



Tanz im August  
Internationales Festival Berlin  
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**Press Release**  
**August 13, 2025**

**TANZ IM AUGUST – 37th International Festival Berlin**  
**A festival by HAU Hebbel am Ufer**  
**August 13–30, 2025**

**Festival Opening and Outlook 2025**

Today, Wednesday, August 13, 2025, the 37<sup>th</sup> edition of Tanz im August opens with the German premiere of “Derniers Feux” by Néo Flouret at 8 p.m.

We imagine this year’s festival programme unfolding like a tectonic landscape: where different artists, ideas and audiences meet, shifts and changes occur; new landscapes emerge and perspectives change. Where there is friction, there is warmth – which can energize us and invite to a mutual exchange. Tanz im August 2025 is opening up spaces for new perspectives on choreography, movement and cultural practices – turning dance into a resonant field for urgent social questions and bold aesthetic visions.

**Under the artistic direction of Ricardo Carmona, 20 productions will be presented at 10 venues – including 3 premieres, 10 German premieres, and 5 Berlin and international co-productions.**

**The First Festival Week**

Fireworks fascinate with their ambivalence and contradictions, bringing people together, their explosion awaited with both joy and fear. **Néo Flouret** opens this year’s festival with the German premiere of “Derniers Feux” – a collective spectacle of fireworks, dance, and music.

It picks up on the symbolic fire already described, which arises from the friction of encounters and runs throughout the entire festival program.



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The first premiere of this year's festival is the new work by **Xan Dye**, exploring the paradox of identity and change. Xan Dye's performance practice is a constantly evolving process of questioning, rooted in trans, non-binary, neurodivergent and queer identity.

In the German premiere of her latest production, **Clara Furey** – together with her three queer collaborators – also questions normative ideas and demands, beyond these, the right to a self-determined, expansive eroticism.

Also a German premiere – created in collaboration with Berliner Festspiele and in cooperation with Internationales Sommerfestival Kampnagel in Hamburg – **Marlene Monteiro Freitas'** "NÔT" draws the audience along a fable-like stream about love, war and freedom, into a world where fixed boundaries and clear identities dissolve.

**Adam Linder, Ethan Braun** and the **Solistenensemble Kaleidoskop** explore dance and its structural connections to music by transforming the stage into a playing field where musicians and dancers negotiate the myth of harmonious unity.

**nora chipaumire's** latest work invites reflection on freedom and colonialism – set in a fictional private bar where revolutions might begin. This work is also a German premiere.

To close the first week of the festival and for the third time at Tanz im August, **Outbox Movement** brings together different dance styles, once again outdoors at Tempelhofer Feld.

## The Second Festival Week

The second festival week begins with a premiere by **Nguyễn + Transitory**, whose new work combines traditional folk dances and instruments from Isan with electronic textures, queering traditions and thus create dialogues between old and new.

**Oona Doherty** also embarks on a search for traces: starting from the biography of her great-great-grandfather, her latest production follows the life path of a boy from Belfast's working class, told in theatrical scenes combined with contemporary dance, Irish folklore and multilayered inspirations.

**Daniel Mariblanca's** work at the festival is inspired by interviews with 71 transgender people across Europe, showcasing the diversity and richness of experiences within the trans\* spectrum.

The German premiere of **Radouan Mriziga's** latest choreography delves into the poetic and philosophical dimensions of the desert – inspired by the mythology of the Imazighen, the Indigenous people of North Africa.

**Kim Sungyong's** current production for the **Korea National Contemporary Dance Company** also celebrates its German premiere, immersing itself in the associative landscape of the jungle to reflect on the weight and depth of our existence.

**Lovísa Ósk Gunnarsdóttir** addresses equally existential, personal and collective experiences of aging and the often-taboo topic of menopause in Western societies in her latest work.

### **The Third Festival Week**

The third festival week opens with the choreographic work by **Moritz Ostruschnjak** for **tanzmainz**, presented in collaboration with Sasha Waltz & Guests, exploring how the increasing digitalization of life impacts our physical and social experiences.

Also referencing a digital phenomenon – screensaver programs and their very particular, constant transformations – **J Neve Harrington's** German premiere of her latest work is a hypnotic, kaleidoscopic dance and sound installation premiering in Germany, too.

The **Lia Rodrigues Companhia de Danças** explores the multiple meanings of the word "Borda" – Portuguese for border, threshold, hem or decoration. They summon boundaries between the familiar and the foreign while also seeking the ambiguities and possibilities of these in-between spaces.

By contrast, **Yara Boustany** considers collective imagination as a tool of resistance in the face of spreading destruction in Beirut, tracing a quiet force seemingly inscribed in the city's walls and people. This work is also a German premiere.

The third premiere of the festival is a new production by **Ligia Lewis**, in which the choreographer, together with the **Cullberg company**, expands the concept of national identity, turning away from the national and creating a new, utopian vision of belonging.

**Inka Romaní** also explores in the German premiere of her new piece how people can be brought together and community can be made tangible by weaving Valencian folk dances with breaking, house and contemporary dance.

**Jeremy Nedd's** production, also a German premiere, investigates the so-called Milly Rock not only for its poetry but also the question of who actually owns a dance move – and who profits from it.



## Audience Formats

Various **free audience formats** complement the stage program, inviting **audiences to talks** ("Beyond the Stage"), **workshops**, **audio descriptions**, **relaxed performances**, **podcast episodes** and numerous **parties**.

The established collaboration with **Tanzfabrik Berlin** will continue this year in the form of a jointly organized workshop. Additional workshops will be offered through first-time collaborations with **Making a Difference** and **Berlin Mondiale**, whose expertise brings important impulses to the program.

The **Tanz im August-Podcast** will also continue. In the latest episodes, artists invited to this year's festival – N mo Flouret, Ligia Lewis, J Neve Harrington, Moritz Ostruschnjak, and nora chipaumire – offer insights into their works presented at Tanz im August 2025, as well as past and future projects. Episodes are published on the Tanz im August-website and on other common audio streaming platforms.

## Festival Centre

At the start of the festival, the freshly renovated **WAU (Wirtschaft am Ufer)**, the restaurant of HAU Hebbel am Ufer, reopens its doors, forming the heart of the festival centre. Here, artists, audience, and dance experts meet. Open throughout the day and until at least two hours after the end of the events, with the kitchen open until 11 p.m. The **Tanz im August kiosk** once again offers current and past festival rarities for sale. The HAU2 building also houses the festival's box office.

## Venues 2025

Alte M nze Berlin, HAU Hebbel am Ufer (HAU1, HAU2 and HAU2 Studio, HAU3), Haus der Berliner Festspiele, Radialsystem, Sophiens hle, St. Elisabeth-Kirche, and Tempelhofer Feld.

## Tickets

Tickets and further information at [www.tanzimaugust.de](http://www.tanzimaugust.de)



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