


TOURING SHOWS

A theatrical performance scene set on a stage with a large, dark staircase. In the foreground, a person with wild, curly blonde hair and a purple and pink striped robe is crawling on a dark, reflective floor. To the right, a person in a blue patterned robe is upside down, supported by a metal walker. In the center, a person in an orange robe is also using a metal walker. On the staircase, a person in a red and black striped robe is climbing, and another person in a gold and black outfit is standing. A person in a white outfit is hanging from a rope on the left side of the frame. The background is dark, and the stage is lit with dramatic lighting.

CONSTANZA
MACRAS
DORKY PARK

INDEX

Constanza Macras Dorkypark	01 - 02
Touring Shows	
The Visitors	05 - 08
DRAMA	09 - 10
I Feel You	11 - 12
Stages of Crisis	13 - 14
THE FUTURE	15 - 16
The West	17 - 18
Der Palast	19 - 22
Open for Everything	23 - 26
The Hunger	29 - 30
Upcoming Project	
2025/2026 A Coproduction by Constanza Macras / Dorky Park, Manchester International Festival and Factory International	33 - 34
Contact	36
Performers & Collaborators	37 - 38



CONSTANZA MACRAS DORKY PARK

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Constanza Macras (AR) was born in Buenos Aires, where she studied Dance and Fashion. She continued her dance studies at the Merce Cunningham Studios in Amsterdam and New York.

In 2003 she founded the international dance and theatre company **CONSTANZA MACRAS / DORKY PARK**. In this company, Macras brings together actors, dancers, musicians, and artists from a wide range of genres, backgrounds and countries. Combining dance, text, live music, and film, the interdisciplinary ensemble worked with state theatres like the Schaubühne Berlin and the Düsseldorfer Schauspielhaus, as well as with theatres of the free performing arts

scene like Hebbel am Ufer (HAU) or Maxim Gorki among others. Since 2019 the company is resident of the Volksbühne am Rosa-Luxemburg-Platz Berlin.

With more than 20 years history, the company has produced over 30 pieces, that toured worldwide to more than 115 cities and have been shown at the most important theater festivals of the world such as the Festival d'Avignon, the Wiener Festwochen, the Seoul Performing Arts Festival, the Buenos Aires International Festival, the Attakalari-India Biennial, the Dance Umbrella Johannesburg, the Aarhus Festival, the Romaeuropa Festival, the LIFT London, the Santiago a Mil International Festival in Chile, the Bifef Festival, and many others. The Company also performs in international venues like BAM (Brooklyn academy of Music New York) The Walker Arts Center Minneapolis, Teatre de Chaillot in Paris, Piccolo Teatro Milano among many others

Macras has given lectures and Masterclasses around the globe. She receives numerous commissioned work offers for national and international theatres, among others from The Goteborg Dance company of the Goteborg Opera House or The Ballet Estable del Teatro Colón in Buenos Aires Theater Basel in Switzerland.

In 2008 Macras received the Goethe-Institut Award for her piece **HELL ON EARTH**. She was also awarded with the Arts at MIT (Massachusetts Institute of Technology) William L. Abramowitz Residency in 2010. Since 1961, this series has brought renowned performing artists and writers to MIT to perform, present public lectures, and collaborate with students in free programs. In the same year, Macras received the national German theatre award **DER FAUST** for best choreography for the piece **MEGALOPOLIS**. In 2021 Constanza Macras and her company won the Tabori prize, Germany's highest award for the free performing arts scene, for her work and artistic development. And in 2024, she received the **BZ Culture Prize**, one of the most renowned distinctions in the country.

Macras also works in film. She has created the iconic choreographies for Yorgos Lanthimos' multi-award-winning movies "The Favourite" (2018) and "Poor Things" (2023).

CONSTANZA MACRAS / DORKY PARK is supported by Senatsverwaltung für Kultur und Europa (Berlin, Germany).

