



**HZT BERLIN**  
**LECTURE CATALOGUE**  
**SUMMER SEMESTER 2021**

***12.04.2021 – 17.07.2021***

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### **Please note:**

This KVV is designed in accordance with the restrictions connected with COVID-19.

There are capacity limits for most courses, but all is calculated so that each student can participate in courses that allow reaching the full ECTS points needed per semester.

The content of this KVV is partly still under construction - short term changes are possible and will be communicated via E-Mail. Updates to classes and seminars in the beginning of the summer semester will be published as soon as possible.

**Dates and ECTS are still to be confirmed.**

# 1. BA Dance, Context, Choreography

## Important Dates

### Welcome, 1st Assembly of the summer semester:

07.04.2021, Wednesday, 10:00 – 13:00

### Further dates for the Assembly:

**03.05.2021**, Monday, 14:00 – 17:00

**07.06.2021**, Monday, 14:00 – 17:00

**05.07.2021**, Monday, 14:00 – 17:00

Studio 11 or online

A monthly gathering of the core BA staff and all students to exchange information and discuss issues arising on the BA programme of studies. A place to feedback and to collectively evolve the communication culture of the BA.

Assessment Dates		
Module	Dates	Assessors
1	tba	Britta Wirthmüller, N.N.
3	20./22./23. April 2021	Regina Baumgart, Britta Wirthmüller
5	Written assessment; deadline: 15. September 2021	Sandra Umathum
10	tba	Gregory Livingston, Judith Sanchez-Ruiz

\* Due to the current restricted situation, the assessment formats may vary according to their feasibility.

### Official Holidays:

**05.04.2021:** Easter Monday

**01.05.2021:** First of May

**13.05.2021:** Ascension Day

**24.05.2021:** Whitmonday

### Mid-term break:

**08. / 10. / 11.06.2021:** no BA1 classes in the afternoons

**08. – 11.06.2021:** no BA2/3 classes in the afternoons

## General information

### Credit Points

Credit Points will be received through continuous participation in a class/ seminar or by following the requirements of a class/ seminar. Requirements could be to follow a written task, hand in a workbook etc. It is upon the teacher to define the requirements.

The credit points mentioned in this document as ECTS is the minimum amount that a student will receive.

### Year Head Groups

The year head function as guidance and contact person concerning all issues around the organisation of your studies. Year heads will be in contact with you via E-Mail, to spread important information and you can contact them directly to arrange an individual meeting during their Open Office hours.

Head BA1: Jo Parkes

Head BA2: Sandra Umathum

Head BA3: Britta Wirthmüller

### Colloquium Groups (BA1, BA2, BA3)

Andrew Champlin, Gregory Livingston, Jo Parkes, Judith Sanchez Ruiz, Sandra Umathum, Britta Wirthmüller

12.04.2021

19.04.2021

26.04.2021

10.05.2021

17.05.2021

31.05.2021

14.06.2021

21.06.2021

28.06.2021

12.07.2021

Mondays, 14:00 – 16:00

10 Unterrichtseinheiten

Seminarraum 2, STUDIO US 3, 10, 11, 13, Mediathek (or online)

MOD 7, 8, 9, 10, 11, ECTS 2

The BA teachers meet with a group of about 5 BA students once a week. You will be contacted by the conductor of your group and receive information about how and where you meet (online or in presence).

**Improving movement and dance through observation and feedback**

Regina Baumgart

06.04. – 15.07.2021

60 Unterrichtseinheiten (à 60 Minuten)

Modul 1, 2, 3, 4; ECTS (points are being credited in the observed teaching formats)

DE/EN

Regular observational visits of Regina Baumgart in the BA morning classes resulting in feedback given to each student in regard to their individual progress in movement, dance and somatic classes. The feedback is given in both practice based coaching sessions and in feedback-talks (one-to-one lessons) which are scheduled in the second half of the teaching term of the semester.

**Open Office Hours**

Visit the shared document OPEN OFFICE HOURS SOSE 2021:

<https://docs.google.com/document/d/16NaXxGmYxltvc9hy9o6vlwTZ0yLEI9MP0VI9kWSrLUo/edit>

**Studium Generale MOD SG (as part of MOD 5, 6)**

Visit this page for detailed information on the courses: [https://www.udk-](https://www.udk-berlin.de/studium/studium-generale/lehrveranstaltungen-des-studium-generale/)

[berlin.de/studium/studium-generale/lehrveranstaltungen-des-studium-generale/](https://www.udk-berlin.de/studium/studium-generale/lehrveranstaltungen-des-studium-generale/)

## **BA 1 / 2 (mornings)**

### **A dancers work: Movement Research – Technique – Practice/Training II**

Studio 3

06.04. – 15.07.2021

Mondays, 09:00 – 12:30 & Thursdays, 11:00 – 12:30

26 Unterrichtseinheiten

**Regina Baumgart**

MOD 3, 4; ECTS 4

Part of a dancers work is the daily movement practice and training. In order to help us find an access to the immense diversity of different movement forms, systems and dance techniques we might choose to work with, it is of great value to have knowledge about our body, its anatomy and functions, as well as of movement and the aspects composing it.

The course includes Movement Research based on Somatic Work and Laban Movement Analysis, as well as Creating, Learning and Memorizing Movement through an approach to dance techniques, which will be Placement (floorwork by Zena Romett) and a combination of Contemporary Ballet and Contemporary Modern Dance Techniques (Cunningham, Limón, etc). In the summer semester we will continue and deepen these topics and emphasize and intensify working with Dance Technique.

### **I'm thinking about making a body**

Studio 11

06.04. – 15.07.2021

Mondays, 9:00 – 12:30 & Thursdays, 11:00 – 12:30

26 Unterrichtseinheiten

sowie Coaching in Kleingruppen, Termine nach Vereinbarung

**Andrew Champlin**

MOD 3, 4; ECTS 4

Developing personal technique inside a ballet-informed practice, we will question the capacities of technique as a vehicle of queer aspiration. Can we allow ballet to exist and to work inside it's logic without succumbing to the dominant culture's preservation of ballet as the universal standard of dance mastery? What if instead of mastery we aim to do and think about ballet as informal, unstable, subject to change based on the bodies and time we inhabit and the movement (identities) we desire to perform? Aspiring to embody something precise, we turn to choreography, to practice how technique can be used to help explain the inner-workings of movement. In this class we will make dances for each other in order to process the use-value of technique. How can we look at the norms embedded in ballet critically and find intentions for how standards can be made with our own ideals involving care, skill, and experience-making?

## **Movement practice based on the principles of Klein Technique**

Studio 11

06.04. – 15.07.2021

Tuesdays, 9:00 – 10:30 & Thursdays, 9:00 - 10:30

29 Unterrichtseinheiten

sowie Coaching in Kleingruppen, Termine nach Vereinbarung

**Britta Pudelko**

MOD 1, 2; ECTS 2

The main focus of this class lies on the anatomically correct work with our instrument, the body, and integrating technical dance moves with bodywork. Not only to look at movement from the outside by copying a form or through an athletic altercation with the body. But also to find a deeper understanding for one's body and its very individual way of moving. The aim is a free and dynamic way of moving, to become clear where the movement initiates, connections in the body and to the space and to find a way to move more efficiently. In class we concentrate on our skeletal structure to reach and start working from the deep supporting muscles of our body. This organic work with our body allows us to create a base from which we can start moving in a more expansive and intense way. To have the possibility of recognizing all the available sources of input and pulling them together in our body.

## **"Functionality and Perspective in Dance" & "Your Own God"**

Studio 13

06.04. – 15.07.2021

Tuesdays, 11:00 – 12:30 & Fridays, 9:00 – 12:30

29 Unterrichtseinheiten

**Judith Sanchez Ruiz**

MOD 1, 2; ECTS 4

Since living in Europe, JSR has created two classes that are a fundamental part of her research as a choreographer/performer/educator: "Functionality and Perspective in Dance," based on a more than 10 years release technique investigative practice, and "Your Own God," focus on breaking habits of conditioning in the body and mind, and finding infinite sources of creativity through a functional body.

## **Voyage of the Nexialist**

Studio 10

06.04. – 15.07.2021

Tuesdays, 11:00 – 12:30 & Fridays, 9:00 – 12:30

29 Unterrichtseinheiten

sowie Coaching in Kleingruppen, Termine nach Vereinbarung

**Michael O'Connor**

MOD 1, 2; ECTS 4

A Nexialist is someone who can join together the knowledge of one field of learning with that of other fields. A quantum physicist-queer-feminist? A map drawing-botanic-linguist? A Nexialist is able to see the connections between different disciplines that others cannot see. They visit other planets of knowledge and constantly find themselves in need of solving a problem. A Nexialist isn't someone who necessarily knows the answer to every question, but they do know where to look to find that answer and can think outside of the box. (or bring a box and dance with it)

Let's look at gravity, techno and neuroscience. Let's use writing, imagination, music and objects. We will work on our technique and forget it. We will dance in solos and groups, and when the weather is nice dance under trees. We don't know what restrictions we will have in the coming months, as we are in a time of constant change and reconfiguration. How can we touch when we cannot touch and what distance must we keep? We require improvisation on top of improvisation. We are in a time of improvisation<sup>2</sup>. But this is familiar territory for the Nexialist. We train in bringing foreign topics into our body as a site for exploration through movement. So why not let a cheesecake recipe guide our improvisation? If it doesn't work, we at least know how to make a cheesecake.



## BA 1 (afternoons)

### Choreographische Arbeitsweisen: *Delay*

Studio 11

06.04. – 23.04.2021

Tuesdays, Wednesday, Thursdays, Fridays, 14:00 – 17:30

12 Unterrichtseinheiten

sowie Coaching in Kleingruppen, Termine nach Vereinbarung

**Britta Wirthmüller**

MOD 8; ECTS 3

In this workshop I will introduce you to my *Delay* practice – a practice that works with delaying movement and speech. We will explore this practice together and refine it further. Emphasis will be put on continuous practicing and arriving at compositional choices through practice.

### Articulations: Theory Into Practice

Studio 11

04.05. – 21.05.2021

Tuesdays, Wednesday, Thursdays, Fridays, 14:00 – 17:30

11 Unterrichtseinheiten

sowie Coaching in Kleingruppen, Termine nach Vereinbarung

**Jason Corff**

MOD 8; ECTS 3

This three-week workshop will explore different methodologies used in fields such as architecture and map-making to give context to both space and the body's position within it. Through the lens of research-based practice, we will construct performative maps which can be used to deepen understandings of site and movement as well as our responsibility as makers for the (dis)engagement with narrative, agency, and perceptions of place. Our process will focus on a definition of space as purely location and place as location with meaning. This course will be a combination of discussion, practice, and feedback aimed toward finding ways in which we can take seemingly non-performative disciplines and weave them into our choreographic approaches.

In the frame of this workshop, Jason Corff will share his ongoing artistic research into place-making and certain overlaps which exist between the disciplines of cartography and choreography. Key aspects of his practice such as collaboration, score composition, and the ubiquity of objects will be addressed in the workshop sessions.

Prior to his relocation to Berlin, Jason Corff lived for more than 15 years in New York City. During that time, in addition to dance and choreography, he worked in the field of interior design. This split career path allowed him to develop his aesthetic focus and build a multi-faceted understanding of ways in which space can be defined from artistic, utilitarian, and theoretical standpoints. In New York, Corff had been a dancer with a+s works as well as a

frequent collaborator with videographer Effy Grey and multimedia design house Paradox Vested Relics. Trained in dance at Oberlin College, Corff was a company member of 277 Dance Project while working with Gushue Moving Arts and Craig Hoke Zarah, among others. He received his MA in Solo Dance Authorship at Hochschulübergreifendes Zentrum Tanz Berlin (HZZ), is a founding member of Mineralwasser Kollektiv, and has appeared in Berlin at Uferstudios, Universitätsbibliothek der TU/UdK, and Sophiensaele.

