

sasha waltz & guests



Press Kit

Zweiland
Sasha Waltz

World Premiere
26. September 1997
Sophiensæle, Berlin

Revival
August 2026
Radialsystem, Berlin

»Zweiland« Revival After 10 Years with a New Cast of Dancers.

Fiery dance and poetic imagery: Sasha Waltz's »Zweiland« is almost exactly 30 years young; like her early piece »Travelogue I – Twenty to eight,« it is a fast-paced and surreal choreography set to »Pictures from Germany«—and exploring borders and how to overcome them. The piece is almost prophetically titled »Zweiland« (Two Lands), not »Einland« (One Land). In front of a symbolic wall, rhythmic, energetic movement sequences illuminate the pulsating vibes of a street. Berlin, the cultural hotspot of Europe in the mid-1990s, magically attracted artists from all over the world—partly because of the low rents before and after the fall of the Wall and the city's fascinating spirit of optimism. Everyday situations, twisted into the absurd, meet character studies and fairy-tale-like imagery. Dancer and trained countertenor Juan Kruz Diaz de Garaio Esnaola—himself a member of the original cast—and Sasha Waltz collaborated to create a wonderful mix of old German songs, dance poetry sung by the dance cast themselves. The street with the historic cultural monument could, of course, also be Sophienstraße, right in the heart of Mitte, back when Mitte was still Mitte and the Tacheles was the world's largest squatted cultural center. Its co-founder, Jochen Sandig, together with dancer and choreographer Sasha Waltz, also launched the Sophiensæle in 1995, which remains one of the liveliest venues for Berlin's dance and theater avant-garde to this day. It was here that »Zweiland« premiered in 1997. When »borders« are broken down, unexpected, positive energies often unfold. This spectacular, multi-faceted production can be experienced live again at Radialsystem for the first time in 10 years, featuring a new cast of dancers.

Cast

Direction, Choreography

Sasha Waltz

Stage

Thomas Schenk

Sasha Waltz

Costume

Sasha Waltz & Guests

Annette Bätz

Musical Arrangement

Juan Kruz Diaz de Garaio Esnaola

Light

Martin Hauk

Dance

Ben Silas Beppler, Jojo Büttler, George Dereskos, Rosa Dicuonzo, Melissa Figueredo, Harry Theadora Foster, Tian Gao, Noé Girard, Martí Ramis, Zaratiana Randrianantenaina, Elena Rebeccato, Pablo von Sternenfels, Joel Suárez Gómez, Yeva Trepilets

Répétition

Nicola Mascia

The piece was developed with and by the dancers Luc Dunberry, Juan Kruz Diaz de Garaio Esnaola, Klaus Jürgens, Nicola Mascia, Vivianne Rodrigues de Brito, Takako Suzuki and Laurie Young.

A production of Sasha Waltz & Guests and Sophiensæle in coproduction with Berliner Festspiele GmbH, Grand Theatre Groningen, Schauburg München and Staatsschauspiel Dresden. With friendly support of the Berlin Government Department for Cultural Affairs.