TOURING SHOWS

The Visitors

With *The Visitors* Constanza Macras continues a collaboration between Dorkypark and many of the young South African cast members of her successful show *Hillbrowfication* in 2018. The cast includes as well new collaborators from The Windybrow Arts Centre.

This new production dives into the strange world of Slasher movies, a sub-genre of horror cinema with its own set of narrative codes and aesthetic style. In these movies, teenagers are threatened and killed in numbers, while parents and other adult figures are absent or unavailable to help them in any way. The youngsters must always fight the monsters on their own. The killers may seem like faceless agents of a violence that comes out of nowhere, but they are often the result of the horrors of the past. “The past will come back to haunt you” says an adagio of the slasher genre.

In *The Visitors*, these themes are re-signified by the South African context: the absence of the parents for instance, acquires very specific connotations in the aftermath of a state orchestrated destruction of family structures during Apartheid. Moreover, the typical slasher “hunt” becomes a trope for local and global issues, such as the capitalist negotiation of bodies and spaces: whose bodies are allowed to occupy which spaces and whose are chased away, evicted or deported. Whose bodies are allowed to circulate and whose are condemned to remain where they are (by being denied visas for example). The “horror” can also be found creeping up in everyday situations, like dealing with bureaucracy and corruption.

But through non-linear narratives and humorous associations, the youthful protagonists will struggle to get out of the grip of old monsters. They will attempt to move away from the relentless return of the past into a more “entangled” time made out of other pasts, presents and futures, where it is possible to churn up spaces for thinking and hoping.



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[Full lenght Video](#)

[Interviews](#)



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“Dance and song, professionals and amateurs, adults and children, horror films and history -Constanza Macras and her company Dorkypark combine all of these in a surprising and unconventional way in their new production The Visitors: the result is a highly energetic, politically charged choreography. The ghosts of the past are uninvited guests that need to be banished with dance, song and power. But Macras would not be Macras if she did not delve even deeper into the complexity of meaning.”

— Bettina Weber, *Die Deutsche Bühne*.



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A production by Constanza Macras / Dorky Park

In coproduction with The Windybrow Arts Centre and Market Theatre, Ruhrtriennale and Kampnagel. Supported by the International Co-Production Fund of the Goethe-Institut and by the NATIONAL PERFORMANCE NETWORK Coproduction Funding Dance, funded by the Federal Government Commissioner for Culture and the Media.

This show was presented at:

The Market Theater, Johannesburg, South Africa. Ruhrtriennale, Duisburg, Germany. Volksbühne am Rosa Luxemburg Platz, Berlin, Germany. Kampnagel, Hamburg.

DRAMA

In *DRAMA*, a group of people works hard to sound out the opportunities and limits of the stage space in a post-pandemic time. On the real stage of the theatre, it is the well-known plays that work best with audiences. Shakespeare? Sophocles? Again? This time in suits? The performers explore a variety of genres to merge them into an imitation of the stage genre “La Revista Argentina”, a mixture of cabaret and French glamour revue, catchy Spanish tunes, Italian humour, lots o feathers, big music show and popular comedians. “La Revista Argentina” evolved at the time of the Weimar Republic, when Buster Keaton released the film *The Haunted House*, in which criminals and lousy actors from a mediocre Faust production clash.

The figures in *DRAMA* nurture the anthropological desire to cut up popular culture to discover the arc of suspense between “high” and “low” art, and the untiring energy of the glamour dancers of the Argentinian revue of the 1920s. They constantly change the settings: from Shakespeare to the soap operas of our time, to musicals like *Fame* and past revues. They create a cosmos of great emotions, illusions and artificiality. The past revue: human dramas in an artificial world where no pain is shown, no effort. The Vedettes put on their mechanical smiles, the curtain opened and they went on stage. Robert Lippok’s musical score adds to this atmosphere, contrasting the musical referencing of pop songs.

