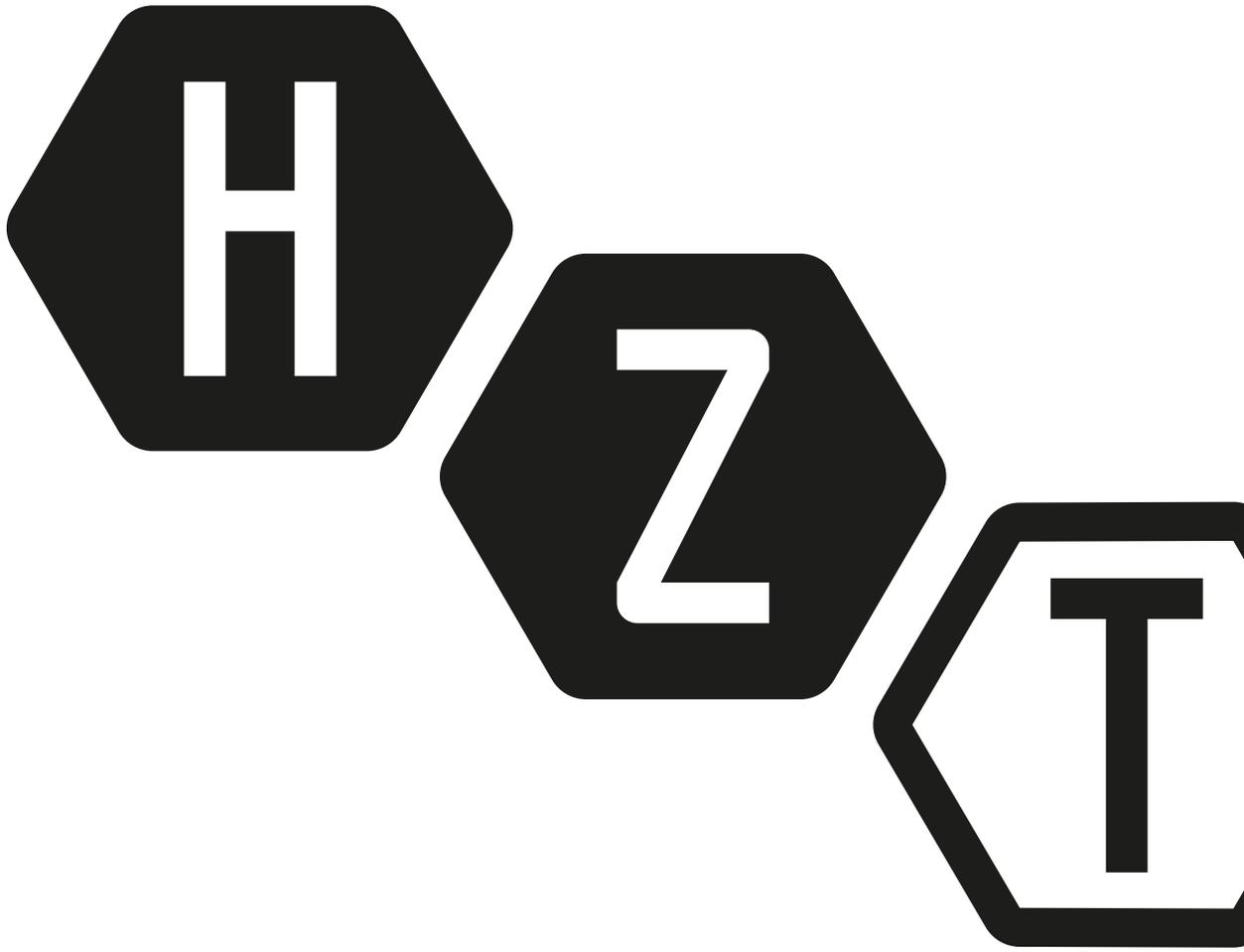


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mac MASTER 2025



MANNA
DIANA NABER



MANNA is not a linear narrative, but a living experiment: a space of collective questioning—how much can be shaped, what remains through transformation, and which changes are irreversible. At the center are materials whose mutability serves as a point of departure: they liquefy, stick, tear, lose their form and take on a new one.

Between tender care and threatening proximity, the performers negotiate their relationship to the materials, to themselves, and to one another. For a moment, their bodies merge—only to separate again. They become mother animals, reptiles, aliens.

MANNA ist keine lineare Erzählung, sondern eine lebendige Versuchsanordnung: ein Ort der kollektiven Frage, wie viel sich formen lässt, was in der Transformation zurückbleibt - und welche Veränderungen unumkehrbar sind. Im Zentrum stehen Materialien, deren Wandelbarkeit als Ausgangspunkt dient: sie verflüssigen sich, kleben, zerreißen, verlieren ihre Form und nehmen eine neue an.

