masks.

One body, a handful of distorted faces, and some raw rope.

The dancer plunges into this series of rough-edged masks—each one an imprint of an ecstatic moment, a distortion of the face as the inner world turns outward. The movements cannot be repeated: the body continually redefines itself through the material. All of this is interwoven with live music: the musician does not merely accompany, but creates tension, responds, provokes—a dialogue between body and sound. This experiment is not choreography, but a question. What happens when ritual movement collides with raw physical structures? Can transformation be summoned with nothing but a piece of rope? In the struggle between the body and the tool, something may open—not in the movement, but beyond it; not in reality, but behind it; not in the body, but in its shadow .

Main support by L1 Independent Artists Association of Public Utility, National Cultural Fund, Collegium Hungaricum Berlin.

MÁRTA LADJÁNSZKI

Studied classical ballet, tournament, jazz- and modern dance in Budapest and in Vienna. In 1996

she was the co-founder of KOMPmÁNIA contemporary dance theater company where Ladjánszki worked both as performer and co-choreographer. In 2001 she joined the L1 Association (an umbrella organization for freelance artists, creators) and has been acting as its artistic vice-president ever since. Being a freelance choreographer and dancer based in Budapest she keeps on seeking opportunities to present her work in the field of contemporary dance to those who are open to and interested in her works of art and her provision for the human body. Her inspiration comes directly from the body itself and transforms the inner thoughts into visible pieces of information. Ladjánszki firmly believes that we are all different (not only physically) and this makes our lives richer. This is why she celebrates the body in every piece she creates. Beside her artistic works she offered her help as an application officer of Márta Schermann (theater director) and Bakelit Multi Art Center (NGO); and as an external project manager worked on the Creative Europe supported projects on behalf of Bakelit MAC in the case of Be SpectACTive! 2 (2021 – 22) and Women Power in Comics/WOMCOM (2023 – 25) as well as on behalf of Central Europe Dance Theater in the case of Beyond Front@ Dance critics residency (2023).

Wú | Yī (無 | 壹) // FELIX CHANG (GER) - 9'50

CHOREOGRAPHY & PERFORMANCE Felix Chang

"Wú | Yī (無 | 壹) delves into the concept of "public solitude" proposed by Konstantin Stanislavski, resonating with the spatial philosophy of Taoism. The performance centers on the history of Taiwan's White Terror period from February 27, 1947, to July 15, 1987. It reflects the experiences of Shih Ru-Chen, who was pursued by the government during the White Terror for being accused of espionage due to his reading of Marxist literature. Despite hiding in the crevices of his home for around 18 years, he firmly believed that ideas were the essence of his freedom.

"To see far is one thing, going there is another." — Constantin Brâncuși"

FELIX CHANG

"Felix Chang is a contemporary dance artist whose work bridges Taiwanese temple culture and Chinese classical dance practices with contemporary dance and dance theater, deeply influenced by Taoist philosophy. His works, such as Wú | Yī, WúJin, WúXíng, Inner, and If You Can See Me (2nd place, Pfefferberg Theater), explore themes of transformation, spirituality, and cultural philosophy.

Beyond his original creations, Felix has collaborated with artists and companies such as Delphina Parenti, SoBo Production, Haptic Hide, Laboratorio Danze, Andrea K. Schlehwein, SanMu Dance, Jessica Gaynor Dance, Festspielhaus Baden-Baden, and the Staatstheater Wiesbaden & Darmstadt. In 2024, he was commissioned to choreograph three productions for the LIIMF at Ost-Passage Theater, Peterskirche Leipzig, and Laurentiuskirche Leipzig."