The performers compete for the worn-out attention span of audiences in the era of clickbait. But how can you compete with the never-ending spectacle of politics and news, fake or true? Drama and tragedy happen everywhere, not just on stage. Joseph Campbell’s reconciliation with his father is the root and rerun of endless heroic stories of the patriarchal kind, but is a hero’s journey perhaps just a reflection of some male director with a father complex?



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A production by **Constanza Macras / Dorky Park**

In coproduction with Volksbühne am Rosa-Luxemburg-Platz.

This show was presented at:

Volksbühne am Rosa Luxemburg Platz, Berlin, Germany. La Luna, Maubeuge, France. Aranya Theater Festival, Aranya, China. Kurtheater Baden, Baden, Switzerland.

Trailer

Full lenght Video

Password: **dorkypark**

“Director and choreographer Constanza Macras and her company have a lot to offer this evening. DRAMA opens the door to several worlds at once: There are the great myths and drama narratives of western cultural history, which are here digested in movement-intelligent slapstick numbers. [...] And then there is showbiz, which is celebrated, digested and occasionally condemned here in images full of dazzling and dark beauty [...] Constanza Macras and her company DorkyPark triumph with an evening about myths and power in the theater.”

— Stephanie Drees, *Nachtkritik.de*.

I Feel You

I Feel You is a group of people searching for access to complex feelings such as empathy and excitement through the infinite possibilities of today's entertainment media. Starting from the nature of digital space and its effects on interpersonal interaction, the choreography is created with the help of neurophysiological findings. It is about the phenomenon that the perception of physical movements, caused by certain emotions of the moving person, generate the same emotions in the observer. This means that we actually feel with the other person - in the truest sense of the word, we can "empathize" with them. The choreography becomes a search for what activates our brain in our body as a result of having such mirror reactions.

Empathy is also treated musically by incorporating genres of classical and pop music, which paradigmatically serve as aesthetically exchange-rated empathy catalysts, into the discourse: What is it about them that touches people so strongly, and how is it that massive emotional responses can be generated by mere melodic and rhythmic formulas that linger in our ears and cause an entire opera house or stadium to be flooded with a collective flow of tears?

[Full lenght video \(Theater Version\)](#)

[Full lenght video \(Site Specific version\)](#)



© Thomas Aurin

A production by **Constanza Macras / Dorky Park**

This show was presented at:

Col23, Berlin, Germany. Teatro General san Martín, Buenos Aires Argentina. Fuorimagine, Sardinia, Italy.

“The work of Constanza Macras can be linked to the powerful genre also developed in Germany by Pina Bausch: dance theatre. It is about working with images and situations from everyday life, the exploration of the most domesticated movements, the repetition and the interpretative effect that this wear and tear generates, all crossed by artists who interpret these emotions and are moved by what happens on stage between them and with the audience. A tennis match that begins to transform into something else, a mobile phone that chases the performers and is the only thing they see, a fight in a mad living room, are some of the situations that the show unfolds and allows a plurality of meaning, which dialogues so well with dance.”

— Infobae.

Stages of Crisis

In 2013, Constanza Macras | DorkyPark created the piece *Forest: The Nature of Crisis*, a piece that took as point of departure the romantic associations to the forest, the fairy tales of the Brothers Grimm, the economic bubbles and economies in crisis. The piece was performed in Müggelwald Berlin as a four-hour long performative walk through different notions of space.

Stages of Crisis was to be a stage version of the materials developed in the forest. The piece was to carry the converted fairy tales and the reminiscence of nature to another place: a supermarket where products present themselves as the further possible vortex to nature.

The creative process started in 2019, was to be premiered in May 2020 and had to be postponed to May 2021. The context of the pandemic hangs over the long ago chosen title of the work.

Today, as the crisis deepens economically and ecologically, as humanity moves forward in denial of the harmful effects of digitalisation in the environment and the place of the stage is largely in danger, the reality of theatre is put into a big question mark. *Stages of Crisis* transits between over consumption and the global initiatives and reactions born in the internet and fed by a fearful 'horror vacui' and cookbooks in lockdown. Individualism is in crisis, but does not orient itself towards nature in order to find forms of collectivism; a new path that fails because solidarity as such has not been established and predatory forms continue to prevail.