## Site-specific Seminar

27.04 – 30.04.2021: Tuesday, Wednesday, Thursday, Friday, 14:00 – 17:30 (Studio 3)

01.06. – 04.06.2021: Tuesday, Wednesday, Thursday, Friday, 14:00 – 17:30 (Studio 3)

15., 17., 18.06.2021: Tuesday, Thursday, Friday, 14:00 – 17:30 (Studio 3)

22.06. – 25.06.2021: Tuesday, Wednesday, Thursday, Friday, 14:00 – 17:30 (Studio 3)

15 Unterrichtseinheiten

**Judith Sánchez Ruíz, Gregory Livingston, and Eva-Maria Hoerster**

MOD 7; ECTS 4

This seminar will develop strategies for your body's practice, assisting in creating a voice of your own; questioning body-architecture and geometric spaces concerning the community and today's social, political Ecosystem. It will focus on facts, history, and compositional possibilities from the perspective of sites, considering them as primordial creation tools. We will investigate physicality in the context of compositional architectural resonances.

Judith and Gregory will coach, answer, and dialogue around diverse topics surrounding students' interests and development throughout the seminar to define and clarify context, content, and ideas revolving around their work. Space will be given to debate and feedback on each work by teams, creating an exchange of experiences, and finding methods of creating as makers. Giving students the artistic support to find the potential of Site-Specific cross-disciplinary collaborative projects. Thus, gaining a flexible, sophisticated vision and perspective of the demands and challenges needed of today's independent artists.

**Objective:** Final Presentation is a Site-Specific Performance format

This seminar will also collaborate with AUSUFERN, a program series of Uferstudios, that aims to initiate and present art projects that reach into public space and seek dialogue with the neighbourhood and the culturally and socially heterogeneous environment of Wedding. AUSUFERN refers to an expanded concept of choreography, that understands it also as a social and urban practice.

AUSUFERN 2021 will present the Site-Specific performance created during this seminar. Eva-Maria Hoerster who has been curating AUSUFERN, since its beginning in 2016, will accompany the work process, and the production of the event.

## **Per\*forming Climate Justice**

online & Studio 11 & excursion

25.05. – 28.05.2021: Tuesday, Wednesday, Thursday, Friday, 14:00 – 17:30 (on zoom)

12.06.2021, Saturday: 14:00 – 19:00 (Studio 11)

26.06.2021, Saturday: 14:00 – 19:00 (Studio 11)

10.07. – 12.07.2021: excursion to the performance festival "Theaterformen" (Hannover)

9 Unterrichtseinheiten

**Klasse Klima & Sandra Umathum & Maximilian Haas**

Seminar and excursion: MOD 5; ECTS 3

Exposure to climate impacts is unequally and unjustly distributed along lines of race, class, and gender, as well as geopolitical location (global North-South): The ones least responsible for climate-related ecological crises suffer the most. We are all in the same boat (the planet), but in very different ways (our respective eco-political living conditions). Climate justice is a demand emerging from BIPOC activist alliances – a demand that addresses these injustices and calls for a responsible approach to the causes and effects of anthropogenic climate change in an intersectional and international perspective. This seminar addresses these issues in both theory and artistic practice (with guest speakers, through readings and discussions, and with an outcome to be presented in a 'Real-World Laboratory' at the performance festival „Theaterformen“ in Hannover).

The seminar was initiated and co-conceived by the interdisciplinary, student-led Klasse Klima, that is active in various formats at the UdK since 2019. The excursion is an intergal part of the seminar.

## **Collaborative experiments in dance for/with the camera**

Studio 3

29.06. – 02.07.2021

Tuesday, Wednesday, Thursday, Friday, 14:00 – 17:30

4 Unterrichtseinheiten

**Jo Parkes and Julia Franken**

MOD 5; ECTS 1

In this workshop we will investigate the collaboration between dancemaker and filmmaker in creating dance for camera. We will focus on compositional research; exploring the relationship between dancer and cameraperson in creating movement and images. We will work on small studies focusing upon compositional elements in order to investigate the dance of body and camera in dialogue with each other. Our focus will remain upon shooting rather than editing, taking time to explore how elements such as framing, use of depth, focus and camera movement can both change how we experience existing movement sequences and also be inspiration sources for new movement investigations. Viewings of seminal as well as experimental dance for camera pieces and readings will inform our explorations. Jo Parkes has directed and choreographed dance for camera throughout her career, returning regularly to the medium of video and working with several different filmmakers. She often works with the camera as a way to capture fleeting interactions and to facilitate collective

creative processes in heterogeneous groups. In this workshop, she will be joined by the filmmaker Julia Franken.

Julia Franken started her path as a camera woman, video artist and film enthusiast at the “Accademia Internazionale per le Arti e le Scienze dell’ Immagine” film academy in Aquila, Italy. Several years later, and back in Germany, she specialised as a DoP at the Dortmund University of Applied Sciences and Arts for Design, in the field of camera work. Julia received her diploma degree in design from there in 2011. As a freelancing video artist and camera woman, she has been realising documentary short formats, dance and art films, both alone and in cooperation with other film makers\* and artists\*. Early on, she started paving her way towards dance, because this art genre holds a distinct fascination for her, and she finds the connection with film language artistically inspiring. So, intensive collaborations with institutions and choreographers\* on the North Rhine-Westphalian dance scene have developed, among them tanzhaus nrw, Landesbüro Tanz, Tanzrauschen e.V., as well as with choreographers\* such as Stephanie Thiersch, Jo Parkes and Julia Riera. Between 2009 and 2016, she worked with dancer and choreographer Julia Riera as artist\* duo MIRA. Together, they developed dance performance projects for the stage that focussed on experimentation with the connection of dance and film. Following an inclination towards manipulation of bodies with materials, to create body sculptures, to generate new movements in her independent video works, she strives to achieve a non-verbal communication through images, movement and rhythm. Since June 2020, Julia has been attending the basic training Expressive Art Therapy – the Life Art Process according to Anna Halprin – at the Tamalpa Institute Germany.

## **Mediating Audiences: Dance and Performance in times of Covid-19 (together with students from MA Choreography and MA SODA)**

Studio tba

19.05.2021, Wednesday: 14:00 – 18:00

09.06.2021, Wednesday: 14:00 – 18:00

15.06.2021, Wednesday: 14:00 – 18:00

3 Unterrichtseinheiten

MOD 5; ECTS 1

In times of the pandemic one wonders how might there be other ways of reaching audiences. Therefore there has been a rapid rise in the number of dancers and choreographers making work in other media. With that in mind three areas have been selected that will be explored over 3 afternoons; they are Audio Guides, Podcasts and Dance for Film.

These three afternoons include an introduction into the artists work especially highlighting their expertise in either Audio Guides, Podcasts or Dance for Film as well as a practical exploration into the necessary technical tools.

For each workshop format there are three compulsory sessions on the chosen theme and students need to decide for one format and commit to all three sessions, which will be taught in a group of maximum 8 students consisting from all three study programmes.

### **1. Audio guide: Gabriele Reuter & Mattef Kuhlmeiy**

This seminar is intended as a practical guide to understanding the context and methodology for creating a site-specific performative audio walk, including our own recordings, interview material, technical aspects of sound editing, and field testing. We will look at how the body reads and engages with the dynamic layers of spatial production in an urban neighbourhood, and how sound can help translate this process for an audience. Over the course of the three sessions, students will create, test, and discuss their own pilot versions of an audio walk that engages with and deepens their understanding of the environment of the Uferstudios or their own residential neighbourhood (to be specified depending on pandemic situation).

The participants are asked to prepare some simple tech-stuff in advance (download of demo-version of Ableton 11) with the help of Mattef Kuhlmeiy.

**Gabriele Reuter** is a choreographer, dancer and urbanist. She works at the impossible interface of choreography and urban research. Her choreographic works, audio walks and sound installations focusing on space, city and acoustics/sound have been shown at various international festivals, including Nottdance (UK), Springdance (NL), idans (TU). As an educator and performer Gabriele facilitates movement in a variety of contexts. She has conceived and participated in improvisation series and artistic encounter formats in England and Germany and accompanies and moderates processes in the field of urban planning and participation with tools from the performing arts, co-design and agile working methods.

[www.gabrielereuter.de](http://www.gabrielereuter.de)

**Mattef Kuhlmeiy**, born 1968 in Berlin (east), since 1999 working as a musician with his band ALP; several silent movie-soundtracks i.a. „Berlin - Symphony Of A Great City“ „Battleship Potemkin“, „The Cabinet of Dr. Caligari“; several tours through Germany, Switzerland, Poland, USA. Composition/music for performances with Gabriele Reuter, Deborah Hay, Jan Martens, Rabih Mroué, Hyoung Min Kim, DanceOn Ensemble, Mathilde Monnier, Jo Parkes, Nico and the Navigators; owner of the record label „Fortschritt Musik“; as a sound-designer he worked for a.o. Thalia Theater/ Hamburg; Salzburger Festspiele, Dorky Park/ Constanza Macras, Two Fish, Gisèle Vienne. [mattef.com](http://mattef.com)

**Gabriele Reuter and Mattef Kuhlmeiy** started their collaboration in 2014 with “Hidden spaces“ SOUNDROOMS, a sound-walk through an old industrial building in the de-industrialized area Sneinton in Nottingham/ UK, which gave voices to the old residents of Sneinton embedded in a whole-building-sound-installation (<http://www.gabrielereuter.de/2014/08/hidden-spaces-1-sneinton-2014/>). 2015 “The amplitude“ DANCE/ PERFORMANCE Nottingham/ UK and on tour (<http://theamplitude.uk>), a dance and music piece about waves and frequencies; 2016 "Hidden Traces“ SOUNDWALK London/ UK (<http://www.gabrielereuter.de/2017/10/hidden-traces-london-2016/>) and 2018 “Zeitwanderung“ SOUNDWALK Berlin/ Germany (<http://www.gabrielereuter.de/2018/10/zeitwanderung-2018/>).

### **2. Podcast: Sandhya Daemgen & Tim Gowdy**

In this unique and isolating moment, podcasts have been an easy and popular way of reaching people. How can we use this online platform to explore the concepts and experiences of body, movement and space? This class will support each individual student

to develop a concept for a podcast and take the first steps in its realisation. We will listen to examples and discuss the specifics of this sonic medium and its context. We will work on writing a script, the dramaturgy of a podcast and working with the voice for recording. We will also offer technical hands-on assistance and advice, starting with which free editing programs to use, equipment and step-by-step tutorials on recording and editing.

**Sandhya Daemgen** is a contemporary dancer and artist and works in interdisciplinary projects with body, sound and voice. She has performed internationally with Tino Sehgal, Alexandra Pirici, Ari Benjamin Meyers and Heiner Goebbels. She has a degree in both Cultural Studies from Wesleyan University, USA and Dance, Context and Choreography from UDK, Berlin. She is the host of the radio and performance series *What's That Noise?*, a series that focuses on the stories and music of select female\* artists of the past. She also leads embodied listening workshops, centered on expanding listening through the body. *What's That Noise?* is a regular radio show featured on Colaboradio.  
<https://www.whatsthatnoise.de/>

**T. Gowdy** (Tim Gowdy) is a Canadian-born music producer, engineer and audio/visual artist. He sang with the American Boychoir before pursuing classical guitar and a graduate sound recording degree at the Schulich School of Music. Over the past twelve years he has produced and engineered over seventy albums for such artists as SUUNS, Cœur de pirate and Ada Lea. His audio/visual work has been featured at MUTEK Montreal, MUTEK ES and Node Festival. T. Gowdy has released four solo albums, the latest of which is out now on Constellation, *Therapy With Colour* (2020).  
<https://t-g0wd-y.org>  
<https://www.timgowdy.ca/>

### **3. Dance for Film: Sarah Möller & Adi Halfin**

Movement seems to be the crucial common point between choreography and cinematography. But how can physical and cinematic movements be arranged, composed, and interwoven with each other? In the workshop we will discover the various methods and strategies which can be used to connect dance and film through hands-on training combined with a close study of selected dance films. We will investigate the single steps of the production of a film-choreographic work: finding an idea and breaking it down, writing a script/score for a non-scripted film, planning the shoot, how to relate camera and dance & how to generate, condense and arrange movement in the editing process. Last but not least we will talk about distribution possibilities of the films (festivals, galleries, stage, commercials etc.). The aim is to provide practical skills and conceptual knowledge on the hybrid film format, and to support the participants in the development and enhancement of their own ideas.

**Sarah Möller** studied media culture at Bauhaus-Universität Weimar, Université Lumière Lyon II and the University of Potsdam. Currently she is working on a PhD-Thesis at Freie Universität Berlin. Sarah is the artistic co-director of the international dance film festival POOL in Berlin. She is especially interested in the various ways of interweaving image and dance movement. Additionally, she has been invited as a film programmer, lecturer, and jury member for several international dance film festivals and exhibitions.