Biographies

Sasha Waltz

Direction / Choreography

Sasha Waltz is a choreographer, dancer and director. After her initial studies at the School for New Dance Development in Amsterdam, she joined the postmodern-oriented dance scene in New York City that worked interdisciplinarily with other arts. In 1986 and 1987, she danced in the New York-based companies of Pooh Kaye, Yoshiko Chuma & School of Hard Knocks and Lisa Kraus & Dancers. Following her return to Europe in 1988, she began an intensive phase of collaboration with choreographers, artists and musicians. In 1992, she came to Berlin with a grant by the Künstlerhaus Bethanien, where she developed the improvisational format »Dialogue« driven by the spirit of her interdisciplinary and international work. She chose the young German capital as the center of her activities, where she practiced new choreographic approaches in self-developed structures. Together with Jochen Sandig, she founded the dance company Sasha Waltz & Guests in 1993, and in 1996 the Sophiensæle as a venue for dance and more – today it is a center for the independent dance and theatre scene not only in Germany. From 1999–2004, she was one of the directors of the Schaubühne at Lehniner Platz. For the season 2019–2020, Sasha Waltz was director of Staatsballett Berlin together with Johannes Öhman. During her first decade in Berlin, Sasha Waltz created internationally renowned and influential dance pieces, such as the »Travelogue« and »Körper« trilogies, as well as the immersive dance installation »insideout«. In the following years, she applied the language and strategies of contemporary dance to vitalise and explore historical and new operas and ballets. With »Dido & Aeneas« (2005), »Medea« (2007) and »Matsukaze« (2011), she realized three pieces about women and at the same time established the genre of the choreographic opera. In 2007, she directed »Roméo et Juliette«, interpreting the dramatic symphony of Hector Berlioz, for the Opéra national de Paris. After this followed »Sacre« in 2013, which was set to the music of Igor Stravinsky and commissioned by the Mariinsky Theatre in St. Petersburg, and in 2014 »Tannhäuser« at the Staatsoper Unter den Linden in Berlin, which was conducted by Daniel Barenboim. Simultaneously, Sasha Waltz has been pursuing the sharing and teaching of dance knowledge and promoting dance as a medium of social and sociopolitical communication. As part of this endeavour, she founded the Berlin based »Kindertanzcompany« (Children's Dance Company) in 2007 and, following an invitation from the Berlin Philharmoniker, developed a choreography with over 100 pupils to dance Rodion Shchedrin's »Carmen Suite«. In 2016, she founded the event format »ZUHÖREN« with which she opened a »third space for art and politics«. She expanded the »Dialogue« concept to incorporate danced responses to architecture wherein the audience is invited to act as an equal part of the choreographic happening. Examples of this are »Dialogue '99/II – Jüdisches Museum« in the new construction of the Jewish Museum in Berlin by Daniel Libeskind, »Dialogue 09 – Neues Museum« performed in the still-vacant interior of the Neues Museum in Berlin after the renovation by David Chipperfield (2009) and the choreographic installation »Figure Humaine« for the inauguration of the Hamburg Elbphilharmonie (2017). In her present choreographic work, Sasha Waltz is focusing on the intensification of collaborative processes, such as the synchronic development of choreography and music. In collaboration with Soundwalk Collective and the costume designer Iris van Herpen (among others), she created the choreography »Kreatur« (2017) followed by »ΕΞΟΔΟΣ / EXODOS« (2018), both premiered at Radialsystem in Berlin. In early 2019, the project »rauschen« received its world premiere at the Volksbühne Berlin. In March 2022, »SYM-PHONIE MMXX«, a piece for dance, light and orchestra by Sasha Waltz and Georg Friedrich Haas, received its world premiere at Staatsoper Unter den Linden in Berlin, followed by »Beethoven 7« at Radialsystem, Berlin in March 2023. To mark the 300th anniversary of its world premiere, Sasha Waltz staged Johann Sebastian Bach's »St. John Passion« (BWV 245) in spring 2024 as a timeless tale about the human search for truth and justice beyond its original religious implications. The production of the Opéra de Dijon in co-production with Sasha Waltz & Guests and the Théâtre des Champs-Élysées opened the Salzburg