© Thomas Aurin

A production by **Constanza Macras / Dorky Park**

In coproduction with HAU Hebbel am Ufer. Supported by the NATIONAL PERFORMANCE NETWORK – STEPPING OUT, funded by the Minister of State for Culture and Media within the framework of the initiative NEUSTART KULTUR. Assistance Program for Dance.

This show was presented at:

HAU - Hebbel am Ufer, Berlin, Germany. Gärten der Welt, Tanz im August, Berlin, Germany. Col23, Berlin, Germany. Muffathalle, Munich, Germany.

Full lenght Video

"What happens when the best biologists of the twenty-first century cannot do their job with bounded individuals plus contexts, when organisms plus environments, or genes plus whatever they need, no longer sustain the overflowing richness of bio-logical knowledges, if they ever did? What happens when organisms plus environments can hardly be remembered for the same reasons that even Western-indebted people can no longer figure themselves as individuals and societies of individuals in human-only histories? Surely such a transformative time on earth must not be named the Anthropocene!"

— Haraway, Donna J., "Staying with the Trouble" (*Experimental Futures*) (pp. 30-31). Duke University Press. Kindle Edition.

THE FUTURE

Human beings have, throughout the ages, felt the urge to predict the future. In ancient times, oracles were consulted, people read in the bowels of sacrificial animals for prophecies, or looked into the constellation of stars up in the sky. For many decades in the past, the eccentric fortune teller Walter Mercado made prophecies about the future in popular tv appearances, nowadays innumerable astrology websites on the internet do the job.

In *THE FUTURE*, we explore the future of the past and various theories of time, look at oracles and puzzles, and, following Karen Barad, sound out the possibility that the past might not have arrived yet. The future has, perhaps, gradually been abolishing itself, and all we're left with is the endless and timeless reproduction of anachronisms.

It's like you're looking at a scene set in a club in science-fiction movies: no matter when the film is produced, it's always represented as a club in the 1980s with the doomsday clock showing five to twelve.

A storm is coming, says the man at the gas station. I know, I say, play Sarah Connor again.

[Full lenght Video](#)

[Trailer](#)



© Thomas Aurin

A production by **Constanza Macras / Dorky Park**

In coproduction with Volksbühne am Rosa-Luxemburg-Platz and Piccolo

Teatro di Milano - Teatro d'Europa.

This Show was presented at:

Volksbühne am Rosa Luxemburg Platz, Berlin, Germany. Piccolo Teatro, Milano Italy.

It is a very corporeal and musically convincing evening, a wild ride through times, styles and fashions, through the future of the past. The audience thanks with applause.

— Felix Müller, *Berliner Morgenpost*.

Conjuring up the future in the midst of a pandemic requires power and courage. In THE FUTURE at the Volksbühne in Berlin, Constanza Macras and her company Dorky Park achieve this with a joy of dance and performance, without false pathos and yet full of symbolic meaning.

— Simone Kaempf, *nachtkritik.de*.

The West

The West develops fictional worlds that deal with cultural imperialism, and questions the means of constructing visual landscapes, which have shaped the socio-economic relationships between the global south, the East and the West to this day. Exoticism emerges as a projection of Western wishful thinking and as an aesthetic exploitation of the foreign in the empire of western mass cultures. The American socialization of Latin America was at its peak between the 1970s and the 1980s. Film and television served as powerful propaganda instruments to project a certain world view directed against the communist East: from Wonder Woman to today's Homeland, these series were suitable for the dissemination of American strategies and ideologies. Besides, working through the cracks of lesser good was a way to show us that if something was falling in the category of bad by the good ones, it was always for a greater good.

The West draws a performative study of Western strategies of occupation, reflects didactic methods of cultural imperialism, and takes a look at Western societies as the dream factory of artificial authenticity.