**Adi Halfin** is an award winning director and screenwriter. Her shorts have traveled the world in prestigious festivals such as Cannes and Berlinale and won numerous prizes worldwide. "HOME ALONE" which she directed for Batsheva Dance Company was a viral hit and has won ten international prizes, including Best Commercial and Best Inspirational at the LA Film Awards, and Best Short at the San Francisco Dance Film Festival. Her interpretation to Radiohead's "True Love Waits" featuring world-renowned dancer-choreographer Bobbi Jene Smith, has won seven awards, including Best Unofficial Music Video at the Los Angeles Music Video Festival, 2017. In addition to directing, Adi teaches production and directing in film schools, and dance film workshops in Europe, the US, China, South America and Israel.

## WHY AM I HERE

### Performance Art: Layers of Presence

Studio 3

06.07. – 09.07.2021

Tuesday, Wednesday, Thursday, Friday, 14:00 – 18:00

4 Unterrichtseinheiten

**Maikon K.**

MOD 3, 4, 5, 6; ECTS 1

In this workshop, we will investigate the field of performance art as a platform for the generation of amplified bodies and multiple states of consciousness. Performance art as a destabilizer of identities, social relations and the senses. Our meetings will be practical-theoretical, mixing psychophysical experiences and reflections about our actions and the works of other artists.

How to allow time, the environment, senses, substances and circumstances to alter perception? What are the possibilities of engaging in action? Through different proposals – such as energetic expansion, meditations, breathing and vocal practices, use of images and texts – how to make the body more sensitive and open to unknown possibilities. How can we expand perception in order to find our own language, based on the interests of each performer. Together we will embark on a brief journey, investigating our mind-body system in performative action; reflecting on how performance art contributes to expand notions of the body and disturb the statute of artistic categories.

Maikon K works on the borders between performance, dance and theater. The center of his work is the body and its ability to change perceptions, influenced by the shamanic worldview, in which the performer expands into different realities through specific body-based techniques such as song, non-verbal sound, visual signs and ritualized activities. In 2015, at the invitation of the artist Marina Abramovic, his long durational performance "DNA of DAN" was part of the exhibition Terra Comunal: Marina Abramovic + MAI, in São Paulo, Brasil. Some his creations are: Terrarium (2015), The Solar Anus (2017), Cannibal Fog (2018), Ecstasy Machine (2020). More about his work: [www.maikonk.com](http://www.maikonk.com)

## **BA 2 / 3 (mornings)**

### **A whiz through dance history**

Studio 12

06.04. – 30.04.2021

Mondays, Tuesdays, Thursdays, Fridays, 11:00 – 12:30

19 Unterrichtseinheiten

sowie Coaching in Kleingruppen, Termine nach Vereinbarung

**Britta Wirthmüller**

MOD 2, 3, 4; ECTS 2

This training will be a compilation of exercises from different dance techniques and styles. We will look at how dance techniques developed historically since the beginning of the 20<sup>th</sup> century and how body and movement concepts, ideologies and methods changed over time. Our focal point will be the dance history of Central Europe and North America, but we will also consider how this form of dance was influenced by non-Western practices and other body techniques, such as therapy and sports.

It will be a rather cursory glance at dance history with the aim of getting an overview, drawing connections and identifying personal interests that could lead to further engagement. There will be exercises proposed by me, but we will also use books, youtube and your knowledge of different techniques for our study. It will be a training in which we dance, read and discuss. Please be prepared to give a small presentation (Referat) on a chosen topic and/or teach an exercise in a certain technique.

We will use the last minutes of each class to work on the chair dance from Margaret Dragu's performance "Try Leather".

### **Let's Move!**

Studio 12

10.05. – 11.06.2021

Mondays, Tuesdays, Thursdays, Fridays, 11:00 – 12:30

18 Unterrichtseinheiten

**Gregory Livingston**

MOD 2, 3, 4; ECTS 2

This course will focus on rhythmically directing the body through the space. It will progress from basic to complex movement exercises both on place and travelling. Starting slow and increasing the usage of space, time and energy, the emphasis will be put on dance technique and musicality. How can attention placed to the control and strength of the body assist in keeping the intention and integrity of the movement? Movement phrases will be learned and time for details will be taken. Underlying principles from Humphrey-Limon tradition will support the class trajectory.



## Axis Syllabus

Studio 12

14.06. – 15.07.2021

Mondays, Tuesdays, Thursdays, Fridays, 11:00 – 12:30

19 Unterrichtseinheiten

sowie Coaching in Kleingruppen, Termine nach Vereinbarung

**Diana Thielen**

MOD 2, 3, 4; ECTS 2

The approach of the classes is the exploration and contextualisation of the body's multidimensional existence. Examining principles of biomechanics can help us to understand the body in different movement situations and, if necessary, to adapt our training methods to it. The question of a supporting alignment in contemporary dance, contact improvisation, improvisation and partnering will accompany us in all sessions. What's the idea behind a "proper alignment"? For what it's needed and how does the concept of alignment supports and/or hinders each individual movement expressions? We will use set movement material as well as improvisation. Let's roll, crawl, run and jump-preparing the body for more diverse and sweeping choreographies.

Axis Syllabus: The Axis Syllabus is a trans-disciplinary research and training process concerned with the practice, study and teaching of bio-mechanics as they apply to the body in motion and the art of dancing. It involves compiling information regarding human movement from empirically based scientific studies in fields such as anatomy, biomechanics, anthropology and physics, then further examining and researching these ideas through movement.

About Diana: As a teacher, I see my strength in my genuine wish to support each individual's journey. Their experiences, as well as, their curiosities, doubts, vulnerabilities and lust to move are invited, to create a safe learning atmosphere. Sharing the time and space, rolling, crawling, turning, running and jumping, sweating together is one of my biggest passions, especially when it includes reflection upon social norms and embodied societal behaviours. Let's respect the body in its political aspects and in its diversity!

[dianathielen.com// movementactivism.com](http://dianathielen.com//movementactivism.com)

## BA 2 / 3 (afternoons, evenings)

### RAUMLABOR – Licht, Bühne, Sound:

Studio 14 & 3

06.04. – 30.05.2021

Tuesday, Wednesday, Thursday, Friday, 14:00 - 18:00

16 Unterrichtseinheiten

**Nikola Pieper, Max Stelzl, Stephan Müller & Diego Agulló**

MOD 8, 9, ECTS 4

Das Raumlabor bietet den Studierenden die Möglichkeit, sich ein erweitertes Wissen im Gebrauch und Umgang mit Theatertechnik anzueignen und ihre bisherigen Erfahrungen zu vertiefen. Zur Verfügung stehen ihnen drei unterschiedlich ausgestattete Räume. Aufgeteilt in drei Gruppen arbeiten sie mit jeweils einem bereits existierenden Stück oder Stückentwürfe und können dabei Ideen zu Lichtdesign, Bühnengestaltung, zum Einsatz von Sound und Video ausprobieren sowie damit verbundene künstlerische Fragestellungen entwickeln. Ziel ist es, ein kollaboratives Arbeiten zwischen den Studierenden, aber auch zwischen Studierenden und Lehrenden zu begünstigen. Das Raumlabor dient außerdem zur Vorbereitung aktueller und späterer Projektarbeiten.

Die künstlerische Begleitung übernimmt Diego Agulló.

### A Mobile of Ideas: Dramaturgy-Lab

Studio 11

17.04., Saturday: 11:00 – 17:00 (*Group 1*)

24.04., Saturday: 11:00 – 17:00 (*Group 2*)

04.05. – 07.05.21, Tuesday, Wednesday, Thursday, Friday, 14:00 – 18:00 (*all participants*)

15.06. – 18.06.21, Tuesday, Wednesday, Thursday, Friday, 14:00 – 18:00 (*all participants*)

9 Unterrichtseinheiten

**Sandra Noeth**

MOD 5, 6, ECTS 3

The seminar deals with dramaturgy as a practice, concept and artistic research perspective. with a critical take on the western history that the term carries, it conceives of dramaturgy as a practice of decision-making and problem-posing – a conceptual approach of negotiating parallel and coexisting physical, intellectual, political, social, and other movements. Dramaturgy means more than binding together separate elements or achieving consensus. Rather, it is about tracing and understanding how complexity is handled, how meaning is created, and how the responsibility of all those involved in a creation process is defined. This includes the continuous reassessment of our own bias and dislikes, experiences and expectations, values and economies, curatorial framings, logistics, and infrastructural factors. Next to input and discussion sessions, students' will be invited to engage in a peer-to-peer exchange in response to own and other artists' work.

Requirements: regular attendance, overall active participation in dramaturgical tasks (performative, written, oral)

## **Moving the Forum: Residencies**

All sessions take place at the Humboldt Forum.

11.05. – 04.06.2021

Tuesday, Wednesday, Thursday, Friday, 14:00 – 17:30

05.06.2021: public presentation

18 Unterrichtseinheiten

**Jo Parkes**

MOD 8, 9, ECTS 4

For four weeks, BA 2 students will be in residence at The Humboldt Forum. You will take the proposals you developed in the winter semester in the seminar “Moving the Forum - a case study of participative dance practice” as a starting point, diving deeper into your ideas and researching them in the public spaces of the Humboldt Forum, which will be open to small groups of visitors at this stage

We will start with time to explore the newly opened building. Revisiting the proposals from the summer semester, there will be an opportunity to reconsider and refine your approach (even starting afresh and/or recombining groups is possible). You will find a site for your research and enter into a process of exploration on site, sharing your work regularly with your peers and receiving feedback from teachers and the curatorial staff at the Forum. The four weeks will end with a sharing of the work-in-progress created.

Since the project was introduced there have been some changes due to Covid-19. Unfortunately, the large project Moving the Forum has been postponed until later in the year (or 2022) and the final presentation with all 40 artists planned for June 2021 will not take place. Depending upon the (ongoing) rescheduling of the project, there may be some artistic teams in residence alongside you with whom you will also exchange and interact.

On June 5th there will be a public presentation of the formats developed. The format of this presentation will be developed in collaboration with the students taking the seminar and will comply with the Covid-19 regulations of the Humboldt Forum at that time.

As we discussed in the initial seminar, The Humboldt Forum is a controversial building. Should you wish not to work in the building due to the controversies surrounding it, we will seek individual solutions to this.

## **Project work**

Studio 11

22.06. – 15.07.2021

Tuesday, Wednesday, Thursday, Friday, 14:00 – 17:30

16 Unterrichtseinheiten

sowie Coaching in Kleingruppen, Termine nach Vereinbarung

**Jasna Vinovski, Clement Layes**

MOD 11, 12; ECTS 4

Clement Layes and Jasna L. Vinovski will be accompanying the project work of the HZT BA 2 / 3 students during the summer semester of 2021. This process will include both group sessions with sharings and feedback as well as individual advising and mentoring in each of the projects. Bringing distinct expertises from their backgrounds (Clement Layes having a background in performing arts, physical theatre and circus; Jasna L. Vinovski having a background in performing arts, dance and choreography) they also bring their experience in artistic collaborative practices into this process at HZT.

The projects developed by the students will have opportunities to be presented for example in the frame of the UdK Rundgang which is planned for the period 16-18 July 2021.

## **Yesterday, Today, Tomorrow: Develop your own movement practice II**

Studio 11

06.04. – 13.07.2021

Tuesdays, 18:00 – 20:00

15 Unterrichtseinheiten

(2 groups, 4-5 people each)

**Regina Baumgart & Andrew Champlin**

MOD 1, 2; ECTS 1

This course addresses students who are interested in developing their own movement practice – as a daily practice and training or in reference to a specific choreographic project and movement creation. We will support and accompany your research by offering input and exchange on important aspects concerning movement practice and movement development and will assist you in your process. The course is offered as a continuation for students from Winter Semester as well as students who wish to take the course for the first time from BA2 and BA3. Advanced experience with different dance forms and techniques is required. If you are interested in joining the course for the first time, **please send a written application till April 10th to Andrew Champlin or Regina Baumgart ([r.baumgart@hzt-berlin.de](mailto:r.baumgart@hzt-berlin.de) [a.champlin@hzt-berlin.de](mailto:a.champlin@hzt-berlin.de))** describing your motivation and naming your experiences with dance forms and techniques so far.