Zwischen zärtlicher Fürsorge und bedrohlicher Nähe verhandeln die Performer:innen ihre Beziehung zu den Materialien, zueinander und zu sich selbst. Für einen Moment verschmelzen ihre Körper, um sich dann wieder auseinanderzuziehen. Sie werden Muttertiere, Reptilien, Aliens.

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I would like to thank the entire team who collaborated in the creative process as co-creators. My special thanks go to Cecilia Xuetong Feng, who has been involved in the material research since the beginning of the project in summer 2024, and to Kata Kovács, whose participation in the research meetings has provided valuable impetus.

Family friendly environment:

The afternoon performance on Saturday would like to invite families to come to the event. Although the performance is not specifically designed for young audiences (the volume isn't adapted to kids ears), we aim to create a family-friendly environment, both outside and inside the studio. We understand if children cannot sit still throughout and families may wish to leave the performance in between or earlier.

Konzept & Choreografie - Concept & Choreography

DIANA NABER

(ehemals Thielen)

Tanz & Performance - Dance & Performance

CHELSEA REICHERT,

NAAMA ITYEL

Ton - Sound

MARIANA CARVALHO

**Materialrecherche, Kostüm- und Bühnenbild -
Material research, costume and set design**

XUETONG CECILIA FENG

Licht - Light

ANDREAS HARDER

Ich möchte dem gesamten Team danken, das als Mitgestalter*innen/ Co-Creators am kreativen Prozess beteiligt war. Mein besonderer Dank gilt Cecilia Xuetong Feng, die seit Beginn des Projekts im Sommer 2024 an der Materialrecherche beteiligt ist, sowie Kata Kovács, deren Teilnahme an den Forschungstreffen wertvolle Impulse gegeben hat.

Familienfreundliche Umgebung:

Die Nachmittagsvorstellung am Samstag lädt insbesondere Familien/ Sorgetragende dazu ein, die Veranstaltung zu besuchen. Auch wenn die Performance nicht speziell für ein junges Publikum konzipiert ist (die Lautstärke ist nicht auf Kinderohren abgestimmt), möchten wir eine familienfreundliche Atmosphäre schaffen – sowohl außerhalb als auch innerhalb des Studios.

Wir haben Verständnis dafür, wenn Kinder nicht die ganze Zeit still sitzen können und Familien/ Sorgetragende mit Kindern, die Vorstellung zwischendurch oder früher verlassen möchten.

Dramaturgische Beratung- Dramaturgical Advice

ALISA TRETAU

Mentor*innen - Mentors

MAYA WEINBERG,

SIEGMAR ZACHARIAS

Betreuer*innen - Supervisors

NIK HAFFNER,

SUSANNE VINCENZ

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Diana Naber (Bremen) is a Berlin-based dance maker whose artistic work emerges from the interrelations between dance (-teaching), choreography, performance, and body politics. Their work is research-driven, collaborative, and transdisciplinary—shaped by a queer-feminist perspective, a joy in improvisation, and a deep trust in embodied knowledge. Diana approaches choreography as a social space of relationality, where affective experiences are made visible and the interplay of intimacy, vulnerability, and political resistance is explored through immersive settings. They graduated at the Salzburg Experimental Academy of Dance (SEAD) and hold an academic background in Gender Studies and Educational Science from Humboldt University of Berlin. Diana has taught at HZT Berlin, UdK Berlin, the University of Cologne, Tanztreffen and Theatertreffen der Jugend and the Biennale Tanzausbildung, among others. They have also performed and collaborated with artists such as Alisa Tretau, Claudia Garbe, Zwoisy Mears-Clarke, Makisig Akin, Okwui Okpokwasili, and Sara Shelton Mann.

Chelsea Reichert (Lawrence, Kansas) is a dancer and performer based in Berlin. She received her BFA in dance from Marymount Manhattan College, and also studied at the San Francisco Conservatory of Dance. Chelsea is motivated by the potential that dance has to create an embodied connection to ourselves, each other, and the world around us, and she values the way that creativity and playfulness can help us to imagine new possibilities for what our lives can be. She's had the pleasure to collaborate/perform in works by different choreographers living in Germany, Switzerland, and the San Francisco Bay Area.

Naama Ityel (Tel-Aviv) is a Berlin based Dancer, Choreographer and a somatic educator. She Graduated "Mate Asher dance academy" and SEAD (Salzburg Experimental Academy of Dance). Danced for choreographers such as: "Emanuel Gat Dance Company", Colette Sadler, Anne-Mareike Hess and Shai Faran. Naama's latest choreography is the solo "Tracy" that won third price and critic's award in "Festival of choreographic miniature", Belgrade. In the last few years, Naama has been facilitating relational workshops about visual experience, social themes, space and body that incorporate theory, visual information and physical practice. Along with her artistic work Naama is a somatic educator that supports people in their self-transformative processes and in bringing social change, teaching internationally Feldenkrais, Dance improvisation and yoga.

