

LUCKY TRIMMER Tanzfestival #30 // FRANKFURT EDITION

24 / 25 April 2026 // 20:00

GALLUS THEATER

Kleyerstraße 15, 60326 Frankfurt am Main

Tickets € 18, 15 reduced

Booking: 069 758 060 20

www.gallustheater.de

www.luckytrimmer.com

WELCOME TO LUCKY TRIMMER Frankfurt

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 distinctive and often unexpected works. What makes the format unique: each performance lasts a maximum of ten minutes. This time constraint challenges artists to distill their ideas to the essential—focused, direct, and highly impactful.

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 Frankfurt ? Because once wasn't enough. After a roaring debut in 2025, LUCKY TRIMMER couldn't resist coming back for another round at Gallus Theater. The first Frankfurt edition proved that this city has a serious appetite for bold, fast, and fearless performance. So here we are again, bringing a fresh batch of ten-minute explosions, curious audiences, and just the right amount of artistic mischief. Frankfurt welcomed the chaos with open arms, and LUCKY TRIMMER is more than happy to return the favor.

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 // Claudio Scalia, Ismaele Buonvenga & Marco Di Dato (IT), Lior Lazarof, Roni Faigler & Maya Kahanov (IL) Milena Ugren Koulas & Stylish Junkies Collective, Apollonas

Anastasiades & Christopher Mills (CY), Ana Prevoznik, Giorgia Sassone, Giulia Pagliarini, Leon Stern & Anastasiia Pilo (GER), Felix Chang (GER), Anisa Carolina Johnson (USA), Rosalie Wanka (GER).

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

LALA TRY // ANA PREVOZNIK & GIORGIA SASSONE (GER) - 8'42

CHOREOGRAPHY Ana Prevoznik & Giorgia Sassone **PERFORMANCE** Ana Prevoznik & Giorgia Sassone **ACTORS** Giulia Pagliarini & Leon Stern **MUSIC** Anastasiia Pilo

"Home, living room, the place where we leave our memories, where we seek our peace, where we feel comfortable. Within the choreography, the central theme we explore is how two different realities can coexist within the same space. Are we truly watching a TV show, or are we witnessing a reflection of our own lives? The choreography becomes a tribute to everyday life — a life that often turns uncomfortable, revealing the need for change. A comforting object like a sofa transforms into a place of conflict, misunderstanding, but also reconciliation. What happens inside a person when they take a decision? What sparks transformation? Is it another person? Sometimes, you simply have to try."

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, Líf 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. Líf 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."

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, WúXing, 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."

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.

I TRIPPED INTO A PUDDLE OF HYSTERIA // ANISA CAROLINA JOHNSON (USA) - 4'40

CHOREOGRAPHY & PERFORMANCE Anisa Carolina Johnson

This piece is a reflection of losing oneself through efforts to succeed. By representing the dancer as a clown, Johnson is pointing to the experience of finding oneself in unintended situations. Clowns are experts of highlighting and exaggerating the hypocrisy of human action which in this case is the paradox of the American entertainment industry's capitalization of art. In "I tripped into A Puddle of Hysteria," the dancer devolves from a state of frantic expression into a puppet-like figure, seizing control to please the audience. While the movement seems to gain clarity, this is only the taming and suppression of emotion beneath. Joplin's "The Entertainer" is superimposed over Beethoven's "Allegro Con Brio" as a metaphor for the concept of entertainment taking precedence over artistic spirit.

ANISA CAROLINA JOHNSON

Anisa Carolina Johnson (They/Them) is a choreographer and movement performance artist with inventive creations spanning across genres. With a strong passion for choreography, they've studied under Lindsay Gilmour, Charlotte Griffin, and Lar Lubovitch to further advance their own craft. Creator of the CaroJ Creative, Johnson premiered their contemporary duet, "Mutters of Rockaway" at the Brockus Anniversary concert. Reaching across disciplines, their ensemble tap dance piece "Syncing Feeling" took the stage at Jazz Dance Conference West Professional Concert in May of 2025. As a young performer, Johnson has danced for renowned choreographers Lar Lubovitch, Cyrian Reed, and Linda Sohl Ellison and is a member of Louise Reichlin's LA Choreographers and Dancers as well as the Backhaus Education Performance Company. As recognition of distinguished commitment to their creative pursuit, Johnson has been awarded the Donald Mckayle Endowment for Dance and The Claire Trevor Society Scholarship.

DEAD MOUSE // MILENA UGREN KOULAS & STYLISH JUNKIES COLLECTIVE (CY) - 10'

CHOREOGRAPHY Milena Ugren Koulas & Stylish Junkies Collective **PERFORMANCE** Apollonas Anastasiades & Christopher Mills **MUSIC** George Koulas and Dafni Koulas

In extreme life-threatening situations, if fighting or fleeing is impossible, the last biological and instinctual survival strategy is a complete collapse of muscles and energy, or immobility and paralysis known as "playing dead". This biological and instinctual response reduces the fear and pain to limit the suffering, or if the opportunity occurs, creates the capability to fight or flee. In the case of survival, different factors and actions can help prevent post-traumatic stress disorder and help develop resilience. One of them is love and proper support from another person. The choreographic work Dead Mouse belongs to much larger research on trauma and resilience that the choreographer has been conducting for the last five years, together with dancers she collaborates with, as well as with the Stylish Junkies team.

Supported by the Deputy Ministry of Culture of Cyprus. Presented in cooperation with the Frei Art Festival Freiburg.

MILENA UGREN KOULAS

Milena Ugren Koulas was born in 1979 in the former Yugoslavia. She graduated from the Codarts University of the Arts in Rotterdam in 2003, and in 2019 from the COMMA Master in

Choreography in the Netherlands, where she was also a guest choreographer and guest lecturer. For the last 20 years she has lived and worked as a professional dancer and choreographer in Cyprus. In collaboration with her husband, drummer George Koulas, and for the last few years with her team Stylish Junkies, Milena creates and performs in Cyprus and Europe.

PINK LADY // ROSALIE WANKA (GER) - 9'

CHOREOGRAPHY & PERFORMANCE Rosalie Wanka COSTUME Rosalie Wanka & Fabian Kipp

I always wanted to do a solo, dancing all the fancy contemporary floor stuff, but wearing high heels and committing to the esthetics of Argentine Tango. My movement fluctuates between tango's sensuality and the concreteness of semi acrobatic contemporary floor work. I am becoming a sensual tango dancer with a business costume, getting torn and bend by my inner dramas, that threaten to swipe me off my heels.

I've never felt committed to being XX just because I am XX. Socio? Cultural? Gender? Identity? Borders and concepts dissolve the more we keep on changing our perspective. What is there, behind our socially requested avatar that bears our name? Who is actually willing to have a look? To all these pathetic, funny, absurd, random and useless human states? I feel - and actually have always felt - trapped, between an expectation of femininity I even like to play with, sometimes, and the possibilities of moving I have thanks to my body, which get severely restricted by gender normative conventions (i.e. having to wear high heels, or having tits you are supposed to cover).

ROSALIE WANKA

Established in the European and South American scene as a choreographer and performer since 2015, she has realized over 15 scenic works and interdisciplinary collaborations, which have been shown in over 20 countries on 4 continents. She feels equally at ease on conventional stages as in unconventional spaces and site specific settings.

Her unique selling point is the fusion of contemporary dance techniques with Argentine Tango, as well as the general combination of different (dance) languages - e.g. sign language - which is reflected in the intercultural and interdisciplinary approaches of her productions.