## **Performance Practice: *Try Leather***

Studio 5 [Tanzfabrik Wedding]

14.06.2021, Monday: 18:00 – 20:00

16.06. – 20.06.2021, Wednesday, Thursday, Friday, Saturday, Sunday: evenings from 18:00, exact times tba

6 Unterrichtseinheiten

STUDIO 5 [Tanzfabrik Wedding]

**Britta Wirthmüller**

MOD 1, 2, 8, 9; ECTS 1

This is an opportunity for students to perform and/or assist in the performances of the piece "Try Leather" (2021) by Britta Wirthmüller, developed in collaboration with Margaret Dragu, Justine A. Chambers and William Wheeler. Performances will be presented at Tanzfabrik Berlin from 17 - 20 June 2021. More information regarding rehearsal times will be communicated via email.

Prerequisite to perform is participation in the teaching format "A whiz through dance history".

**Collaboration: MaC**

Studio tba

Termine nach Vereinbarung

MOD und ECTS (in Absprache mit dem BA Team)

BA Studierende arbeiten in den Projekten der Studierenden des MA Choreografie (z. B. als Tänzer\*innen, Dramaturg\*innen, Assistent\*innen).

[Return to table of contents](#)

## 2. Master Choreography

### **Morgenpraxis: Sitzmeditation**

**Ingo Reulecke**

maC1 & maC2 M1

Mo + Do 8:30 - 9 Uhr ab 12.04.21 (kontinuierliche Teilnahme ist nicht erforderlich)

offen für alle Mitglieder der HfS und des HZT, Vorkenntnisse nicht erforderlich

für maC1 analog (ZIN 3.40), für alle anderen digital

In einer angeleiteten 30-minütigen Sitzmeditation werden wir uns als Einstimmung für die nachfolgende Yoga-Praxis primär auf die Atmung, die Sitzhaltung und aufkommende und gehende Gedanken besinnen. Dabei einen Weg finden uns nicht von dem immerzu aktiven Geist und seinen Gedanken bestimmen zu lassen.

Diese Meditationssitzung ist vollkommen losgelöst von der Yoga-Praxis und auf der anderen Seite natürlich auf das engste mit ihr verbunden. Beides kann unabhängig voneinander praktiziert werden.

### **Morgenpraxis: Vinyasa Yoga**

**Ingo Reulecke**

maC1 & maC2 M1

Mo + Do 9 - 10 Uhr ab 12.04.21 (kontinuierliche Teilnahme ist nicht erforderlich)

offen für alle Mitglieder der HfS und des HZT, Vorkenntnisse nicht erforderlich

für maC1 analog (ZIN 3.40), für alle anderen digital

Die Vinyasa Yoga-Klasse versucht einen Fluss im organischen Ablauf der Asanas (Körperhaltungen) unter starker Einbeziehung der Pranayama Praxis (Atemschulung) zu berücksichtigen. Dabei werden verschiedene Surya Namaskar (Sonnengruß) Abfolgen erlernt und variiert, die dann spielerisch zu schwierigen Asanas weiterleiten.

### **Einführung in die Neue Musik**

**Neo Hülcker**

Mi 21.4. 14-17 Uhr, 28.4. 10-13 + 14-17 Uhr, 9.6.21, 10-13 Uhr

maC1, M2

digital

Atonalität, musique concrète, Konzeptmusik ? Diese und weitere Begriffe werden in einem Einführungsseminar in die Neue Musik seit 1911 behandelt. Ausgehend von der zweiten Wiener Schule, über Expressionismus, Serialismus und Postmoderne bis heute werden die wichtigsten Werke in der Geschichte der Neuen Musik besprochen und deren Zusammenhang mit anderen Künsten beleuchtet. Darüber hinaus richten wir den Blick auf aktuelle Tendenzen und Strömungen in der Neuen Musik-Szene.

Neo Hülcker ist ein\* Komponist\* – Performer\*, dessen\* Fokus auf Musik als anthropologische Untersuchung in alltäglichen Lebensumgebungen liegt. Seine\* Kompositionen nehmen meist in Form von Situationen, Performances, Installationen, Videos, Aktionen und Interventionen Gestalt an und beschäftigen sich mit digitalen Praxen (wie z.B. ASMR), Kindheit, Tier-Mensch-Beziehungen, queeren Handlungsweisen und kulturellem Hacking.  
[www.neohuelcker.de](http://www.neohuelcker.de)

## Seminar: **Was ist Kunst/ein\*e Künstler\*in?**

**Christiane Berger**

Di 10:30 - 12:30 Uhr, 20.04., 27.04., 11.05., 18.05., 25.05., 01.06., 08.06., 15.06.

maC1, M4, optional für maC2

digital

Was ist Kunst/ein\*e Künstler\*in? Das Seminar widmet sich der Frage, welche künstlerischen und ästhetischen Konzepte es gab und gibt und stellt Positionen vor, welche Rolle Kunst in der Gesellschaft gemäß dieser Konzepte spielt.

Literatur:

Verena Krieger: Was ist ein Künstler? Genie – Heilsbringer – Antikünstler. Eine Ideen- und Kunstgeschichte des Schöpferischen. Köln: Deubner, 2007.

Michael Hauskeller: Was ist Kunst? Positionen der Ästhetik von Platon bis Danto. München: Beck, 1998.

Martin Hellmold/ Sabine Kampmann/ Ralph Lindner/ Katharina Sykora (Hg.): Was ist ein Künstler? Das Subjekt der modernen Kunst. München: Fink, 2003.

Michael Lingner: Die Kunst der Gesellschaft. Perspektiven postautonomer künstlerischer Praxis. o.O. u. J.

<http://ask23.hfbl-hamburg.de/draft/archiv/ml-publikationen/> [02.10.2010].

## MAC 1

*Woche 1: 12.-16.4.21*

### **Semesterstart: Einführung/Coming Together**

**maC-Team**

maC1 + maC2

Mo 11 - 13 Uhr

US12 oder digital

### **Technical Rider - How to**

**Max Stelzl**

Mi 14 - 17 Uhr

maC1 + maC2, M5, M6

digital

**1.** Ein Technical Rider (TecRider) beschreibt die technischen Anforderungen für die Aufführung. Wie sieht dieses Dokument aus? Was ist zu beachten?

### **Showing Recherche maC2 (maC1 schaut zu)**

Di 11 Uhr

### **Showing Recherche**

**maC-Team**

Do 11 - 13:30 Uhr + 14 - 16 Uhr Feedback

maC1, maC2 schaut zu

maC1 M6

ZIN 3.30, ZIN 3.34

Die Studierenden zeigen nach ihrem Selbststudium in der vorlesungsfreien Zeit die Ergebnisse ihrer Recherchen in jeweils 15 -20 Minuten.

### **Übung: Textwerkstatt**

**Christiane Berger**

maC1+2, M5/M6

Fr 11 - 13 Uhr

digital

In dieser Übung befassen wir uns mit projektbegleitenden Texten: Ankündigungstext, Programmzettel etc. Wir klären die Anforderungen an die Texte und besprechen Beispiele, die die Studierenden für die kommenden Projekte dieses Sommersemesters geschrieben haben.



## **Treffen Kompositionsstudierende Klangzeitort**

Fr 14 Uhr (tbc)

*Woche 2: 19.-23.4.21*

### **Seminar: Nachhaltigkeit? Achtsamkeit? Resonanz?**

**Christiane Berger**

19.-30.4.21 Mo, Do, Fr 11 - 13 Uhr

maC1, M4

digital oder US

Im derzeitigen Diskurs spielen Begriffe wie Nachhaltigkeit und Achtsamkeit eine große Rolle zur Beschreibung der Haltung gegenüber sich selbst und seiner Umwelt. Der Soziologie Hartmut Rosa versucht über den Begriff der Resonanz ein lebendiges Verhältnis zwischen Selbst und Umwelt als Gegenmodell zur herrschenden Entfremdung zu konzipieren. Wir befragen sein Modell auf seine Relevanz für den Umgang mit künstlerischen Mitarbeitern und mit Räumen, die künstlerische gestaltet werden.

Literatur: Hartmut Rosa: Resonanz. Eine Soziologie der Weltbeziehung. Berlin: Suhrkamp Verlag, 2016.

### **Anleitung Körper-/Bewegungsrecherche**

**Ingo Reulecke**

19.-30.4.21 Mo, Di, Do, Fr 14 - 17 Uhr

maC1, M2

US12

Der Fokus der Bewegungs- und Körperrecherche-Veranstaltungen soll einerseits einen Einblick in Wege und Möglichkeiten geben, was die individuellen Strategien der bisherigen Recherchen der Studierenden angeht. Auf dieser Basis sollen die Studierenden in zeitlich aufbauenden Schritten befähigt werden, was die Dauer der Formate angeht, eigene Projekte zu konzipieren und späterhin externen Gruppen zu vermitteln. Hierfür soll ein schriftlicher Entwurf mit dem Vorhaben der Recherche verfasst werden und im Anschluss an das Format, nach einem Reflexionsgespräch, eine kurze Reflexion über den Verlauf wie das Arbeitsergebnis schriftlich eingereicht werden.

In der gemeinsame Recherchezeit werden Vorschläge für Erweiterungen des Repertoires unterbreitet. Diese sollen helfen, performative Aspekte in Zeit und Raum unter Einbeziehung von Bewegung, Sprache und Sound zu entwickeln. Wir werden als Gruppe an Echtzeitkompositionen arbeiten, was eine starke Wahrnehmung für den Prozess sowie ein Bewusstsein für die geteilte Verantwortung erfordert. Dafür muss unsere Aufmerksamkeit für das Zuhören mit dem gesamten Körper immer wieder geschärft werden. Nicht zuletzt da unsere Wahrnehmung uns selbst sowie den Partnern im Raum gegenüber die Kapazität und Qualität der Improvisation entwickeln hilft. Dafür werden wir uns spezifische Themen und Scores zu Hilfe nehmen, in denen wir das Sehen und Gesehenwerden integrieren. Diese Formate offerieren uns gehaltvolle Werkzeuge, um an Bewegung und Performativität zu

arbeiten, ohne uns selbst dabei zu verlieren.

*Woche 3: 26.-30.4.21*

### **Nachhaltigkeit? Achtsamkeit? Resonanz?**

**Christiane Berger (M4)**

Mo, Do, Fr 11 - 13 Uhr

### **Anleitung Körper-/Bewegungsrecherche**

**Ingo Reulecke (M2)**

Mo, Di, Do, Fr 14 - 17 Uhr

*Woche 4: 3.-7.5.21*

### **Selbststudiumswoche**

**in Kooperation mit Etage/ Balance (tbc)**

3.-6.5.21, 10 - 14 / 14 - 18 / 18 - 22 Uhr

Fr 14 - 16 Uhr Skizze, Einzel-Feedback nach Absprache

US + angemietete Räume

In der Selbststudiumswoche erarbeiten die Studierenden mit Tänzer\*innen der Etage (19 Tänzer\*innen) und Balance1 kurze Skizzen.

Prüfung:

M3 bei der Skizze

*Woche 5: 10.-14.5.21*

13.5. Christi Himmelfahrt

### **Öffentlicher Raum: Beyond stage and studio**

**Susanne Vincenz, Ingo Reulecke**

10.5., 14.5., 17.5., 20.5., 21.5., 11 - 13 Uhr

maC1, M3

US12

Choreographisches Arbeiten war nie auf Bühnenräume und Studios beschränkt. In den letzten Jahren verorten sich choreographische Ansätze vermehrt in urbanen Landschaften, städtischen Brachen oder umgenutzten Gebäuden. Gerade in Berlin, vor dem Hintergrund zunehmender Verdichtung und Privatisierung des städtischen Raums, geht es dabei immer auch um soziopolitische Strukturen und Fragen der Teilhabe. Wie schreibt sich Bewegung in den Stadtraum und wie choreographiert die urbane Textur die Bewegung der Stadt?

## **Moving the Forum: Residencies**

**Jo Parkes**

11.5.-4.6.21, Di, Mi, Do, Fr 14 - 18 Uhr

Präsentationen: 5.6.21

maC1, M tbc

Humboldt Forum

Preparatory meetins in early April – dates to be confirmed.

