



Tanz im August
Internationales Festival Berlin
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Press Release
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TANZ IM AUGUST – 38th International Festival Berlin
A festival by HAU Hebbel am Ufer
August 13–29, 2026

Festival Opening and Outlook 2026

With the premiere of “TRAPICANA” by Joana Tischkau, Jeremy Nedd and Sophie Yukiko, together with the **Malpaso Dance Company**, the 38th edition of Tanz im August opens today at 8 pm.

The world, like the weather, is in motion. This year's festival programme therefore unfolds like a weather map, presenting dance as a political force that generates interaction and impact. The artistic works invite audiences to find orientation together in our current times of instability and to recognize our collective responsibility.

Tanz im August 2026 once again turns Berlin into vibrant meeting place, a space for dance, aesthetic experimentation, and social exchange. Over three weeks, the festival presents a programme that brings together a wide range of artistic languages and invites to experience change together.

Under the artistic direction of Ricardo Carmona, 19 productions will be presented at 11 venues – including 3 premieres, 6 German premieres, and 4 Berlin and international co-productions.



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The first festival week

Together with **Jeremy Nedd**, **Sophie Yukiko** and the **Malpaso Dance Company**, **Joana Tischkau** opens this year's festival with a premiere that explores the phenomenon of the "tourist trap" and the tension between cultural authenticity and exoticization inherent in it.

This can already be experienced in the festival's first German premiere, the latest work by **Chara Kotsali**, which focuses on discontinuities and disappointments, exhausted bodies and drained emotions. Three women expose their bodies to the challenges of our present – a carousel of feelings, facts, and images spinning to the point of nausea.

The work by **Mohamed Toukabri** also invites us to re-imagine our bodies and perceptions-together through a political lens. It navigates virtuously between very different worlds, embarking on an exploration of the many facets of the choreographer's dance-cultural heritage.

Marco da Silva Ferreira can be experienced at the festival for the second time. He investigates the choreographies inherent to oppressive systems, while at the same time exploring possibilities for subversion. The work approaches on the deconstruction of masculinity and a celebration of queerness and freedom.

In turn, **Dana Michel** delves in global aquatic histories and investigates the socio-economic realities of swimming and safe access to water. Her new solo will be presented in Germany for the first time and unfolds in a swimming pool.

By contrast, **Cheng Tsung-lung's** choreography for **Cloud Gate Dance Theatre of Taiwan** takes place in a forest and becomes a meditation on the beauty of nature, revealing the shared essence of the human and natural worlds.

The film by choreographer **Jumana Dabis** is about the resilience of the Palestinian people and the hope for a better future. It brings together Palestinian women and girls in a symbolic gathering in Gaza and bears witness to the unifying power of art.

The second festival week

The festival's second week begins with a German premiere by **Simona Deaconescu**, **Ioana Vreme Moser** and **Simina Oprescu**. In their latest work, they explore hydrological cycles on a planetary scale and the human body as a fluid territory where human and non-human, personal and political worlds meet.

Agnietė Lisičkinaitė and **Igor Shugaleev** embark on a difficult encounter in the form of an almost impossible dialogue. Against the backdrop of the strained relationship between their home countries, Lithuania and Belarus, due to Russia's war against Ukraine, their work prompts reflection on responsibility and guilt, nationalism and patriotism, self-defence and aggression.

The work by **(LA)HORDE** with the **Ballet national de Marseille** also seeks to open up new spaces of imagination in a world shaken by crises, in order to confront and overcome the inner and societal monsters of the present together. The choreography is marked by a revolt that explosively shakes the foundations of the old world.

Trajal Harrell returns to the festival with a solo. This time, music takes centre stage. An it also reveals Harrell's choreographic style: his unique perspective on dance genres that seem to be worlds apart, as well as the subtle humour that characterises his entire œuvre.

Also humorous in its approach, **Lenio Kaklea's** work explores the world from the perspective of birds. She creates a fantastic cosmos and is telling a fable about the fragility of our ecosystem in which the boundaries between nature and society increasingly blur. This work is also a German premiere.

Diana Niepce also explores boundaries – both physical and psychological – in her latest work, radically expanding the possibilities of movement, dance and the body. She addresses existential questions and prejudices, fundamentally challenging conventional notions of the human body.

The third festival week

The third festival week opens with a premiere by **Kasia Wolińska**, whose new dance solo becomes a meditation on a world in flames, a ritual of mourning and birthing. The work invites the audience to gaze into the blaze and summon beauty, terror, and transformation.

The German premiere of **Mélissa Guex's** work also invites us to descend together into inner and outer abysses. It is a physical and emotional exploration of the state in which euphoria gives way to emptiness, seeking to transcend our seemingly hopeless present.

The premiere by choreographer **Kareth Schaffer** and composer **Jonas Hauer** also seeks to offer a sense of orientation in times of ecological collapse. In their first collaboration, they have created a piece that addresses seeing, blind and visually impaired audiences alike. In a danced monologue from the perspective of a bat, the animal's movement patterns are contrasted with those of humans.

The latest work by choreographer **Calixto Neto**, also a German premiere, takes the form of a dialogue of amends with composer, singer and performer Julius Eastman. In it, he brings the concept of the Maroons – hidden settlements of escaped enslaved people since the 16th century onwards – into the present day. Together with a piano and six performers the piece creates a community that explores resistance and solidarity.

In the choreography by **Emese Cuhorka** and **Csaba Molnár** with **En-Knap**, the dancers' bodies are both celebrated and challenged, while the boundaries between bodies and objects dissolve. Inspired by Bauhaus aesthetics, the work playfully attempts to liberate the body from the meanings projected onto it.

To close the festival, **Outbox Movement** returns for the fourth time as part of the festival, bringing dance enthusiasts together for a dance battle on Tempelhofer Feld.

Audience Engagement

Also this year a wide range of free audience engagement formats and accessibility offers once again complement the stage programme, inviting visitors to take part in **introductory talks** ('Before the Stage'), **artist talks** ('Beyond the Stage' and 'Beyond the Stage Plus'), **workshops**, **audio descriptions**, **relaxed performances**, **podcast episodes** and **parties**.

The collaboration with **Tanzfabrik Berlin** will continue this year in the form of a jointly hosted workshop. Further workshops will be offered as part of the renewed collaboration with **Making a Difference**, whose expertise brings valuable impulses to the programme. We are also pleased to collaborate with **Berlin Mondiale** again.

The **Tanz im August-Podcast** will also continue. In the latest episodes, artists invited to this year's festival – Dana Michel, Simona Deaconescu, Lenio Kaklea, Kareth Schaffer & Jonas Hauer, and Calixto Neto – offer insights into the works they are presenting at Tanz im August 2026, as well as past and upcoming projects. The episodes are available on the Tanz im August website and on other major audio streaming platforms.

Festival Centre

At the Festival Centre, artists, audiences and dance professionals come together. At its heart is the WAU café and restaurant, whose kitchen is open until 11 pm. The festival parties also take place here.



The **Tanz im August-Kiosk** once again offers a selection of current and past festival gems for sale. The festival box office is also located at HAU2.

Venues 2026

Berlinische Galerie, HAU Hebbel am Ufer (HAU1, HAU2, HAU3), Haus der Berliner Festspiele, Radialsystem (Halle, Saal), Sophiensæle, St. Elisabeth-Kirche, Stadtbad Oderberger and Tempelhofer Feld.

Tickets

Tickets and further information at www.tanzimaugust.de

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