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Mariana Carvalho (São Paulo/Berlin) is a performer, musician and sound artist working with voices, interactions between bodies, listening, relation, voice and prepared piano. She holds a master degree at Sound Studies and Sonic Arts at UdK Berlin (2020-24), for which she received a scholarship from DAAD. She has a piano bachelor degree at the University of São Paulo (2013-17). She was a tutor at the Soundscape Project at TU Berlin (2021-23). Collaboration is a big part of her work, most lately happening in the fields of dance and performative arts with artists and groups such as Comitê Escondido Johann Fatzer (Br), Bruno Brandolino (Pt), Bibi Dória (Pt) and Meg Stuart/Damaged Goods (De/Be). She performed in festivals and venues such as Kampnagel, Impulstanz Vienna, Akademie der Künste Berlin, MAM-Rio (Br), SESC Jazz (Br), Q-02 (Be), CASo (Arg), Tsonami Festival and the XXI Contemporary Music Biennial of Rio de Janeiro.

Cecilia Feng (Beijing) is a performance artist based in Berlin. Trained in architecture, scenography, and dance, she works on the mechanism of imagination, framing the relation between the physical presence and its imaginary counterpart in the viewer's perception. Growing up in a place where individualities are confronted with the collective, she seeks freedom in the refuge of imagination and builds fictive shelters within artistic works. She engages with various media, searching for precise expression and tuned experientiality. Her performances have been presented in recent years at venues such as The Watermill Center in New York, Studio Alta in Prague, Sfumato Theater in Sofia, Liebig 12, NYT Art Space, Taborkirche, and Flusser Archiv in Berlin. She has performed in works by Isabel Lewis at Ocean Space in Venice, Simone Forti and Robert Wilson at The Watermill Center, and Eva Kořátková at the Czech and Slovak Pavilion at the Venice Biennale, among others. In parallel, she is active as a stage and costume designer and collaborates on independent theater and performance productions.

Alisa Tretau (Hamburg) is a dramaturge, director, and author with a background in theatre, visual arts, cultural anthropology, and systemic counseling. She creates cultural projects at the intersection of art, society, and politics. Her work—spanning performance, media art, and literature—focuses on the body, care, and the climate crisis. In 2018, she published "Nicht nur Mütter waren schwanger" (edition assemblage), which continues as an accessible website from May 2024. Recent projects include TRAVE TALKS, DER VERSCHWUNDENE SEE, and BETON. WÜSTE. ZUKUNFT., as well as river-based explorations in Berlin. She has worked with Peng! Kollektiv, Frauen und Fiktion, Theresa Reiwer, and institutions like Haus der Kulturen der Welt, Berliner Ensemble, and Berlin University of the Arts. She lives in Berlin with her two children.

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14. & 15. Februar 2025 – 19 Uhr
Onur Özyurt – CONTROLLED ACCIDENT
Heizhaus, Uferstudios, Uferstr. 23

10. & 11. Mai 2025 – 19 Uhr
Pooyesh Frozandeh – SAVING FLOWERS
Bühne UNTEN, Zinnowitzerstr. 11

23. & 24. Mai 2025 – 19 Uhr
Tim Winter – Outside Inside
Bühne UNTEN, Zinnowitzerstr. 11

13. & 14. Juni 2025 – 19 Uhr
Vera Shchelkina – Everyone here is a bit of a horse
Studio 1, Uferstudios, Uferstr. 23

20. & 21. Juni 2025 – 19 Uhr
Felipe Fizkal – SUR
Studio 14, Uferstudios, Uferstr. 23

27. Juni 2025 – 19 Uhr | 28. Juni 2025 – 17 Uhr
Diana Naber – MANNA
Studio 1, Uferstudios, Uferstr. 23

04. & 06. Juli 2025 – 19 Uhr
Zsombor Szabo – Gulyás
bat-Studiotheater, Belforterstr. 15

11. & 13. Juli 2025 – 19 Uhr
Johanna Jörns – Even Strong Winds Can't Destroy My Hair
Bühne UNTEN, Zinnowitzerstr. 11

Tickets finden Sie online 10 Tage vor der Premiere unter:
<https://hfs-berlin.billeto.net>

HZT Berlin | Künstlerischer Direktor: Prof. Nik Haffner | Verwaltungsleiterin: Sabine Trautwein | Technik: Maximilian Stelzl (TL), Ernesto Carcamo, Jan Römer, Rob Prideaux, Mattef Kuhlmei, Nicolas San Martin || maChoreographie Team: Prof. Susanne Vincenz, Prof. Ingo Reulecke, Dr. Christiane Berger, Isabel Robson | Verwaltung: Maxie Schreiner | Produktionsleitung & Öffentlichkeitsarbeit: Joshua Elia Paulini || HZT Kommunikation: Judith Brückmann, Eli Vardzhiyska



Das HZT Berlin wird getragen von der Universität der Künste Berlin und der Hochschule für Schauspielkunst Ernst Busch in Kooperation mit dem Netzwerk TanzRaumBerlin.



Universität der Künste Berlin



Hochschule für Schauspielkunst
Ernst Busch

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