“Moving the Forum” is one of the first large artistic interventions to take place after the opening of the Humboldt Forum in Berlin. From August 2021 - June 2022, 45 Berlin-based dance artists will work with around 150 Berliners in residence at the Humboldt Forum.

“Moving the Forum” creates a space for Berliners to place their bodies, stories and perspectives in the contested space of the Humboldt Forum with its controversial history and collections. It is envisaged as an attempt to initiate transformative processes from within an institution, asking questions, making problems, opening spaces for discussion and occupying the space with our moving bodies.

After an introduction giving an overview of the history of the site, the current partners and collections and the controversies, students will develop their own propositions for performative interventions at the Humboldt Forum. They will be in residence at The Humboldt Forum for four weeks, rehearsing in the public spaces of the building. They will enter into a process of exploration on site, sharing work regularly with peers and staff and exchanging feedback. The four weeks will end with the opportunity to share the resulting format.

## **Vorbereitung der tanztage in der Fabrik Potsdam**

**Susanne Vincenz, Ingo Reulecke**

maC1, M tbc

Mo, Di, Do, Fr 14 - 17 Uhr

US12

In Vorbereitung auf die tanztage Potsdam schauen wir uns gemeinsam das Programm des Festivals an und bereiten Gespräche mit Künstlern, Organisatoren und Publikum vor. Während des Festivals werden die Studierenden zudem Warm-ups für die Zuschauer anbieten, um über einen physischen Zugang eine andere Wahrnehmung der Vorstellungen zu ermöglichen. Ausgehend vom Festival-Programm entwickeln wir unterschiedliche Strategien für diese Warm-ups.

*Woche 6: 17.-21.5.21*

## **Öffentlicher Raum: Beyond stage and studio**

**Susanne Vincenz**

Mo, Do, Fr 11-13 Uhr

## **Moving the Forum : Residencies**

**Jo Parkes**

Di, Do, Fr 14-17 Uhr

## **Vorbereitung Potsdam**

**Susanne Vincenz, Ingo Reulecke**

Mo, Di, Do, Fr 14-17 Uhr

*Woche 7: 25.-28.5.21*

*24.5. Pfingstmontag*

## **Exkursion zum Festival “tanztage” der Fabrik Potsdam**

**Betreuer\*innen: Susanne Vincenz, Ingo Reulecke, Wanda Golonka**

maC1

Termin: 26.05. – 06.06.21

Ort: Fabrik Potsdam

Der erste Jahrgang wird im Rahmen der tanztage in Potsdam choreographische Skizzen entwickeln, die im Stadtraum Potsdam und auf dem Gelände der Fabrik Potsdam gezeigt werden. In diesem Jahr geht es um KörperRäume im Tanz und den performativen Künsten, Themen wie das Verhältnis von Körper und Stadt-Raum, neue Körper(bilder) im Zeitalter künstlicher Intelligenz und digitaler Technologie stehen im Zentrum der Auseinandersetzung. Darüber hinaus entwickeln die Studierenden ein Tanzvermittlungsformat für die Besucher des Festivals.

## **Moving the Forum : Residencies**

**Jo Parkes**

Di, Mi, Do, Fr 14 - 17 Uhr:

*Woche 8: 31.5.-4.6.21*

*3.6. Fronleichnam*

*31.5.-12.6. Saida bat*

## **Moving the Forum : Residencies**

**Jo Parkes**

Di, Mi, Fr 14 - 17 Uhr

**Präsentation: Sa 5.6.21**

## Exkursion zum Festival "tanztage" der Fabrik Potsdam

*Woche 9: 7.-11.6.*

*31.5.-12.6. Saida bat*

*10.6. GP Saida, 11.6. P Saida, 12.6. VS Saida*

*7.-19.6. Svea Wasserspeicher*

## Seminar: **LandArt**

**Christiane Berger**

maC1, M4

Mo, Do, Fr 11 - 13 Uhr

digital oder ZIN 3.34

LandArt schafft Kunstwerke in, mit und aus der Natur. Der Eingriff ist flüchtig, die natürlichen Materialien vergänglich. Emphase des Augenblicks und Bild der Vergänglichkeit zugleich. Welches Verhältnis zwischen Natur und Kunst, zwischen dem Künstler und seiner Umgebung zeigt sich hier?

"Rivers and Tides", Dokumentation über Andy Goldsworthy: [Rivers and Tides partie 1 -](#)

[Vidéo Dailymotion](#)

[Rivers and Tides partie 2 - Vidéo Dailymotion](#)

## Vorbereitung Land(schafft)Kunst-Festival in Neuwerder

**Wanda Golonka**

maC1 , M tbc

Mo, Di, Do, Fr 14 - 17 Uhr

ZIN 3.40

*Woche 10: 14.-18.06.21*

*7.-19.6. Svea Wasserspeicher*

*17.6. GP Svea, 18.6. P Svea, 19.6. VS Svea*

## **Landart**

**Christiane Berger (M4)**

Mo 11 - 13 Uhr

## Vorbereitung Neuwerder

**Wanda Golonka (M?)**

Mo, Di 14-17 Uhr

## Exkursion: **Land(schafft)Kunst-Festival in Neuwerder**

**Susanne Vincenz, Ingo Reulecke, Wanda Golonka**

maC1

Termin: Vorbereitung: 7.-11. + 14./15.06.21; Exkursion 17.-19.06.21; Präsentation 19.06.21

Ort: Neuwerder

Unter dem Titel LAND(SCHAFFT)KUNST wird im havelländischen Neuwerder ein Dorf temporär zur Galerie erklärt. Die Studierenden des ersten Jahrgangs entwickeln ortsspezifische Soli, ein Parcours zwischen Scheunen, Gärten, Ställen und Wiesen: choreographische Interventionen im ländlichen Raum.

### Ausufern (tbc)

Die Studierenden haben die Möglichkeit, ausgewählte Soli, die im Rahmen der Veranstaltung "KörperRaum" im Januar/Februar 2021 entstanden sind, im Rahmen von "AUSUFERN 2021" im Berliner Stadtraum zu zeigen.

Diese Programmreihe der Uferstudios hat sich zum Ziel gesetzt, Kunstprojekte zu initiieren und zu präsentieren, die in den öffentlichen Raum hineinreichen und den Dialog mit der Nachbarschaft und dem kulturell und sozial heterogenen Umfeld des Wedding suchen.

AUSUFERN bezieht sich auf einen erweiterten

Begriff von Choreografie, der diese auch als soziale und urbane Praxis versteht.

AUSUFERN wird seit dessen Beginn 2016 von Eva-Maria Hoerster kuratiert.

### *Woche 11: 21.-25.6.21*

*Schulferien 24. Juni – 7. August 2021*

## **Kooperation maC & Klangzeitort**

**Dozent\*innen: Ingo Reulecke, Malte Giesen, Netta Weiser**

21.6.-2.7.2021

Mo, Di, Do, Fr 11 - 13 Uhr: ??? - NN (M2, evtl. M4)

Mo, Di, Do, Fr 14 - 17 Uhr: ??? - NN (M2)

ZIN 3.40 + 3.34

Studiengangübergreifende Zusammenarbeit zwischen Komponist\*innen der HfM Hanns Eisler/UdK Berlin & Choreograph\*innen des maC

Die Kompositions- und die Choreographie-Studierenden erarbeiten in einem gemeinsamen Workshop kollaborative Performances

Voraussichtlich vom 28. - 30.10.2021 werden die Ergebnisse im Studiosaal der HfM Hanns Eisler und der Bühne Unten der HfS präsentiert.

*Woche 12: 28.6.-2.7.21*

*Schulferien 24. Juni – 7. August 2021*

### **Kooperation maC & Klangzeitort**

**Ingo Reulecke, Malte Giesen, Netta Weiser**

Mo, Di, Do, Fr 11-13 Uhr: ??? - NN (M2)

Mo, Di, Do, Fr 14-17 Uhr: ??? - NN (M2)

*Woche 13: 5.-9.7.21*

*Schulferien 24. Juni – 7. August 2021*

### **Kooperation mit Klangzeitort - Selbststudium**

Mo, Di, Mi, Do 10 - 14 / 14 - 18 / 18 - 22 Uhr

Showing Fr 11 - 13 Uhr

ZIN 3.34, 3.40, HfM(?)

*Woche 14: 12.-16.7.21*

*Schulferien 24. Juni – 7. August 2021*

### **UdK-Rundgang**

Prüfungen und Reflexionen

Mo Prüfung M1 maC1

Di 11-14:30 Reflexionsgespräche

Mi

Do

Fr

## **MAC 2**

*Woche 1: 12.-16.4.21*

### **Semesterstart: Einführung/Coming Together**

**maC-Team**

maC1 + maC2

Mo 11 - 13 Uhr

US12 oder digital

### **Technical Rider - How to**

**Max Stelzl**

Mi 14 - 17 Uhr

maC1 + maC2, M5, M6  
digital

**2.** Ein Technical Rider (TecRider) beschreibt die technischen Anforderungen für die Aufführung. Wie sieht dieses Dokument aus? Was ist zu beachten?

## **Showing Recherche**

**maC-Team**

Di 11 - 13:30 Uhr + 14 - 16 Uhr Feedback

maC2, maC1 schaut zu

maC2 M6

ZIN 3.30, ZIN 3.34

Die Studierenden zeigen nach ihrem Selbststudium in der vorlesungsfreien Zeit die Ergebnisse ihrer Recherchen in jeweils 15 -20 Minuten.

## **Showing Recherche maC1**

**(maC2 schaut zu)**

Do 11 Uhr

## **Übung: Textwerkstatt**

**Christiane Berger**

maC1+2, M5/M6

Fr 11-13 Uhr

digital

In dieser Übung befassen wir uns mit projektbegleitenden Texten: Ankündigungstext, Programmzettel etc. Wir klären die Anforderungen an die Texte und besprechen Beispiele, die die Studierenden für die kommenden Projekte dieses Sommersemesters geschrieben haben.

## **Kompositorisches Labor 1**

**Wanda Golonka**

16.4., 19.-30.04.21 Mo, Di, Do, Fr 14-17 Uhr (nicht Fr 23.04.21)

maC2, M3 (zusammen mit Selbststudiumswoche)

ZIN 3.40

Aus Recherchen sind Materialien, Ideen, Motive und Inhalte generiert worden. Mit der choreographischen-ikonografischen Methode entsteht aus der Fülle von Materialien eine intuitive und reflexive Struktur. Wir untersuchen, welchen Strategien Bewegungsfindung folgt und welche Notwendigkeit einer Komposition zugrunde liegt.



*Woche 2: 19.-23.4.21*

## **Dramaturgien der Immersion**

**Susanne Vincenz**

19.-30.04.21 Mo, Di, Do, Fr 11-13 Uhr (nicht Fr 23.04.21)

maC2, M3

ZIN 3.40

Eintauchen in den Raum, Teil sein, den Überblick verlieren - Immersive Situationen versprechen ein rauschhaftes Erlebnis der Auflösung, das Gegenüberstellungen von Bühne und Zuschauer aufhebt und Kategorien wie Werk und Betrachter verschwimmen lässt. Ist kritische Distanz dabei zulässig oder erwünscht? Und gibt es umgekehrt immersive Praktiken, die auf die eigenen Mittel reflektieren und Erfahrungsräume eröffnen?

Wir untersuchen und experimentieren mit ästhetischen Konzepten von Immersion, die das choreographische Feld in den letzten Jahren erweitert und verändert haben. Von neuen Technologien im Bereich von Virtual Reality bis zu und multisensorisch angelegten Erlebnisräumen - Immersion ist immer ein choreographiertes Zusammenspiel verschiedener Komponenten.

## **Kompositorisches Labor 1**

**Wanda Golonka (M3)**

Mo, Di, Do 14 - 17 Uhr

## **Festival co.lab**

Vorbereitung: Mi 21.04.21

Festival: 23. und 24.04.21

M5

Floating University

Die Studierenden des zweiten Jahrgangs konzipieren und organisieren zusammen ein Festival "on methods, strategies and ways of collaborating".

