



Rita Mazza

# THE VOICE

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FRI 14.02. / 19:30 + SAT 15.02. / 18:30

Venue: p1 / Duration: 45 Min.

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With tactile tour (60 min. before the start of the performance) and pre-show access (30 min. before the start of the performance)

Audience discussion on SA 15.02. after the performance

German sign language with German surtitles/subtitles, with English surtitles/subtitles

Wheelchair accessible, Beanbag seating available, Early boarding, Relaxed performance, Audio description

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*Our tip:* **FOKUS TANZ #11 / 27.02.–09.03.2025**

This year's FOKUS TANZ questions dominant narratives and overwrites white-influenced dance history with international and local artists. The focus is on dance as a political, collaborative medium: from ballet to hip hop to waacking, forms of expression are transformed, hegemonic structures are deconstructed and resistant spaces are created. The festival invites you to experience dance anew as a means of empowerment - with stage productions, battles, workshops, a Vogue Night and DJ sets.

## **ABOUT THE PIECE**

The ways we sound and the noises we make are often judged and regulated by society. Coming from the perspective of growing up with Italian sign language as their first language, choreographer Rita Mazza dissects the labels put on different uses of “The Voice” – including their own. In their new performance with the same title, Mazza explores the intimate relations between identity, sexuality, and vocal articulations, while investigating control, solidarity, and shame. Developed in an artistic process that took accessibility into account from the start, the piece is a powerful challenge to the predominant culture that considers hearing as the norm.

## BIOGRAPHIES

**Rita Mazza** (they/she) is a performance artist, artistic director and sign language choreographer in visual sign performances for Deaf and hearing audiences based in Berlin. Besides that they are working as a consultant concerning access for Deaf audiences and working on the topic of aesthetic of access in the performing arts. Mazza has mainly researched on how to enrich sign language by combining it with dance movements over the last years, thus notably inspiring the modes of expression of the Deaf culture and sign language community. In 2023, their piece *Matters of Rhythm* was selected and presented at Tanzplattform Deutschland. Their most recent visual sign performance *The Voice* was commissioned by and premiered at Tanz im August in 2024 and is touring at the moment.

**Raquel Rosildete** is a lighting designer for dance and theater and has been working in the Berlin independent scene for 5 years. She has always been involved in research and has studied light and its performative aspects. Her work is dedicated to the dramaturgy of light and rhythm to bring visual narratives to the stage. Raquel has more than 15 years of experience in lighting design, but since 2018 she has been developing different works related to decolonial and anti-racist dance productions in Berlin: at Sophiensaele, Ballhaus Ost, Uferstudios, HAU 1, 2, with choreographer Ricardo de Paula and Grupo 8; at Ballhaus Naunynstraße in many theater pieces with directors such as Magda Korsinsky and Melê Yamomo. Raquel has toured and participated in festivals in Switzerland, Italy, Poland, the Czech Republic, Slovakia and various cities in Germany. Over the last three years, she has developed a study on lighting for BIPOC on stage entitled *Colors in between*, which explores how racial biases influence technical decisions on the backstage. decisions on the backstage.

**Camille Lacadee** is an architect, visual artist and author based in Berlin and Paris. Her scenographic works and videos have been exhibited at various biennials (including Venice, Singapore and Chicago) and in galleries and museums around the world. Working at the various intersections between the digital, the physical and the psychological, she seeks to articulate, understand and provoke relationships. She loves to redirect (*détournement*) the use and 'purpose' of everyday objects, materials and concepts, tearing them out of context to reveal new potential. Her work often begins with the observation of relationships between a place, a material, a body, an object, a story (...) and the development of sensory and structural systems from these studies. The result is the creation of 'psychoscapes', environments that mix different media and are conceived through research and experimentation with materiality, light, movement, geometry, computation and performance. [www.camillelacadee.com/](http://www.camillelacadee.com/)

**Evan Loxton** is a Berlin-based visual artist and costume designer who works primarily with found objects, breathing new life into them by experimenting, upcycling and destroying garments. Loxton has already designed costumes for artists and choreographers Melanie-Jame Wolf, Martin Hansen and Xenia Taniko and aims to further blur the boundaries between costume making, fine art and fashion.