“Different stories of the extermination of people and cultures are stripped, not evil or hard, but in the ways in which they are reflected and retold in western popular culture. A fast-paced, funny revue. [...] The West reveals some of the immense cynicism of the game and the didactics behind it, which are at work in western mass cultures.”

— Michaela Schlagenwerth, *Berliner Zeitung*.



© Thomas Aurin

A production by **Constanza Macras / Dorky Park**

In coproduction with Volksbühne Berlin.

This Show was presented at:

Volksbühne am Rosa Luxemburg Platz, Berlin, Germany .

[Full lenght Video](#)

[Trailer](#)



© Thomas Aurin

Der Plast

Everyone knows about the transformation of Berlin's centre since the fall of the wall: crumbling old buildings were occupied and filled with new life, the city developed into a point of synergy for creative and party people. This shift towards gentrification, however, also seems to come along with a cultural levelling, in which the taste of a global, well-situated middle class takes top priority. *Der Palast* grapples with this set of problems by, on the one hand, focusing the work on the architecture, and on the other, revealing both the city's and its residents' history, present and ideas for the future. Portraits by the English photographer Tom Hunter will serve as the work's starting point. He presents social topics in the style of the old masters and is developing a series of photographs in Berlin especially for *Der Palast*. The international format of reality television functions as a counterpart to the architecture. Not only the prototypical characters of the jurors, but also the sets and the participants, are reproduced continually across reality formats.

“Today, rather than a space for including people from many diverse backgrounds and cultures, our global cities are expelling people and diversity. Their new owners, often part-time inhabitants, are very international — but that does not mean they represent many diverse cultures and traditions. Instead, they represent the new global culture of the successful — and they are astoundingly homogeneous, no matter how diverse their countries of birth and languages. This is not the urban subject that our large, mixed cities have historically produced. This is, above all, a global ‘corporate’ subject.”

— Saskia Sassen

“In contrast with other more volatile economic sectors, urban space is an efficient form of capital fixation, allowing the processes of accumulation to work within certain levels of stability in profit rates (e.g. the constant rent produced by a residential building). However, cities can also be destroyed in order to clear space for new accumulation. The re-organization of city space is thus not only an expression of the globally induced crises of capital accumulation, but a device for managing them locally.”

— Loretta Lees, Hyun Bang shin, Ernesto López-Morales

“So You Think You Can Dance stages ‘the complex effects of the commodification of cultural styles, their migration, modification, quotation, adoption, or rejection’ across television systems and national markets. These effects, expressed in bodily form and movement, reflect (among other things) a long history of formal conflict between postural verticality, long thought to represent the sine qua non of kinesthetic formal elegance or classical European training, and the angularity, segmentation, and percussiveness that is associated with African-based dance styles, or the pelvic rotations, wide hip gesticulation, and open-legged posturing associated with Latin dance styles. However, the long-standing and well-documented rhetorical association of non-dominant races, ethnicities, classes, and nationalities with ‘the body’, or to low physicality as opposed to high mentality, is blurred by the complexities of global capitalism. Like Bourdieu’s notion of ‘taste’, bodily movement is socially produced and has become increasingly connected to processes of global mass culture and practices of consumption”.

— Tasha Oren And Sharon Shahaf



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A production by **Constanza Macras / Dorky Park**

In coproduction with Volksbühne am Rosa-Luxemburg-Platz.

This Show was presented at:

Volksbühne am Rosa Luxemburg Platz, Berlin, Germany.

[Full lenght Video](#)

[Trailer](#)

“Der Palast...confronts gentrification, the constant transformation of the city and the global format of talent shows. Tom Hunter’s photographs functioned as the starting point of the project, in which poetry meets prefabricated buildings and landlords are expelled through dancing.”

— Monopol.



© Thomas Aurin

Open for Everything

The Romani people are one of the largest ethnic minorities in Europe with an estimated 10 - 12 million people. Since their arrival in Europe from India some 700 years ago, they have been politically, socially, culturally and economically marginalised, who have consistently shown negative social attitudes towards them.