*Woche 3: 26.-30.4.21*

## **Dramaturgien der Immersion**

**Susanne Vincenz (M3)**

26.-30.04.21 Mo, Di, Do, Fr 11 - 13 Uhr

## **Kompositorisches Labor 2**

**Wanda Golonka**

26.-30.04.21 Mo, Di, Do, Fr 14 - 17 Uhr

maC2, M3  
ZIN 3.40

Der Labor widmet sich der Frage, welche künstlerischen und ästhetischen Arbeitsweisen oder Methoden die Studierenden in ihrer choreographischen Praxis entwickelt haben. Wir verfolgen die Muster, die Gewohnheiten, übertragen sie im Raum, setzen sie in Beziehung zueinander. Die Imagination erlaubt, dass aus diesen Komponenten neue Strategien für Komposition entwickelt werden können.

*Woche 4: 3.-7.5.21*

### **Selbststudiumswoche** **in Kooperation mit DancelIntensiv**

3.-6.5.21, 10 - 14 / 14 - 18 / 18 - 22 Uhr  
Fr 11-13 Uhr Skizze, Einzel-Feedback nach Absprache  
ZIN 3.34, 3.40, 3.30

In der Selbststudiumswoche erarbeiten die Studierenden mit Tänzer\*innen von DancelIntensive kurze Skizzen mit den im kompositorischen Labor entwickelten Strategien.

Prüfungen:  
M2 bei den Proben (Mittwoch)  
M3 bei der Skizz

*Woche 5: 10.-14.5.21*  
*13.5. Christi Himmelfahrt*

### **Semesterprojekte** **Betreuer\*innen: maC-Team** maC2 M6

Die Student\*innen proben und arbeiten an ihren Semesterprojekten, die auf den Bühnen in der Zinnowitzer Straße, dem bat und in den Uferstudios in drei Doppelabenden gezeigt werden.

Neben der Präsentation der praktischen Arbeit gehören zur Prüfung:  
Kriterien einreichen bis eine Woche vor der Aufführung  
Reflexion schreiben bis eine Woche nach der Aufführung

### **Projektforum** **Dozent\*innen: Christiane Berger, Betreuer\*innen** Mo 11 – 13 Uhr, 10.05., 17.05., 31.05.21

digital

In dieser Veranstaltung werden die laufenden Recherchen und Projekte vorgestellt, gezeigt und diskutiert.

## **Produktionsforum:**

**Dozentin: Wanda Golonka; mit PL und Max Stelzl (+ Katja)**

Mo 10.05.21, 14:00 – 16:00 Uhr, Mo 7.06.21, 10:30 – 13:00 Uhr

digital

In dieser Veranstaltung werden die technische und organisatorische Umsetzung der Projekte vorgestellt und diskutiert.

*Woche 6: 17.-21.5.21*

## **Semesterprojekte**

**maC-Team (M6)**

## **Projektforum**

**Christiane Berger, Betreuer\*innen (M6)**

Mo 17.05., 11 – 13 Uhr

*Woche 7: 25.-28.5.21*

*24.5. Pfingstmontag*

## **Semesterprojekte**

**maC-Team (M6)**

*Woche 8: 31.5.-4.6.21*

*3.6. Fronleichnam*

*31.5.-12.6. Saida bat*

## **Semesterprojekte**

**maC-Team (M6)**

## **Projektforum**

**Christiane Berger, Betreuer\*innen (M6)**

Mo 31.05., 11-13 Uhr

## **Produktionsforum**

**Wanda Golonka mit PL und TL (M6)**

Mo 31.05.21 14-16 Uhr

*Woche 9: 7.-11.6.*

31.5.-12.6. *Saida bat*

10.6. *GP Saida*, 11.6. *P Saida*, 12.6. *VS Saida*

7.-19.6. *Svea Wasserspeicher*

**Semesterprojekte**

**maC-Team (M6)**

BU: ab 8.6. / US14: ab 7.6.

*Woche 10: 14.-18.06.21*

7.-19.6. *Svea Wasserspeicher*

17.6. *GP Svea*, 18.6. *P Svea*, 19.6. *VS Svea*

**Semesterprojekte**

**maC-Team (M6)**

bat: ab 14.6.

*Woche 11: 21.-25.6.21*

*Schulferien 24. Juni – 7. August 2021*

**Semesterprojekte**

**maC-Team (M6)**

24.6.: *GP US14*/25.6.: *P US14*

*Woche 12: 28.6.-2.7.21*

*Schulferien 24. Juni – 7. August 2021*

**Semesterprojekte**

**maC-Team (M6)**

28.6.: *GP BU*/29.6.: *P BU*

30.6. *GP bat*/1.7.: *P bat*

*Woche 13: 5.-9.7.21*

*Schulferien 24. Juni – 7. August 2021*

**Feedback für M6-Projekte**

**maC-Team**

Di, Do 11 – 14 Uhr

## **Portrathefte – Einführung in Desktop-Publishing und Bildbearbeitung (tbc)**

NN

Mi + Fr, 14 – 17 Uhr

*Woche 14: 12.-16.7.21*

*Schulferien 24. Juni – 7. August 2021*

## **Prüfungen und Reflexionen**

Mo 11-14:30 Reflexionsgespräche

Di

Mi

Do

Fr

## **Channel4: Dance and Performance in times of Covid-19**

Es gibt drei parallele Angebote mit jeweils 6-8 Plätzen. Bitte entscheidet euch für eines der drei. Die Plätze werden durch die Studiengänge vergeben.

Mi 19.05., 09.06., 16.06.2021, jeweils 14:00 -18:00 Uhr

## **Dance for Film: Sarah Möller & Adi Halfin**

Movement seems to be the crucial common point between choreography and cinematography. But how can physical and cinematic movements be arranged, composed, and interwoven with each other? In the workshop we will discover the various methods and strategies which can be used to connect dance and film through hands-on training combined with a close study of selected dance films. We will investigate the single steps of the production of a film-choreographic work: finding an idea and breaking it down, writing a script/score for a non-scripted film, planning the shoot, how to relate camera and dance & how to generate, condense and arrange movement in the editing process. Last but not least we will talk about distribution possibilities of the films (festivals, galleries, stage, commercials etc.). The aim is to provide practical skills and conceptual knowledge on the hybrid film format, and to support the participants in the development and enhancement of their own ideas.

**Sarah Möller** studied media culture at Bauhaus-Universität Weimar, Université Lumière Lyon II and the University of Potsdam. Currently she is working on a PhD-Thesis at Freie Universität Berlin. Sarah is the artistic co-director of the international dance film festival POOL in Berlin. She is especially interested in the various ways of interweaving image and dance movement. Additionally, she has been invited as a film programmer, lecturer, and jury member for several international dance film festivals and exhibitions.

**Adi Halfin** is an award winning director and screenwriter. Her shorts have traveled the world in prestigious festivals such as Cannes and Berlinale and won numerous prizes worldwide.

„**HOME ALONE**“ which she directed for Batsheva Dance Company was a viral hit and has won ten international prizes, including Best Commercial and Best Inspirational at the LA Film Awards, and Best Short at the San Francisco Dance Film Festival. Her interpretation to Radiohead’s „**True Love Waits**“ featuring world-renowned dancer-choreographer Bobbi Jene Smith, has won seven awards, including Best Unofficial Music Video at the Los Angeles Music Video Festival, 2017. In addition to directing, Adi teaches production and directing in film schools, and dance film workshops in Europe, the US, China, South America and Israel.

### **Podcasts: Sandhya Daemgen & Tim Gowdy**

In this unique and isolating moment, podcasts have been an easy and popular way of reaching people. How can we use this online platform to explore the concepts and experiences of body, movement and space? This class will support each individual student to develop a concept for a podcast and take the first steps in its realisation. We will listen to examples and discuss the specifics of this sonic medium and its context. We will work on writing a script, the dramaturgy of a podcast and working with the voice for recording. We will also offer technical hands-on assistance and advice, starting with which free editing programs to use, equipment and step-by-step tutorials on recording and editing.

**Sandhya Daemgen** is a contemporary dancer and artist and works in interdisciplinary projects with body, sound and voice. She has performed internationally with Tino Sehgal, Alexandra Pirici, Ari Benjamin Meyers and Heiner Goebbels. She has a degree in both Cultural Studies from Wesleyan University, USA and Dance, Context and Choreography from UDK, Berlin. She is the host of the radio and performance series *What’s That Noise?*, a series that focuses on the stories and music of select female\* artists of the past. She also leads embodied listening workshops, centered on expanding listening through the body. *What’s That Noise?* is a regular radio show featured on Colaboradio.

<https://www.whatsthatnoise.de/>

**T. Gowdy** (Tim Gowdy) is a Canadian-born music producer, engineer and audio/visual artist. He sang with the American Boychoir before pursuing classical guitar and a graduate sound recording degree at the Schulich School of Music. Over the past twelve years he has produced and engineered over seventy albums for such artists as SUUNS, Cœur de pirate and Ada Lea. His audio/visual work has been featured at MUTEK Montreal, MUTEK ES and Node Festival. T. Gowdy has released four solo albums, the latest of which is out now on Constellation, *Therapy With Colour* (2020).

<https://t-g0wd-y.org>

<https://www.timgowdy.ca/>

### **Audio guides: Gabriele Reuter & Matfef Kuhlmeiy**

This seminar is intended as a practical guide to understanding the context and methodology for creating a site-specific performative audio walk, including our own recordings, interview material, technical aspects of sound editing, and field testing. We will look at how the body reads and engages with the dynamic layers of spatial production in an urban neighbourhood, and how sound can help translate this process for an audience. Over the course of the three sessions, students will create, test, and discuss their own pilot versions of an audio walk that

engages with and deepens their understanding of the environment of the Uferstudios or their own residential neighbourhood (to be specified depending on pandemic situation). The participants are asked to prepare some simple tech-stuff in advance (download of demo-version of Ableton 11) with the help of Mattef Kuhlmeiy.

**Gabriele Reuter** is a choreographer, dancer and urbanist. She works at the impossible interface of choreography and urban research. Her choreographic works, audio walks and sound installations focusing on space, city and acoustics/sound have been shown at various international festivals, including Nottdance (UK), Springdance (NL), idans (TU). As an educator and performer Gabriele facilitates movement in a variety of contexts. She has conceived and participated in improvisation series and artistic encounter formats in England and Germany and accompanies and moderates processes in the field of urban planning and participation with tools from the performing arts, co-design and agile working methods.  
[www.gabrielereuter.de](http://www.gabrielereuter.de)

**Mattef Kuhlmeiy**, born 1968 in Berlin (east), since 1999 working as a musician with his band ALP; several silent movie-soundtracks i.a. „Berlin - Symphony Of A Great City“ „Battleship Potemkin“, „The Cabinet of Dr. Caligari“; several tours through Germany, Switzerland, Poland, USA. Composition/music for performances with Gabriele Reuter, Deborah Hay, Jan Martens, Rabih Mroué, Hyoung Min Kim, DanceOn Ensemble, Mathilde Monnier, Jo Parkes, Nico and the Navigators; owner of the record label „Fortschritt Musik“; as a sound-designer he worked for a.o. Thalia Theater/ Hamburg; Salzburger Festspiele, Dorky Park/ Constanza Macras, Two Fish, Gisèle Vienne. [mattef.com](http://mattef.com)

**Gabriele Reuter and Mattef Kuhlmeiy** started their collaboration in 2014 with “Hidden spaces“ SOUNDROOMS, a sound-walk through an old industrial building in the de-industrialized area Sneinton in Nottingham/ UK, which gave voices to the old residents of Sneinton embedded in a whole-building-sound-installation (<http://www.gabrielereuter.de/2014/08/hidden-spaces-1-sneinton-2014/>). 2015 “The amplitude“ DANCE/ PERFORMANCE Nottingham/ UK and on tour (<http://theamplitude.uk>), a dance and music piece about waves and frequencies; 2016 "Hidden Traces“ SOUNDWALK London/ UK (<http://www.gabrielereuter.de/2017/10/hidden-traces-london-2016/>) and 2018 “Zeitwanderung“ SOUNDWALK Berlin/ Germany (<http://www.gabrielereuter.de/2018/10/zeitwanderung-2018/>).

