



MONIQUE SMITH-MCDOWELL

THE UPRISING

WED 20 MAY – SAT 23 MAY / 8:00 PM

Tactile tour for blind and visually impaired audiences at 7:00 PM each day

LOCATION p1

DURATION approx. 60 Min.

INFO An English audio description with German translation is available. Artist

Talk after the show on **THU 21 MAY**

TRIGGER / SENSORY STIMULI Addresses themes such as sexism, racism, and other forms of discrimination, as well as gender-based violence. Fog, loud noises, a moment of bright light

OUR TIP:

The newly founded **Mai:Company** explores body images, roles, and resistance in **ROCKOKO**. Skirts become symbols of presence, movement, and emancipation. In doing so, they break both with the ornate artistic style of Rococo and with the fashion tradition of the skirt, opening up a space in which body images can be renegotiated. A collective dance project situated between protest, community, and visibility!

THU 28 MAY – SUN 31 MAY

“Courage allows us to shape a world beyond fear.
Protest alone is not enough;
relationships matter.”

– *Prentis Hemphill*

The suffragette movement began in Great Britain as an organized women’s rights movement that, in the early twentieth century, used increasingly radical forms of protest to fight for women’s suffrage. Women’s protests have historically proven most effective where private experience is translated into public demand – in struggles against racism, for reproductive rights, disability rights, or against gender-based violence. These struggles connect bodily self-determination with collective visibility and actively shift social order, not merely critically but practically.

Acts of deceleration.
Building resilience.
Reclaiming spaces.
Breaking the rules.
Creating new collective forms.

When do we recognize success or failure, and when does progress become visible at all? When is effort perceived as change, and in what form is it carried forward? Visibility, protection, and participation can never be taken for granted when certain bodies are constantly marked as political, watched, when existence itself must be fought for?

From this question, *THE UPRISING* creates a space in which protest appears not only as resistance, but as a queer-feminist search for dignity, connection, and a collective practice of solidarity. Four performers come together and move through various states: from constructed body images shaped by experiences of restriction and fragmentation, to rebellious collective forms of protest. The focus opens toward care, exchange, and new networks that listen, offer space for rest, hold, support, and strengthen. Protest appears not only as individual resistance, but as a collective practice of mutual responsibility – one that asks how living together can become more just, accessible, and solidaristic. At the same time, it concerns self-determination, the right to presence, and the possibility of not losing oneself in conflict. Protest thus becomes a movement beyond the self and beyond present conditions of existence: a fight for visibility, participation, and equality – also for those bodies and experiences that are socially excluded, marginalized, or rendered invisible.

Through artistic audio description, THE UPRISING approaches protest as a form of collective negotiation in which critique, care, and accessibility intertwine to create new spaces for connection, support, and transformation.

BIOGRAPHIES

Monique Smith-McDowell is a British Choreographer and performer based in Hamburg, Germany. A graduate of LCDS, she has worked with Richard Alston Dance Company, Michael Turinsky and Ursina Tossi among others. Through Monique's work, she aims to highlight the perspectives of the marginalized in relation to sociopolitical issues. Creating theatre that impacts its audience, tells a story and through its emotive atmosphere, challenges the boundaries, barriers and perspectives both in and out of the theatre doors.

Damini Gairola is a performer, maker and teacher from India. Coming from a history of various educations including dance, she has an inquisitive, analytical and political lens into dancing. She has worked as a freelance dance artist in Germany, France and Sweden (Norrdans 2022-24). She co-choreographed her debut "Thank You for Your Visit" (2022) with Maitreyee Joshi in co-production with K3, where she started her research in integrated Audio Description.

Katharina Senk / Senki (she/her) is a Vienna-based dance artist. Identifying as white, female, and non-disabled. Her own choreographic works and collaborations are presented both in Austria and internationally. Since late 2022, Senki has expanded her practice to include artistic audio description. Outside of dance, she is a dedicated practitioner of the South Indian martial art Kalaripayattu, Brazilian Jiu-Jitsu, and she loves strength training.

Katherine Osalde, originally from Cancún, Quintana Roo, Mexico, is a freelance performer and dancer specializing in versatile movement, including contemporary, jazz, hip-hop, commercial dance, among others.