**Gina Jeske** (she/her, sighted, non-disabled and hearing) has been working as an independent audio description author for contemporary dance since 2019. Together with blind and visually impaired co-authors such as Gerald Pirner, Silja Korn and Johanna Krins, she has created audio descriptions for pieces by Rita Mazza, James Batchelor, Judith Förster and Jeremy Wade. In addition to audio description, she does PR in the field of performance and dance with a focus on accessible communication and works as a freelance consultant and trainer for anti-ableist work culture and accessibility in the theatre scene.

**Aurelia Schäfer** (she/her, seeing, hearing, coda) is based in Berlin and works as a communication assistant, mainly on film sets. Her parents are deaf and she considers German Sign Language as her mother tongue. Studying Deaf Studies at Humboldt University Berlin, she is aspiring to become a sign language translator. Having done both film and stage acting since age 11, she has an admiration for the performing arts and all of its different aspects.

**Sophie Guisset** is a performance maker, performer and dramaturge. After completing her acting training at the Royal Conservatory of Mons (BE) in 2011, she took part in the Dance Intensive Program at Tanzfabrik Berlin in 2013. She has worked with Olga Tsvetkova, Jean le Peltier, Fanny Brouyaux, Consolate Sipérius, Enis Turan, Natasza Gerlach and Phillip Urrutia, among others. Her performances have been shown at Sophiensaele, Tanzfabrik Berlin, Kunstencentrum Viernulvier (BE), Bâtard Festival (BE), Festival Latitudes Contemporaines (FR), Théâtre de la Balsamine (BE), Beursschouwburg (BE), Santarcangelo Festival (IT), Charleroi Danse (BE), Théâtre du Grütli (CH), among others. In addition to her work as a performance artist, Sophie works as a dramaturge with Lisa Vereertbrugghen, Rita Mazza and Alice Giuliani.  
[www.sophieguisset.com](http://www.sophieguisset.com)

**Noa Winter** (no pronouns / they/them) is a curator, dramaturge and access expert. Since 2020, Winter has co-directed the Berlin-based network project Making a Difference, which promotes the self-determined work of disabled, deaf and chronically ill artists. Winter's dramaturgical, curatorial and empowerment work focuses on anti-ableist practices and aesthetics of access. In addition to several symposia in the field of disability arts, Winter most recently curated the festival Queering the Crip, Crippling the Queer. As a dramaturge, Winter 2023 works with the artists Liz Rosenfeld (URSA-X) and Rita Mazza (Matters of Rhythm).

**Alexandra Uhlarova** (sie/er) macht derzeit einen Master in Lichtdesign, aufbauend auf ihrem Hintergrund als Architekturtechnologin. Zuvor arbeitete sie als Beleuchtungsassistentin bei Raquel Rosildete, wo sie praktische Erfahrungen in diesem Bereich sammelte und die Beleuchtung über den Bereich der Architektur hinaus erforschte.

**Jette Büchsenschütz** works as a dramaturge, author and producer in the field of dance and performance in Berlin and Vienna. With an academic background in sinology and dance studies, she works at the interface of artistic practice, theoretical reflection and social commitment. She has worked as a dramaturge for the Tanztage Berlin and the ImPulsTanz Festival in Vienna. She has collaborated with Peter Pleyer/Cranky Bodies a/company, Anna Nowicka, Deva Schubert, Aliénor Dauchez/La Cage, Marga Alfeirão, Emilie Gregersen, Sheena McGrandles - and Rita Mazza, among others.

**Tiphaine Carrère** (she/any) is a production manager, tour manager and performing arts program consultant whose work intersects with the practices and themes of Care. Selected collaborations; the work of Rita Mazza, Marga Alfeirão, Djibril Sall, Julie Carrere, Adam Man, Xenia Taniko, Public in Private, Flutgraben Performances Residencies, ausland.

## **ACCESSIBILITY**

### **RELAXED PERFORMANCE + PRESHOW ACCESS**

All performances of The Voice take place as Relaxed Performances. Movements and noises from the audience are explicitly welcome.