British Roma of the Romanichal and Kale Romani groups have lived in the UK since the 15th century. The first Roma from the new EU countries, particularly from the Czech Republic, Poland, Romania and Slovakia, came to the UK in the 1990s seeking asylum to escape persecution. Since the enlargement of the EU in 2004 and 2007, many more have moved legally to the UK to find work, equal opportunities and a good education for their children (economic and social rights largely denied them in their countries of origin), and to escape racism and discrimination. They have established significant communities in the north of England, East Midlands, Kent and north and east London. It is not known how many Roma live in the UK. The best estimate is around 300,000. However many Roma in the UK (still) work for low wages on temporary contracts organised by gangmasters and recruitment agencies. Their vulnerable position is often exploited. Many live in sub-standard accommodation, shared with other families. This often leads to poor health, and low school attendance and attainment by children. Barriers and restrictions on employment, particularly on people from Romania and Bulgaria, adds further disadvantage.

Open for Everything is a travel through the stagnation of Roma communities in Europe to whom chances to work like any other citizen are rather low, where itinerant traditions have been replaced by sedentary life beside the uprootedness of the group of dancers that move around the world following working opportunities.

Since 2010 Macras has been researching the different ways of life, dance styles and music of the Roma in Hungary, the Czech Republic and Slovakia. In the course of this work she has brought together a large ensemble comprising Roma musicians and performers, amateurs of different ages, and dancers from her company Dorky-Park to perform in her show *Open for Everything*. It is with great aplomb that these very different people recount their lives and their dreams, their despair and their passions. This journey uses music and dance to lead us through the lives of the European Roma of today, seizing upon, playing with, and depicting with humour the prejudices, clichés, misunderstandings, similarities, traditions, discrimination, poverty and violence. Who is making use of whose prejudices? And just who are the true nomads of the 21st century?

“A car drives onto the Royal Court stage. It’s covered with Louis Vuitton logos and stuffed with people, in the back seat, in the boot. Just like the car, *Open for Everything* – Constanza Macras’ new dance piece, made with her Berlin-based company, Dorky Park – fills the stage. It’s a huge thing; employing a cast of 19 performers along with a five-man band, led by Marek Balong, it’s an attempt to explore both the romanticism and demonisation of the Roma, the perception of them as nomads, fire-starters, trouble-makers, beggars, free spirits, fortune-tellers, poets. (...) *Open for Everything* embraces complexity, contradiction and mess. Dances morph into fights and back into dances. Hip hop sits next to traditional movements. Throughout, the show’s exuberance is married with a subtler exploration of linguistic and cultural diversity within the wider Roma community. It’s a party, but it’s also unavoidably political. Verdict : An exuberant and layered exploration of Roma culture and identity”

— The Stage London

[Full lenght Video](#)



© Thomas Aurin

A production by **Constanza Macras / Dorky Park** and the **Goethe-Institut**.

In co-production with Wiener Festwochen, New Stage of National Theatre Prague, Trafó House of Contemporary Arts Budapest, Divadelná Nitra, Hebbel am Ufer Berlin, Kampnagel Hamburg, HELLERAU – European Center for the Arts and Dansens Hus Stockholm and Zürcher Theater Spektakel. Supported by the Capital Cultural Fund and the Governing Mayor of Berlin – Department for Cultural Affairs and Open Society Foundations - with contribution of the Arts and Culture Program of Budapest.