Su Jin Kim is a choreographer, dance educator, and dance dramaturg from South Korea working in the field of performing arts. She studied dance and performance in Seoul, Salzburg, and Hamburg. Her work is situated at the intersection of choreographic practice and artistic research. Based on social and cultural observations, she explores artistic forms of expression and co-creates spaces for reflection and new meanings and dynamics.

Sahra “Zaniah” Abbassi, is a freelance, multidisciplinary performance artist and choreographer based in Hamburg. In 2023, she earned her diploma from the CDSH (Hamburg) and has been an active member of the international ballroom community since 2017 (House of Revlon and Kiki House of Marciano). In Hamburg, she is primarily involved in QT*BIPOC art, club, and ballroom culture, for example through the project MeowMondayz.

Zwoisy Mears-Clarke is a choreographer of the encounter. This applies to their approach both as a community organizer and as a dance artist. As a dance artist, Zwoisy uses the expanded potentiality of dance, audio description, poetry, and storytelling, to confront forms of systemic oppression such as (neo-)colonialism and open encounters that might otherwise seem unreachable.

Fia/Sophia Neises is a freelance performer, choreographer, access dramaturg, and disability rights activist. Her artistic research is based on the aesthetics of access. She is currently interested in the tension between abstraction and missing out. Her latest dance performance, “BIOFUCK,” is a loving political statement on queer and crip culture in shaping history.

Naomi Sanfo-Ansorge is a visually impaired performer, choreographer, dance teacher and dramaturge for integrated artistic audio descriptions (AD) based in Hamburg. Naomi works on blind and visually impaired dramaturgies, therefore co-developing artistic ADs and exploring the spectrum of aesthetics of access which she assumes as inspiration and impulses for the whole artistic process.

Raphaella Andrade Cordova is a Hamburg based stage designer and musician. Her work is characterized by its cross-genre nature. In addition to her work as a stage designer, she creates immersive spatial installations. Through her sculptural and expansive works, she pursues a characterization of objects and surfaces. As a musician, she works both as a solo artist and as part of the trio “plastiq.”

Joshua Paul works as a lighting designer for dance theatre productions from various communities and styles. He develops his own lighting installations, in which he explores light as a spatial and performative medium and approaches it from a choreographic perspective. Alongside his work as a lighting designer, he is studying interior design with a focus on light, space and atmosphere, and is exploring the effect of light in interaction with architecture and movement.

Mona Reichling, aka **Floof**, is a Hamburg-based music producer and sound artist. After concluding her solo project Mona M in 2024, her own studio became a place of healing, where she creates for artists like Malonda and Lioba with influences ranging from hip-hop to electronic pop. Today, her focus lies on creating safer spaces within the music industry, using her work as a vital force to empower unheard voices.

Kenneth Komlan Soussoukpo is a German-Togolese-Nigerian multidisciplinary curator, teacher, DJ, and social media manager. As social media manager, he has previously worked with TV presenter Yared Dibaba, and in 2024 on productions including Gifty Lartey's "Lemme Talk," "TIKKÉ TIKKÉ VOL. 2" by Mona Farivar, "Performing Denkmal" by Maria Isabel Hagen, and with Simon Schultz and the exhibition "Hammerschlag" in 2026.

CAST & CREDITS

Concept, Choreography and Dance: Monique Smith-McDowell

Co-Choreography and Performance: Damini Gairola, Katharina Senk and Katherine Aileen Osalde Lezama

Concept Dramaturgy: Su Jin Kim

Creative Audio Description: Zwoisy Mears-Clarke

Audio Description Performance: Sahra "Zaniah" Abbasi

Choreographic Assistance and Access Dramaturgy: Sophia Neises

Audio Description Dramaturgy: Naomi Sanfo-Ansorge

Stage and Costume Design: Raphaela Andrade Cordova

Music: Mona Reichling (Floof)

Lighting Design: Joshua Paul

German Translation: Florence Freitag

Production Management: Sina Rundel and Uta Engel

Social Media and Public Relations: Kenneth Soussoukpo

A production by Monique Smith-McDowell in co-production with Kampnagel Hamburg.