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## 3. Master Solo / Dance / Authorship

### Jour Fixe

Studio 9

Tuesdays: 13.04 and 15.06 – 10:00 – 12:00

**All SODA Staff**

**SODA 1, SODA 2.**

### Research Presentation

Studio 12

Wednesday: 26.05, 14:00 – 18:00

*Artistic Research Presentation by Sophia New (in the frame of HZT Research Day)*

**Sophia New**

**SODA 1, SODA 2.**

*SODA 1 & 2 – Modules 301 / 401*

### Channel 4

Räume für Channel 4 siehe EduBoard

Wednesdays: 19.05, 09.06 and 15.06 – 14:00 – 18:00

*Channel 4 program: Mediating Audiences: Dance and Performance in times of Covid-19*

**SODA 1, SODA 2, All HZT.**

*SODA 1 & 2 – Modul 301*

### Excursion to Theaterformen Hannover

Hannover

Tuesday 13. – Saturday 17.07

See: <https://www.theaterformen.de/en/news>

**Sandra Noeth, Janez Janša, Sophia New**

**SODA 1, SODA 2.**

*SODA 1 & 2 – Modul 201/ 301/ 401*

### Food and Politics

Studio 9 + outdoor

Thursdays: 15.04 – 24.06 (13.05 – 20.05) – 13:00-15:00

Tuesday: 29.06 – 13:00-15:00

*Food and Politics is a format in which students of both SODA 1&2 invite for a dialogue a compatriot living in Berlin to discuss political issues in their countries and artists' relation towards it. The SODA community profit from the international profile of the program by bringing focus on diverse contextual areas.*

**Janez Janša, Sandra Noeth**

**SODA 1, SODA 2.**

SODA 1 or 2 – Modul 201 / 301 / 401

## Thesis Seminar

Studio 8

Thursdays: 15.04-24.06 (06.05-20.05; 10.06) – 15:00-16:00

Tuesday: 29.06 – 15:00-16:00

*Thesis Seminar discusses and reflects current issues of students' preparation for their 301 and 401 presentations in split session. In a variety of formats (presentations, statements, debates...) students get an insight into each other works and develop their argumentative skills.*

**Janez Janša**

**SODA 1 or SODA 2.**

15.04: SODA 2

22.04: SODA 2

29.04: SODA 2

27.05: SODA 1

03.06: SODA 2

17.06: SODA 1

24.06: SODA 2

29.06: SODA 2

SODA 1 / Modul 301

## Falling

Studio 8 + 9

Monday: 31.05 – 10:00-17:00

Tuesday: 01.06 – 10:00-17:00

Friday: 18.06 – 10:00 -17:00

Saturday: 19.06 – 11:00-17:00

Sunday: 20.06 – 11:00-17:00

*This intensive workshop creates a space for new encounters and collaborations for the students of the sculpture class at UdK and the MA SODA (HZT). Through an interdisciplinary exchange that is grounded in the participants' individual practices, the course will investigate the theme of 'falling.' Artistic approaches to falling from performance and visual arts as well as related discourses and contexts will guide discussions, practice-based explorations and exchange.*

*Please note: it is required to attend all workshop days.*

**Sandra Noeth, Monica Bonvicini, Ana Lessing Menjibar, Janez Janša**

**SODA 1, KLASSE FÜR BILDHAUEREI – UDK.**

SODA 1 – Modul 201

## Movement research in public space

Studio 9 + public space

Tuesday: 13.04 – 13:00-16:00

Wednesday: 21.04 – 14:00-17:00

Monday: 26.04 – 10:00-13:00

*The practice-based seminar focuses public space as a context that hosts bodies in choreographic, activist, playful and everyday ways. It will focus the district of Wedding where both, the HZT as well as the Galerie Wedding are located.*

*With the teams of MA SODA and of Gallery Wedding: Solvej Helmeg Ovesen, Maja Swoszna, Malte Pieper & Emily Hunt (see: <http://galeriewedding.de/>)*

**Sandra Noeth, Janez Janša, Sophia New & Gallery Wedding  
SODA 1**

*SODA 1 – Modul 202 / 301*

## **Performative Practices & Collective Learning**

online / Studio 9

Tuesdays: 13.04 – 16:30- 20:00

20.04 – 27.04 – 17:00-20:00

29.06 – 17:00-20:00

Wednesday: 02.06 – 17:00-20:00

*This project explores the intersections between body-based, performative practices and approaches to collective and peer-to-peer learning in an effort to understand how bodies figure simultaneously as agents, witnesses and documents in contemporary life. The online sessions are collaboratively designed by the MA SODA as well as participants related to artist-run educational initiatives in the field of dance and performance in Ramallah (Sareyyet Ramallah Dance School) and Mexico City/Guadalajara (¿Cómo encender un fósforo?).*

**Sandra Noeth**

**SODA 1, SODA 2 optional, Sareyyet Ramallah Dance Summer School & ¿Cómo encender un fósforo?**

*SODA 1 – Modul 202*

## **TBS Essay Feedback**

Studio 9

Friday: 23.04 – 10:00-15:00

**Sandra Noeth**

**SODA 1**

*SODA 1 – Modul 201*

## **TBS Compositional Strategies Tactics**

Studio 9

Tuesday: 04.05 – 14:00-18:00

*This practice based session is intended as preparation for the upcoming exam and opens up how as a practitioner one composes and what the strategies and tactics are that one employs in creating and sharing work. Students will be required to prepare and show short statements within a moderated environment of critical feedback.*

**Sophia New**

**SODA 1**

*SODA 1 – Modul 201*

## **Art in context: Find a neighbour**

Studio 8

Thursdays: 15.04 – 29.04 – 9:30-12:30

Wednesday: 28.04 – 14:00-17:00

Friday: 30.04 – 9:30-12:30

*The format is practice based reflection of art making and its relation to a context. Students look for a neighbour (not a professional in the field of arts) to whom they demonstrate, perform and explain their works. They will ask them later to narrate, explain, perform, reenact what a student is busy with in a format presentable to their peers. Students will employ diverse methodological approaches: interviews, documentation, presentation or performance.*

**Janez Janša**  
**SODA 1**

SODA 2 – Modul 401

### **TBS Publication**

Studio 9  
Tuesday: 20.04 and 18.05 – 10:00-14:00  
**Sandra Noeth and Janez Janša**  
**SODA 2**

SODA 2 – Modul 401

### **TBS 401 Written Part**

online  
Tuesday: 09.03 – 11:30 – 15:00  
**Sandra Noeth**  
**SODA 2**

SODA 2 – Modul 401

### **TBS Audiences**

Studio 8  
Tuesday: 01.06 – 10:00-14:00

*This practice based session is examining how as an artist you think about your audience. How do you address your audience? How does your work invite an audience to engage? Why do you need the audience? How will you ideally position the audience? Through short statements and practical exercises there will be an opportunity for each student to collectively and critically exchange with what it is to be an audience within the specific context of the final performance presentations.*

**Sophia New & Janez Janša**  
**SODA 2**

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## 4.CHANNEL 4

### **Angeleitete Sitzmeditation**

analog (ZIN), für alle anderen digital.

06.04. – 15.07.2021

Mondays & Thursdays, 08:30 – 09:00

#### **Ingo Reulecke**

Offen für alle Mitglieder der HfS und des HZT, Vorkenntnisse nicht erforderlich für maC1

27 Unterrichtseinheiten

MOD 1, 2, 3, 4; ECTS 1

Wir werden uns hier in gewisser Weise als Einstimmung für die nachfolgende Yoga-Praxis primär auf die Atmung, die Sitzhaltung und aufkommende und gehende Gedanken besinnen. Dabei einen Weg finden, uns nicht von dem immerzu aktiven Geist, wie seinen Gedanken, bestimmen zu lassen. Diese Meditationssitzung ist vollkommen losgelöst von der Yoga-Praxis und auf der anderen Seite natürlich auf das engste mit ihr verbunden. Beides kann unabhängig voneinander praktiziert werden.

### **Vinyasa Yoga**

analog (ZIN), für alle anderen digital.

06.04. – 15.07.2021

Mondays & Thursdays, 09:00 – 10:00

#### **Ingo Reulecke**

Offen für alle Mitglieder der HfS und des HZT, Vorkenntnisse nicht erforderlich für maC1

27 Unterrichtseinheiten

MOD 1, 2, 3, 4; ECTS 2

Die Vinyasa Yoga-Klasse versucht einen Fluss im organischen Ablauf der Asanas (Körperhaltungen) unter starker Einbeziehung der Pranayama Praxis (Atemschulung) zu berücksichtigen. Dabei werden verschiedene Surya Namaskar (Sonnengruß) Abfolgen erlernt und variiert, die dann spielerisch zu schwierigen Asanas weiterleiten.

### **With somatic presence into the day: Body-Mind Centering®**

Studio 12

06.04. – 15.07.2021

Mondays & Thursdays, 09:00 – 10:00

#### **Odile Seitz-Walser**

sowie Coaching in Kleingruppen, Termine nach Vereinbarung

27 Unterrichtseinheiten

MOD 1, 2, 3, 4; ECTS 2

Through explorations in movement, with touch and based on developmental patterns, Body-Mind Centering is a way to embody the anatomy and physiology. These morning

explorations are an opportunity to wake up the body at its deepest levels, to become even more intimate with your body, with which you are daily working, and to widen your range of movement's qualities. This warming class proposes to move through exercises based on the developmental patterns, to let each body part become available for movement, creativity, and learning. Each day will bring a different theme to approach and lighten these exercises, due to the body becomes a powerful source of exploration and inspiration. This semester will focus on the glands, as powerful source of energy and as inner support for the skeleton.

## **Body Articulation Movement Classes**

Studio 12

06.04. – 15.07.2021

Tuesdays, 09:00 – 10:00

**Madeleine Rose Munk**

15 Unterrichtseinheiten

MOD 1, 2, 3, 4; ECTS 1

A combination of Madeleine's research in the field of Butoh Dance, Taiji, pranayama, yoga asanas, and improvisational movement play. Incorporating a distinctive connection between body and voice, the sessions provide techniques that expand ones individual sense for movement and heighten the imagination.

Madeleine Rose Munk (b. Australian, 1991) is a choreographer, performer and project facilitator, specialising in theatre and art direction. Madeleine studied as an actor/creator/producer at the Australian Academy of Dramatic Art receiving a Bachelor of Performance Degree in 2013. Having 9 years experience as a yoga and body practitioner, Madeleine combines somatic methods, with a psychoanalytic approach to movement.

## **Milun Five Elements Qigong**

Studio 12

06.04. – 15.07.2021

Fridays, 09:00 – 10:00

**Oli Pinchbeck**

15 Unterrichtseinheiten

MOD 1, 2, 3, 4; ECTS 1

Milun Five Elements Qigong is a simple movement meditation that can be learned quickly, but developed for life. 5 sequences of movements work the whole body, with particular emphasis on joint and tendon mobilisation. With roots in TCM, philosophy and martial arts, Five Elements Qigong is powerful, yet calm and meditative. The course will also explore *tuishou* - 'push hands', a semi-competitive practice of taiji that is an excellent tool for developing sensitivity for any kind of partnering work (and great fun!).

Oli began training Taiji in 2006 at the Milun Traditional Kung Fu School. After 4 years living in Beijing, training Taiji every day and finally assisting in the instruction of new students at the school, Oli returned to Europe in 2011, teaching on an ad-hoc basis ever since.

## **Applied Anatomy**

Until further notice, the appointments will take place in Seminarraum 2

06.04. – 15.07.2021

Wednesdays

**Sabine Kinschewski**

Due to the current situation I offer online sessions where you can ask any kind of anatomical question. I can give you any explanation for functions of the body. In case of a discomfort because of repetitive pain I'll try to come close to the reason of this through watching you moving and asking for further details of your discomfort or pain.

## **Mediating Audiences: Dance and Performance in times of Covid-19**

Studio tba

19.05.2021, Wednesday: 14:00 – 18:00

09.06.2021, Wednesday: 14:00 – 18:00

15.06.2021, Wednesday: 14:00 – 18:00

3 Unterrichtseinheiten

**Gabriele Reuter, Sarah Möller, Adi Halfin**

In times of the pandemic one wonders how might there be other ways of reaching audiences. Therefore there has been a rapid rise in the number of dancers and choreographers making work in other media. With that in mind three areas have been selected that will be explored over 3 afternoons; they are Audio Guides, Podcasts and Dance for Film.

These three afternoons include an introduction into the artists work especially highlighting their expertise in either Audio Guides, Podcasts or Dance for Film as well as a practical exploration into the necessary technical tools.

For each workshop format there are three compulsory sessions on the chosen theme and students need to decide for one format and commit to all three sessions, which will be taught in a group of maximum 8 students consisting from all three study programmes.