This Show was presented at:

Wiener Festwochen, Wien, Austria. HAU Hebbel am Ufer, Berlin, Germany. Kampnagel, Hamburg, Germany. Nova Scena, Prague, Czech Republic. Trafó, Budapest, Hungary. Schaubühne am Lehniner Platz, Berlin, Germany. Zürcher Theaterspektakel, Zürich, Switzerland. Dansens Hus Stockholm, Stockholm, Sweden. Schaubühne am Lehniner Platz, Berlin, Germany. Divadelná Festival, Nitra, Slovakia. Kosice, Slovakia. Hellerau, Dresden, Germany. Dansens Hus Oslo, Oslo, Norway. Maison des Arts de Créteil, Créteil, France. Tramway, Glasgow, Scotland. Ludwigsburger Schlossfestspiele, Ludwigsburg, Germany. Sommerblut Festival, Köln, Germany. Théâtre Forum Meyrin, Genève, Switzerland. Theater Freiburg, Freiburg, Germany. Teatro Nuovo Giovanni da Udine, Udine, Italy. Brooklyn Academy of Music (BAM), New York, USA. Volksbühne am Rosa Luxemburg Platz, Berlin, Germany.

Chatsworth

Chatsworth is the name of one of the Indian townships in Durban where Indian immigrants were relocated during apartheid. In *Chatsworth*, Constanza Macras is interested in showing the diverse ways that the Indian diaspora has found to relate to the intersections of multiculturalism, the global and the local. Traditional Indian dance and drama entangle with contemporary forms and subject matter. Musicals are the common ground on which cultural appropriation is not condemned but seemingly necessary. Through the lens of Bollywood, the performers immerse in a universe of assimilation, transformation and resilience: the diasporic self.

[Full lenght Video](#)

[Trailer](#)

Some critics like using the expression 'trash queen' when writing about Constanza Macras, and this invariably has a certain nostalgic ring to it. In her works she unites artists and topics from around the world and her main subjects are consumerism, urban identity, migration, segregation, and the clash of cultures.

— Carmen Mehnert.



© Thomas Aurin

A production by **Constanza Macras / Dorky Park**

In coproduction with Tanz im August. Supported by the German Federal Cultural Foundation (Kulturstiftung des Bundes), TURN Fund (Germany), Goethe Institut and Pro Helvetia.

This show was presented at:

Soweto Theatre, South Africa. Tanz im August, Berlin, Germany. HAU Hebbel am Ufer, Berlin, Germany. Kampnagel, Hamburg, Germany. Bolzano Danza, South Tyrol, Italy.

The Hunger

This show was premiered at Volksbühne am Rosa Luxemburg Platz on September 19th 2024.

Inspired by the historical events fictionalized in the novel *The Witness* by Argentinian writer Juan José Saer, *The Hunger* follows the experiences of European colonizers in the Rio de la Plata region of South America in the early 16th century.

An indigenous group attacks Spanish colonizers in the north of what is now Argentina. There is only one survivor, who joins the Colastiné tribal society. Much later, he is liberated by the Spaniards and witnesses, reflects and remembers his perceptions. In *The Hunger*, cannibalistic rituals are transferred to other forms of greed: from colonialism to the consumption frenzy of today's capitalism to the hyperproduction of an endless now in social networks. Cyclical and collective rituals are intended to help maintain a fragile sense of reality, a kind of “normality” with its own social conventions and rules. “The transformation of the taboo into a totem” echoes in new forms of shifting boundaries, while one's own intimacy is devoured by the representational logic of the digital

Does reality only exist when someone is observing it?



© Thomas Aurin

A coproduction by **Constanza Macras / Dorky Park** and the **Volksbühne am Rosa-Luxemburg-Platz**.

Supported by the Hauptstadtkulturfonds Berlin.

“if she wasn't already a master - this would be the masterpiece of choreographer, director and author Constanza Macras. [...] Constanza Macras' dance theatre is characterised by imagination, sensuality and perfection. Even in the depiction of an outbreak of violence that cannot actually be portrayed, i.e. a transgression of boundaries, the troupe remains so aesthetically confident that nobody would think of complaining.”

— Andreas Montag.