Starting 30 minutes before the beginning of each performance, Simoné (pre-show access facilitator) will be available in front of the performance hall P1 to answer questions about the accessibility of the performance. The meeting point in front of the P1 will be signaled and the staff will also be available to indicate the precise location. Communication is possible in English, German, Afrikaans/Dutch, together with German Sign Language (interpreter available if needed). There will be an opportunity to visit the performance space with the facilitator, in order to become familiar with it and experience different light situations if wished.

### **SEATING OPTIONS + EARLY BOARDING**

As the rows of seats are very narrow, we recommend that all those who require the greatest possible freedom of movement take a seat on the edge or in the front row. Step-free accessible seats for wheelchair users are available upon prior booking. The remaining rows of seats are only accessible via steps. Please come to the Early Boarding 10 minutes before the start of each show if you require a specific seat.

### **CONTENT NOTES**

- speech therapy for Deaf people
- partial nudity

### **SENSORY TRIGGERS**

The show works with different light patterns, intensities and rhythms, without abrupt changes. The lighting choreography includes: darker and brighter scenes, intense colors, partial and total fadeouts, several soft projections onto fixed and moving objects, slowly pulsating lights and one reflective surface, pointing light directly at the audience.

The show is very quiet, no music or spoken language will be used throughout the performance. The audio landscape contains different elements, varying in intensity, pitch, quality and rhythm. These include: repetitive bubbling and breathing sounds, high pitch kissing sounds and one very loud abrupt funny sound. There will also be potential crackling sounds and a continuous background noise from the ventilation system.

In this show there's also the use of a smoke machine.

The performance isn't fully Deaf friendly because the performer is producing sounds that are transmitted through a microphone. There will be written sound descriptions as subtitles (English & German) as well as a signed version of those in German Sign Language. The piece is about sounds, a topic that might address hearing people more than Deaf people. Sounds are described in written and signed form, but the additional layer that is accessible for the hearing audience won't be perceived by the Deaf audience. The performer themselves is Deaf, too. They explore human body sounds which everyone is able to produce. So while the piece isn't fully Deaf friendly, the Deaf audience and the performer are on the same page.

#### AUDIO DESCRIPTION + HAPTIC TOUR

The show will take place with German audio description, with the haptic tour starting 60 minutes before the performance. The haptic access tour is primarily aimed at blind and visually impaired audiences and is part of the audio description. The stage area is explored, props and costumes are described and can be touched.

#### DECOMPRESSION AREA

In case of need, the Quiet Space at the end of the foyer hall will be available as a decompression space during the performance. This space will be equipped with bean bags, blankets, ear plugs, eye mask, stimming toys and water.

#### ORIENTATION

Directions to the venue and inside the venue for blind/low vision people can be found on our website under Service → Accessibility.

A welcome video in German Sign Language explaining basic information about Kampnagel can be found on our website under Service → Accessibility and is displayed in the foyer hall next to the Info desk.

## CREDITS

**By & with** Rita Mazza

**Lighting design** Raquel Rosildete

**Set design & video** Camille Lacadee

**Dramaturgy & artistic collaboration Accessibility** Noa Winter, Sophie Guisset

**Costume design & animation graphics** Evan Loxton

**Advice on movement quality & choreography** Gabriel Galindez Cruz

**Collaboration Dance & choreography** Maria Giulia Serantoni

**German Sign Language-Performer** Aurelia Schäfer

**Production management & care** Tiphaine Carrère, Jette Büchsenschütz

**Preparation of the production** Agnes Kern

**DGS/English/German translation for the internal team work** Stella

Papantonatos, Viviane Grünberger

**Outside eye** Mathias Schaefer

**Photography** Mayra Wallraff

**Audio description & tactile guidance** Ari Althaus, Johanna Krins, Gina Jeske, Jasmin Kahraman

**Pre-show access support** Simoné Goldschmidt-Lechner

Gefördert durch Europe Beyond Access. Kofinanziert durch das Programm Kreatives Europa der Europäischen Union.

Eine Produktion von Rita Mazza in Koproduktion mit Tanz im August / HAU Hebbel am Ufer, Künstler\*innenhaus Mousonturm, Kampnagel. Gefördert durch den Fonds Darstellende Künste. In Kooperation mit Sophiensæle.



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DARSTELLENDEN  
KUNSTE