Easter Festival on 22 March, 2024, before it celebrated its French premiere in Dijon on 30 March. In 2020, Sasha Waltz reacted to the challenges of the COVID-19 pandemic with different projects on- and offline. From March to June 2020, she published an online »dance diary«, in August developed the open air project »Dialogue 2020 – Relevante Systeme«, premiering a choreography to Maurice Ravel's »Boléro« as well as solos to Georg Friedrich Haas's »I can't breathe« and in December streamed a series of improvisations with the title »Dialogue 2020 – Relevante Systeme II« live from the Radialsystem in Berlin. In 2021, Sasha Waltz created the choreography »In C« based on Terry Riley's revolutionary and open score by the same name, which has since not only been successfully performed nationally and internationally but has also developed into its own system with a growing community. The work consists of 53 choreographic figures that were recorded as video tutorials to facilitate the transfer of knowledge. Participatory, diverse, international and sustainable »In C« projects, workshop formats and ever-new structures have developed and continue to develop from the material worldwide. In June 2021, a choreography by Sasha Waltz to Ludwig van Beethoven's Symphony No. 7 received its world premiere in the frame of the Franco-German television channel ARTE's Beethoven Day, broadcast live from the ancient Apollo temple in Delphi together with musicAeterna under the baton of Teodor Currentzis.

In 2011, Sasha Waltz was awarded the Bundesverdienstkreuz am Bande for her special services to the cultural field. Since 2013, she is a member of the Akademie der Künste Berlin. In 2021, Sasha Waltz was awarded a »Commandeur de l'Ordre des Arts et des Lettres« by France, and in 2024 she received the German Dance Award. In May 2025, Sasha Waltz was awarded the Helmut Schmidt Prize; this award honours international personalities who, through their significant work, stand for democracy and the common good.

Sasha Waltz & Guests

Dance / Choreography / Costume

The dance company Sasha Waltz & Guests was founded by Sasha Waltz and Jochen Sandig in Berlin in 1993 and in 2023 celebrated its 30th anniversary. To date, numerous artists and ensembles from the fields of architecture, visual arts, choreography, film, design, literature, fashion and music from more than 60 countries have collaborated as »Guests« on over 100 productions, »Dialogue« projects and films. Sasha Waltz & Guests works in a constantly evolving international and national network of production and guest performance partners, and since its foundation in 1993 has performed at over 300 venues and festivals in more than 50 countries and 180 cities. Today, the company is showing its current repertoire of 12 active pieces in about 80 performances each year. In Berlin, the company cooperates with a wide range of municipal theatres, opera houses and museums and has contributed to establishing new cultural institutions, such as Sophiensæle (1996), St. Elisabeth-Kirche (2004) and Radialsystem (2006). In 2013, the company was named »European Cultural Ambassador« by the European Union. In 2014, Sasha Waltz & Guests was awarded the »Tabori Ehrenpreis« by the Fonds Darstellende Künste.

Apart from Berlin stagings, national and international guest performances and the continual work on the repertoire, Sasha Waltz & Guests has been increasingly committed to educational and social projects. In 2006, the »Kinder- und Jugendtanzcompany« (Children and Youth Dance Company) was founded and since 2016 the interdisciplinary and open exchange platform titled »ZUHÖREN« has served as a »third space for art and politics«. Alongside these initiatives, the company continues to propose diverse offers in the field of knowledge transfer. For almost 20 years now, in the »Kinder- und Jugendtanzcompany« young people have been taught dance and movement in a playful manner by dancers from Sasha Waltz & Guests – there are now around 100 children and young people attending each week. The young dancers regularly develop their own dance pieces together with their trainers, which are performed in an annual showing at Berlin's Radialsystem in front of a paying audience and under professional conditions. Three of these productions have already been honoured with invitations to the Tanztreffen der Jugend at the Berliner Festspiele and other children's and youth festivals such as Rampenlichter in

in Munich. Since 2015, Sasha Waltz & Guests has regularly opened its studio at the Radialsystem and its morning dance training sessions to Berlin's independent dance scene in various formats. A workshop programme for professional dancers and, since 2025, the »Open Studio: Stage« format, in which performers from the independent scene can present their work to an audience, complement the programme offered in our studio.

With the work »In C«, based on Terry Riley's open composition of the same name, a system with an internationally growing community has been developing since spring 2021: the choreographic material was recorded in video tutorials to enable the easy transfer of knowledge. As a result, participatory, diverse, international and sustainable »In C« projects, workshop formats and ever-new structures have emerged worldwide.



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