**UPCOMING
PROJECT**

2025/2026 A Coproduction by Constanza Macras / Dorky Park, Manchester International Festival and Factory International

*The question of what will come in the future-to-come...
for it will be the same thing for the “my life” or “our
life” tomorrow, that is for the life of others, as it was
yesterday for other “others”... A spectral moment, a
moment that no longer belongs to time.*

— Jacques Derrida, *Spectres of Marx*

As the left as a political movement associated to workers’ rights and social equality and its capacity for rebellion seem to fade globally, Manchester stands as a historic hub for revolutionary movements, from Marx and Engels’ writing of *The Capital* to the antislavery and women’s suffrage movements. As such, the city seems like the perfect place to imagine the revolutions of tomorrow.

The city’s rich musical legacy also positions it as a perfect place to envision future revolutions. Music’s unique ability to unify people across different backgrounds and its role in revolutions underscores its importance. The project focuses on using music—specifically Punk, Metal, and immigrant musical traditions—as a space for connecting young immigrants with locals in Manchester. These genres embody rawness, virtuosity, and resistance, reflecting the experiences of those who have faced oppression. The project also explores music’s dual role in both unifying and controlling masses, as seen in totalitarian regimes. Ultimately, it imagines new communities forming from hope and discontent, blending old and new Manchester through music, stories, and dance, while grappling with the haunting legacy of past revolutions and the ghosts of unrealized futures.

This project is on preproduction phase and will be premiered in July 2025 during the Manchester International Festival. The cast will consist of two groups: a first group composed by young immigrants who moved to Manchester relatively recently and a second group composed by older metal and punk musicians from Manchester. They will work together with Dorky Park ensemble under Constanza Macras’ direction.

The total number of performers would be between 10 and 25.

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Chia-Ying Chiang	Kamara Naidoo
Chloe Chua	Katrin Schüler-Sprigorum
Cordelia Lange	Knut Vikström Precht
Daisy Phillips	Kristina Lösche-Löwensen
Dean Hutton	László Horváth
Deborah Dalla Valle	Laurent Pellissier
Delfina Ponce	Chloe Kelly
Denis Kuhnert	Léo Pflimlin
Deniz Sungur	Leonie Hahn
Eleonore Carrière	Lisa Böffgen- Hartman
Elik Niv	Luc Guiol
Emil Bordás,	Lucas Sofia
Fana Tshabalala	Luisa Enciso
Fatima Hegedüs	Magdolna Rostás
Fernanda Farah	Manesh Maharaj

Marek Balog	Sergio de Carvalho Pessanha
Maria Bergel	Shampa Gopikrishna
Marketa Richterová	Shantel Ayanda Mnguni
Mica Heilmann	Shiori Sumikawa
Michelle Owami Ndlovu	Simon Bellouard
Mike Rabenhorst	Simon Lesemann
Miki Shoji	Sivani Chinappan
Milan Demeter	Slavna Martinovic
Milan Kroka	Sonya Levin
Mncedisi Mlungisi Lloyd Pududu	Spoek Mathambo
Mongezi Sphiwo Mahlobo	Spyridon Prosoparis
Monika Peterová	Steph Quinci
Moritz Lucht	Stephan Wöhrmann
Nhlanhla Mahlangu	Tamara Saphir
Nicolas Keil	Temosho Evginea Dolo
Nina Peller	Thando Ndlovu
Ulrich Kellermann	Thomas Aurin
Max Heesen	Thulani Lord Mgidi
Kostia Chaix	Tobias Gringel
Noluthando Lobese	Tshepang Lebelo
Nontobeko Portia Ngubane	Ukho Somadlaka
Oksana Chupryniuk	Varia Sjöström
Petr Surmaj	Vicky Kouvaraki
Philipp Opara	Viktor Rostás
Privilege Siyabonga Ndhlovu	Viktória Lakatos
Priyen Naidoo	Vishen Kemraj
Rebeka Rédei	Vusi Magoro
Rob Fordeyn	WooSang Jeon
Robert Lippok	Xiao Yu
Roman Handt	Yuya Fujinami
Ronni Maciel	Zoltán Lakatos
Sandiso (Zulu) Mbatha	
Santiago Blaum	among others...