### **1. Audio guide: Gabriele Reuter & Mattef Kuhlmei**

This seminar is intended as a practical guide to understanding the context and methodology for creating a site-specific performative audio walk, including our own recordings, interview material, technical aspects of sound editing, and field testing. We will look at how the body reads and engages with the dynamic layers of spatial production in an urban neighbourhood, and how sound can help translate this process for an audience. Over the course of the three sessions, students will create, test, and discuss their own pilot versions of an audio walk that

engages with and deepens their understanding of the environment of the Uferstudios or their own residential neighbourhood (to be specified depending on pandemic situation). The participants are asked to prepare some simple tech-stuff in advance (download of demo-version of Ableton 11) with the help of Matfef Kuhlmeiy.

**Gabriele Reuter** is a choreographer, dancer and urbanist. She works at the impossible interface of choreography and urban research. Her choreographic works, audio walks and sound installations focusing on space, city and acoustics/sound have been shown at various international festivals, including Nottdance (UK), Springdance (NL), idans (TU). As an educator and performer Gabriele facilitates movement in a variety of contexts. She has conceived and participated in improvisation series and artistic encounter formats in England and Germany and accompanies and moderates processes in the field of urban planning and participation with tools from the performing arts, co-design and agile working methods.  
[www.gabrielereuter.de](http://www.gabrielereuter.de)

**Matfef Kuhlmeiy**, born 1968 in Berlin (east), since 1999 working as a musician with his band ALP; several silent movie-soundtracks i.a. „Berlin - Symphony Of A Great City“ „Battleship Potemkin“, „The Cabinet of Dr. Caligari“; several tours through Germany, Switzerland, Poland, USA. Composition/music for performances with Gabriele Reuter, Deborah Hay, Jan Martens, Rabih Mroué, Hyoung Min Kim, DanceOn Ensemble, Mathilde Monnier, Jo Parkes, Nico and the Navigators; owner of the record label „Fortschritt Musik“; as a sound-designer he worked for a.o. Thalia Theater/ Hamburg; Salzburger Festspiele, Dorky Park/ Constanza Macras, Two Fish, Gisèle Vienne. [matfef.com](http://matfef.com)

**Gabriele Reuter and Matfef Kuhlmeiy** started their collaboration in 2014 with “Hidden spaces“ SOUNDROOMS, a sound-walk through an old industrial building in the de-industrialized area Sneinton in Nottingham/ UK, which gave voices to the old residents of Sneinton embedded in a whole-building-sound-installation (<http://www.gabrielereuter.de/2014/08/hidden-spaces-1-sneinton-2014/>). 2015 “The amplitude“ DANCE/ PERFORMANCE Nottingham/ UK and on tour (<http://theamplitude.uk>), a dance and music piece about waves and frequencies; 2016 "Hidden Traces“ SOUNDWALK London/ UK (<http://www.gabrielereuter.de/2017/10/hidden-traces-london-2016/>) and 2018 “Zeitwanderung“ SOUNDWALK Berlin/ Germany (<http://www.gabrielereuter.de/2018/10/zeitwanderung-2018/>).

## 2. Podcast: N.N. & N.N.

### 3. Dance for Film: Sarah Möller & Adi Halfin

Movement seems to be the crucial common point between choreography and cinematography. But how can physical and cinematic movements be arranged, composed, and interwoven with each other? In the workshop we will discover the various methods and strategies which can be used to connect dance and film through hands-on training combined with a close study of selected dance films. We will investigate the single steps of the production of a film-choreographic work: finding an idea and breaking it down, writing a script/score for a non-scripted film, planning the shoot, how to relate camera and dance & how to generate, condense and arrange movement in the editing process. Last but not least we will talk about distribution possibilities of the films (festivals, galleries, stage, commercials



etc.). The aim is to provide practical skills and conceptual knowledge on the hybrid film format, and to support the participants in the development and enhancement of their own ideas.

**Sarah Möller** studied media culture at Bauhaus-Universität Weimar, Université Lumière Lyon II and the University of Potsdam. Currently she is working on a PhD-Thesis at Freie Universität Berlin. Sarah is the artistic co-director of the international dance film festival POOL in Berlin. She is especially interested in the various ways of interweaving image and dance movement. Additionally, she has been invited as a film programmer, lecturer, and jury member for several international dance film festivals and exhibitions.

**Adi Halfin** is an award winning director and screenwriter. Her shorts have traveled the world in prestigious festivals such as Cannes and Berlinale and won numerous prizes worldwide. "HOME ALONE" which she directed for Batsheva Dance Company was a viral hit and has won ten international prizes, including Best Commercial and Best Inspirational at the LA Film Awards, and Best Short at the San Francisco Dance Film Festival. Her interpretation to Radiohead's "True Love Waits" featuring world-renowned dancer-choreographer Bobbi Jene Smith, has won seven awards, including Best Unofficial Music Video at the Los Angeles Music Video Festival, 2017. In addition to directing, Adi teaches production and directing in film schools, and dance film workshops in Europe, the US, China, South America and Israel.

## **THE 12 „CHECKING POSITIONS“ IN EUTONIE**

### **Regaining muscular elasticity. Improving the flexibility of the body.**

Studio 11

12.06.2021, Saturday: 10:00 – 13:30

26.06.2021, Saturday: 10:00 – 13:30

03.07.2021, Saturday: 10:00 – 13:30

3 Unterrichtseinheiten

**Regina Baumgart**

MOD 1, 2; ECTS 1

EUTONIE is a somatic method that focusses on the importance of the regulation of body tone (tonus= tension) for the quality of our movement. This method was developed by Gerda Alexander (1908–1994). The 12 Checking Positions of Eutonie allow us to find out if our muscles and ligaments have their optimum length and elasticity in order to permit free mobility of joints and the body. Most of us have to deal with shortened and fixed muscle structures caused by persisting physical and psychic stress factors. This inhibits free, released, economic and differentiated movement.

In this workshop I will introduce the 12 Checking Positions and show possibilities of dissolving muscular fixations with the means of Eutonic principles and exercises.

## WHY AM I HERE

### Performance Art: Layers of Presence

Studio 11

08.05.21, Saturday: 10:00 – 14:00

15.05.21, Saturday: 10:00 – 14:00

22.05.21, Saturday: 10:00 – 14:00

29.05.21, Saturday: 10:00 – 14:00

4 Unterrichtseinheiten

**Maikon K.**

MOD 3, 4, 5, 6; ECTS 1

In this workshop, we will investigate the field of performance art as a platform for the generation of amplified bodies and multiple states of consciousness. Performance art as a destabilizer of identities, social relations and the senses. Our meetings will be practical-theoretical, mixing psychophysical experiences and reflections about our actions and the works of other artists.

How to allow time, the environment, senses, substances and circumstances to alter perception? What are the possibilities of engaging in action? Through different proposals – such as energetic expansion, meditations, breathing and vocal practices, use of images and texts – how to make the body more sensitive and open to unknown possibilities. How can we expand perception in order to find our own language, based on the interests of each performer. Together we will embark on a brief journey, investigating our mind-body system in performative action; reflecting on how performance art contributes to expand notions of the body and disturb the statute of artistic categories.

Maikon K works on the borders between performance, dance and theater. The center of his work is the body and its ability to change perceptions, influenced by the shamanic worldview, in which the performer expands into different realities through specific body-based techniques such as song, non-verbal sound, visual signs and ritualized activities. In 2015, at the invitation of the artist Marina Abramovic, his long durational performance "DNA of DAN" was part of the exhibition Terra Comunal: Marina Abramovic + MAI, in São Paulo, Brasil. Some his creations are: Terrarium (2015), The Solar Anus (2017), Cannibal Fog (2018), Ecstasy Machine (2020). More about his work: [www.maikonk.com](http://www.maikonk.com)

### Wudong Taiji Quan (3 Day Intensive)

Studio 11

30.09. – 02.10.2021, Thursday, Friday, Saturday, 10:00 – 15:00

3 Unterrichtseinheiten

**Lingji Hon**

MOD 1, 2, 3, 4; ECTS 1

Taiji Quan is a Chinese healing art with deep roots in diverse practices. To practice fully requires a multi-dimensional and dynamic understanding of what Taiji Quan is, and it's vast potential to improve our lives in all areas.

This workshop will spend 3 days teaching the movements of the Taiji Quan form, while diving into it's essence from 3 main entry points.

**Day I: PHILOSOPHY AND HISTORY**

Understanding the form as an evolving anthropological artifact and it's foundation in I Ching philosophy, Taoism and Buddhism.

**Day II: MARTIAL ARTS**

Understanding Taiji Quan as a weaponless fighting technique and tool for empowerment.

**Day III: HEALING ARTS**

Understanding Taiji Quan as a moving meditation and *Neigong* (internal alchemy) practice.

**THE OPEN STUDIO. COLLABORATORY**

Studio tba

04.10.2021 – 08.10.2021

Monday, Tuesday, Wednesday, Thursday, Friday, 11:00 – 17:00

**Jenny Beyer**

5 Unterrichtseinheiten

MOD 5, 6, 7; ECTS 2

In the COLLABORATORY Jenny Beyer invites artists/students to a multi-day collaborative work session about the role of audience in artistic processes.

Where and how do we meet our audience? The pandemic has made this question more urgent than ever for us performance creators. The distance imposed by the health crisis also offers an opportunity: Limits, expectations, misunderstandings, which often shape the relationship between the audience and artists, become visible, and space for new motivation and longing to meet each other is created. Given the impact of the pandemic the COLLABORATORY will give time to reflect: How is our relationship with the audience? Where are we, where are they and where and how do we get together? How can collaboration with audience feed and nurture the artistic process and vice versa? What is the interest and motivation of audience to be part of an artistic research? The COLLABORATORY is a format of sharing practices, questions, topics and experiences. It is a space for the participants to explore their individual interest in meeting audience and to ask how encounter can be a fundament for artistic practice.

Since 2014 choreographer Jenny Beyer & Team have been offering OPEN STUDIOS in Hamburg and researching into practices of encounter and movement on equal terms between artists and audiences. They define outreach and communication as formats that nourish artistic research, by turning it into a shared dance practice.

[www.jennybeyer.de](http://www.jennybeyer.de)

Video of digital OPEN STUDIOS December 2020:

<https://vimeo.com/495327914>

Video of COLLABORATORY November 2019:

<https://vimeo.com/435163750>

## **Angewandte Öffentlichkeitsarbeit / Applied Public Relations**

**On Demand / DE/EN**

**Judith Brückmann.**

For an appointment please sent an email to [j.brueckmann@hzt-berlin.de](mailto:j.brueckmann@hzt-berlin.de)

Wie erreiche ich mein Publikum? Wie und wo kündige ich meine Vorstellungen an? Welche Informationen, Texte, Medien und Formate benötige für meine Ankündigung? Wie erstelle ich einen Mediaplan? Das Lehrformat unterstützt Studierende beim strategischen Planen und Umsetzen der Öffentlichkeitsarbeit und Kommunikation für eigene künstlerische Projekte während des Studiums und danach. Das Format gibt außerdem einen Einblick in die Kommunikationsplattformen des HZT, der Trägerhochschulen HfS und UdK und des TanzRaumBerlin Netzwerks.

Judith Brückmann ist Theater- und Literaturwissenschaftlerin. Seit 2014 leitet sie Berlin Bühnen, das Online Portal für die Spielpläne der Berliner Bühnen. Sie arbeitet seit 2003 als Kommunikationsexpertin für freie Performance- und Tanzprojekte, Festivals, Kultur- und Bildungseinrichtungen. Außerdem unterrichtete sie Tanzgeschichte an verschiedenen Berliner Tanzausbildungsschulen.

How do I reach my audience? How and where do I announce my performances? What information, texts, media and formats do I need for an announcement? How do I create a media plan? The teaching format supports students in the strategic planning and implementation of public relations and communication for their own artistic projects during and after their studies. It also provides an insight into the communication platforms of the HZT, the supporting universities Universities HfS and UdK and the TanzRaumBerlin network.

Judith Brückmann is a theater and literature scholar. Since 2014, she has been managing director of Berlin Bühnen, the online portal for the schedules of theaters, operas and concert halls in Berlin. Since 2003 she has been working as a communication expert for independent performance and dance projects, festivals, cultural and educational institutions. She also taught dance history at various Berlin dance education schools.

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