LIF // CLAUDIO SCALIA (IT) - 10'30

CHOREOGRAPHY Claudio Scalia PERFORMANCE Ismaele Buonvenga & Marco Di Dato MUSIC

Danheim, Asaf Avidan **TECHNICAL** Sammy Torrisi **DRAMATURGY** Claudio Scalia, in collaboration with Sergio Campisi

The universe bends under the weight of Ragnarök: three long winters shroud the world in ice, followed by three devastating battles that consume it to ashes. From the ruins of what once was, Lif and Lífthrasir awaken from their shelter among the roots of Yggdrasill, the cosmic tree that has safeguarded the spark of life beyond destruction. Their journey, marked by fear and uncertainty, leads them toward a future yet to be rebuilt. The two protagonists become symbols of continuity and hope. In the heart of a fragmented universe, they show that even when all seems lost, life can always take a new form. Lif celebrates the strength of life and its ability to overcome adversity, reminding us that after every end, there is always space for a new beginning, to be rebuilt step by step. The project, selected for NID Platform and finalist for the Premio Twain_direzioniAltre, was born from the collaboration between Ocram Dance Movement and the dancers of Compagnia Zappalà Danza 2: a choreographic dialogue that weaves together diverse experiences, sensitivities, and physical languages.

Production: Scenario Pubblico CZD, Centro di Rilevante Interesse per la Danza, with pre-production support from Movimento Danza, Napoli, in collaboration with ocram dance movement .

Project selected for NID Platform 2025 (open studios section) and finalist of the TWAIN_direzioniAltre Award. -produzione della compagnia CZD2.

CLAUDIO SCALIA

Since 2019 he has been co-director of the contemporary dance company Ocram Dance Movement, and since 2022 he has been an associate artist of Scenario Pubblico CRID. His choreographic creations have been presented at festivals and institutions in Italy and abroad. In 2022 he created "Trittongo" for Compagnia Zappalà Danza 2. He took part in the 2020 edition of Nuove Traiettorie XL — a training program for emerging choreographers within the Network Anticorpi XL, coordinated by Associazione Cantieri Danza. In 2024 he was awarded the SIAE "Per Chi Crea" programme supported by the Italian Ministry of Culture with the project "Finger Food". In 2025 he creates "Lif" in collaboration with the dancers of CZD2, a project selected for the NID Platform (Open Studios section) and finalist of the Twain_direzioniAltre Award."

COPPÉLIA PROJECT // CATERINA MOCHI SISMONDI (IT) - 10'

CHOREOGRAPHY Caterina Mochi Sismondi **MUSIC** Bea Zanin **PERFORMANCE** Elisa Tutto **RIGGER** Michelangelo Merlati

A mechanical puppet, an illusion, a broken body – getting off-axis, hanged like a marionette: This solo draws attention to the theme of identity, to the mask that each of us wears. Inspired by the ballet "Coppélia – La Fille aux Yeux d'Émail" 1870 originally choreographed by Arthur Saint-Léon to the music of Léo Delibes, dancer and acrobat Elisa Tutto combines harmonious dance techniques with contortion, the art of bending, and "hair hanging". This special technique, in which the artist rises from the floor solely by her hair, is made possible by the work of rigger and artist Michelangelo Merlati. The music is by musician Bea Zanin, who takes up themes from Delibes' ballet and combines them with electronic sounds and live compositions.

Production Centro nazionale di produzione blucinQue Nice, in collaboration with Fondazione Cirko Vertigo

CATERINA MOCHI SISMONDI

Director, choreographer, and performer. She studied at DAMS in Turin and graduated from the Paolo Grassi School in Milan. A certified Feldenkrais teacher, she works with actors, dancers, and circus artists, focusing on movement research. She has collaborated with Marigia Maggipinto, Peter James, and Jérôme Thomas. Her works include Studio sulla Vertigine, Off Ballad, Gelsomina Dreams, and Effetto Marilyn. In 2023, she created Coppelia Project and Missione Priscilla. She is the artistic director of Café Müller Theatre in Turin and co-founder of Cirko Vertigo, where she leads the blucinQue company. Her works have been presented in Italy and internationally, combining dance, theater, and circus arts in an ongoing creative exploration.