

DTH in der Spielzeit 2024/25

Multitud

Community-Tanzstück von Tamara Cubas
mit Heidelberger*innen

Premiere

20. September 2024

weitere Vorstellungen

21., 22., 25., 26. und 27. September 2024

Zementwerk Leimen

Sie können mitmachen und sich hier anmelden:



Pollock

von Iván Pérez mit dem
Philharmonischen Orchester Heidelberg

Premiere

15. November 2024

Marguerre-Saal

Tanzbiennale Heidelberg

1. bis 9. Februar 2025

Vorverkaufsstart

15. November 2024

TANZ
BIENNALE
HEIDELBERG

Unseen Horses

von Ioanna Paraskevopoulou

Premiere

8. März 2025

Zwinger 1



dancetheatre heidelberg

Freiraum

Das DTH tanzt
im Völkerkundemuseum

Sonntag, 14. Juli 2024

17:30 und 20:00 Uhr



theater und orchester heidelberg



Heidelberg

Freiraum

Das DTH tanzt im Völkerkundemuseum

In »Freiraum« erforschen die Tänzer*innen des Dance Theatre Heidelberg ihr choreografisches Talent und erschaffen zusammen mit ihren oder für ihre Kolleg*innen Bewegungsmaterial. Zur Verfügung steht ihnen dabei das gesamte Völkerkundemuseum.

Lucía Nieto Vera entwickelt ihren bereits existierenden weiblichen Charakter namens Emma weiter, Thamiris Carvalho empowert sich mit Urban Dance und Gesang auf engstem Raum, Yi-Wei Lo zelebriert den schwierigen Weg zum eigenen Ich, Julia Kosałka findet Inspiration in zwei slawischen Frauenmythen, Mathias Theisen choreografiert eine surrealistische Cocktailparty zu Ehren der Künstlerin Leonora Carrington und Inés Belda Nácher erstellt einzigartige, tänzerische Fotoarbeiten.

Von und mit den Tänzer*innen:

Inés Belda Nácher, Thamiris Carvalho, Jochem Eerdeken, Marc Galvez, Julia Kosałka, Yi-Wei Lo, Andrea Muelas Blanco, Lucía Nieto Vera, Kuan-Ying Su, Mathias Theisen, Adrien Ursulet

Projektleitung und Organisation: Marc Galvez

Kostüm: Tänzer*innen mit Unterstützung von Baika Bettag

Das DTH dankt herzlich dem Museumsdirektor Dr. Alban von Stockhausen und seinem Team für die Unterstützung.

Lucía Nieto Vera

Duett »EMMA 2.0«

in künstlerischer Zusammenarbeit mit Julia Kosałka

Emma is once more alone in the house.

She is unconsciously, or may be consciously, training her capacities to be awkward, to be weird, to be new, or, just to be.

Künstlerische Leitung: Iván Pérez

Probenleitung: Jorge Soler Bastida

Dramaturgie: Natalie Broschat

Künstlerische Produktionsleitung und

internationale Kooperationen: Adrián Castelló

Tanzpädagogik: Gaëlle Morello

Thamiris Carvalho

Solo »DENTE DE PRESA // FANGTOOTH«

Special thanks to Allan Falieri and Renan Martins

As micro violências diárias nos matam de maneira sutil e feroz, escondidas em elogios e carismas encantadores. Como no Carnaval, onde por um instante tudo parece fazer sentido, mas a quarta-feira de cinzas nos chama de volta ao mundo real.

Um mundo onde o privilégio desenha uma fantasia vívida, mas habitada por poucos que não abrem mão do seu lugar de destaque.

Sinto meu corpo material desvanecer em pequenas doses a cada dia, uma visão talvez melancólica tendo em conta a vastidão oceânica de minha subjetividade. Mas, paradoxalmente, isso também alimenta meu espírito e fortalece o desejo por mudança e ressignificação.

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Daily micro-violences kill us in a subtle and fierce way, hidden in compliments and charming charisma. Like during Carnival, where for an instant everything seems to make sense, but the day of ashes calls us back to the real world.

A world where privilege draws a vivid fantasy, inhabited by a few who do not renounce their place of prominence.

I feel my material body fade in small doses each day, perhaps a melancholic vision considering the oceanic vastness of my subjectivity. But, paradoxically, this also feeds my spirit and strengthens the desire for change and redefinition.

Yi-Wei Lo

Solo »Rabbit Hole«

A baby is born with no preconceptions or understanding of its social limitations. It begins to discover its own identity and desires at the same time as it learns where the limits are. The desire for self-empowerment, love, and being true to yourself unfurls in conflict with the struggle for self-discovery.

The discovery of one's passions and the pursuit of them can be a celebration. To celebrate freedom is to celebrate struggle. The freedom to leave your roots behind The freedom to choose what brings joy The freedom to love without bounds The freedom of expression

The struggle to leave your roots behind

The struggle to choose what brings joy

The struggle to love without bounds

The struggle of expression

Julia Kosałka

Solo »Of Another Glory«

External support: Vladlena Svyatash

Taken from narratives found in Slavic mythology and folklore, she is a hybrid of female figures that drowned sacrificing themselves or being sacrificed, and of a personal story.

Emerging as partly woman partly animal partly revenge partly victim partly run-away- bride in an unhappy unhappy love with something of her partly remained. She remembers the bitterness of her death, while she makes sense of her living. The body is drowning, but give it time.

Looking at how self-sacrifice characterizes the very image of femininity in the West, »Of Another Glory« wonders how myths mirror present narratives and puts the destiny of femininity into question.

Mathias Theisen

Gruppenstück »We met Leonora«

mit Jochem Eerdeken, Andrea Muelas Blanco, Kuan-Ying Su und Adrien Ursulet

In a surrealist version of a high society cocktail party, set to the compositions of Elisabeth Jacquet de La Guerre, we meet the spirit of Leonora Carrington, the woman, who perhaps more than anyone, embodied the ideas of surrealism. She refused to be merely a muse for the men who led the movement, and who insisted to let her work speak for itself. Leonora's world as depicted in her painting and stories is a world full of fantastical creatures, animal hybrids and personal symbolism. »We met Leonora« is an ode to herself and her work.

Inés Belda Nácher

Fotoarbeit »Keyframes«

in Zusammenarbeit mit Michael Utz

»n. a moment that felt innocuous at the time but ended up marking a diversion into a strange new era of your life – a chance meeting you'd think back on for years, a harmless comment that sparked an ongoing feud, an idle musing that would come to define your entire career – a monumental shift secretly buried among the tiny imperceptible differences between one ordinary day and the next.« (from »The Dictionary of Obscure Sorrows« by John Koenig)

This succession of shots portrays a variety of subtle moments that could have happened at any point in time but in no other place. The zooming out perspective of the sequence cohesively links each photograph, capturing unnoticed yet meaningful instances within the museum's spaces. This project combines dance and photography, creating a visual journey from intimate close-ups to expansive views, inviting viewers to experience the blend of motion and stillness and to see the ordinary with fresh eyes, appreciating the quiet beauty and significance of life's fleeting moments.

Die Texte in diesem Programmflyer stammen von den Tänzer*innen selbst.