



**HZT BERLIN**  
**LECTURE CATALOGUE**  
**WINTER SEMESTER 2021/22**  
**18.10.2021 – 19.02.2022**

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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 winter semester will be published as soon as possible.

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

# 1. BA Dance, Context, Choreography

## Important Dates

### Welcome for the new BA1:

11.10.2021, Monday, 14:00 – 17:00  
12.10.2021, Tuesday, 09:30 – 17:30  
13.10.2021, Wednesday, 09:30 – 12:00

### 1st Assembly of the winter semester:

11.10.2021, Monday, 10:00 – 13:00

### Sign up for the classes in the winter semester:

11.10.2021, Monday, 14:00 – 19:00

### Further Assemblies in the winter semester:

Studio US 11 or online  
**01.11.2021**, Monday, 14:00 – 17:00  
**06.12.2021**, Monday, 14:00 – 17:00  
**17.01.2022**, Monday, 14:00 – 17:00  
**07.02.2022**, Monday, 14:00 – 17:00

A monthly gathering of the 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.

**Hearings for the new artistic professorship in the BA:** 13. / 14. / 15.10.2021

**UdK-Rundgang:** 29.10. – 31.10.2021

**Hochschultag 2030:** 12.11.2021

**Winter Break:** 20.12.2021 – 02.01.2022

**Kollisionen:** 03.01. – 07.01.2022

**Biennale Tanzausbildung (Stuttgart):** 21.02. – 27.02.2022

**Tanzplattform Deutschland:** 16.03. – 20.03.2022

**Registrations for all MAP in the winter semester:** deadline October, 18<sup>th</sup>, 2021.

**Registration for MAP 12 in the summer semester 2022:** deadline February, 18<sup>th</sup>, 2022.

<b>Assessment Dates</b>		
<b>Module</b>	<b>Dates</b>	<b>Assessors</b>
<b>3 (BA2)</b>	Assignment: work book; deadline: 15. November 2021 (please hand in paper form to the BA office)	Britta Wirthmüller / Jason Corff
<b>4 (BA3/3+)</b>	Assignment: work book; deadline: 10. January 2022 (please hand in paper form in the BA office)	Gregory Livingston / Eva-Maria Hoerster
<b>6 (BA3/3+)</b>	Assignment: text; deadline: 30. March 2022 (you receive 1CP for the accomplishment of MAP 6)	Sandra Umathum
<b>7 (BA2)</b>	Assignment: tba; deadline: 15. March 2022 (you receive 2CP for the Colloquium and the accomplishment of MAP 7)	Nik Haffner / Jack Rath
<b>8 (BA2)</b>	13./14. January 2022	Jo Parkes / tba
<b>11 (BA3/3+)</b>	14./15. February 2022 (you receive 2CP for the Colloquium and the accomplishment of MAP 11)	Rose Beermann / Frauke Havemann / Sandra Umathum

## 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 group heads

The group year head functions 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: Gregory Livingston

Head BA2: Nik Haffner

Head BA3 / 3+: Sandra Umathum

**ERASMUS-related things:** Britta Wirthmüller

## Improving movement and dance through observation and feedback (BA1/2)

18.10.2021 – 18.02.2022

60 Unterrichtseinheiten (à 60 Minuten)

**Gregory Livingston**

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

DE/EN

Regular observational visits of Gregory Livingston 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).

## Improving movement and dance through observation and feedback (BA3/3+)

18.10.2021 – 18.02.2022

40 Unterrichtseinheiten (à 60 Minuten)

**Jason Corff**

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

DE/EN

Regular observational visits of Jason Corff 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).

**Open Office Hours**

Visit the shared document OPEN OFFICE HOURS WS 2021/22:

[https://docs.google.com/document/d/1UrPEQw85V\\_F4EvVxE6ObHwwGVGGsulR4BhGZ4qeXJ6c/edit#heading=h.d9kxw77hqyoy](https://docs.google.com/document/d/1UrPEQw85V_F4EvVxE6ObHwwGVGGsulR4BhGZ4qeXJ6c/edit#heading=h.d9kxw77hqyoy)

**Studium Generale (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 (welcome days & intense weeks & feedback)

### Welcome & Introduction Days

11.10.2021, Monday, 14:00 – 17:00

12.10.2021, Tuesday, 09:30 – 17:30

13.10.2021, Wednesday, 09:30 – 12:00

**Gregory Livingston, Britta Wirthmüller**

During these 3 days of welcoming you as new students of HZT, we will give you an introduction to the BA study programme. You will receive an overview of your first semester, the following years to come, as well as practical and organisational information. We will visit different campuses of HZT Berlin together and learn about their history. There will also be time for any questions you may still have to be answered.

### Kollisionen – Interdisziplinäre Projektwoche an der UdK

03.01. – 07.01.2022

Monday, Tuesday, Wednesday, Thursday, Friday, all day

Friday afternoon: project presentations

5 Unterrichtseinheiten

*MOD 5, 6 (Studium Generale); ECTS 2*

(Active participation in a collision project is credited with 2 credit points in the interdisciplinary artistic field in the Studium Generale.)

The Collision Project Week has become THE transdisciplinary venue at the UdK Berlin. Each year, in the first week of January, students and teachers from all programmes come together and work on different projects: visual arts, design, music and performing arts. They collide with each other; they meet, each with their own expertise and competence. But it is not only the students who collide, the teachers do too. At least two or more professors or lecturers from different departments get together and think about a topic or format, which will then be your testing ground during this special week.

For the Collision week you will choose one of the projects offered. On the last day of the week all groups come together for an afternoon of sharings, presentations and a large exhibition. Information and online registration that must be done by each student individually: <http://www.campus-kollision.de>

### Research Week: On Shielding

(together with students from MA SODA und MA Choreografie)

Studios tba

10.01. – 15.01.2022

Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, 09:00 – 18:00

6 Unterrichtseinheiten

**Sandra Noeth, Janez Jansa, Sandra Umathum**

MOD 7; ECTS 2

## **Mandatory preparatory meeting**

Studio 11

08.01.2022, Saturday, 10:00 – 16:30

1 Unterrichtseinheit

**Sandra Noeth, Sandra Umathum**

Students and staff from all three HZT study programs as well as international guests will come together in an intensive one-week format that questions how body- and experience-based knowledge from dance, choreography or performance can inform different fields and disciplines. The research week investigates the role, status and agency of bodies as shields through diverse practical and theoretical positions. Shielding offers a lens to explore the body in its physical, symbolic, sociopolitical and performative dimensions. The relation between shielding and the body holds a dual and controversial connotation: bodies figure as shields and create a buffer to protect (a target, other people, a symbolic site) and advance resistance. Simultaneously, bodies become weapons when voluntarily figuring as shields in war and peace activism or activist contexts. Shielding, in relation to the body, addresses aesthetic and necropolitical questions, ethical calculations and legal concerns: how is shielding staged, performed, embodied, trained? How is shielding choreographed, which dramaturgies does it produce? How does it create audiences, testimonies and archives? How are structures of power and violence installed and institutionalized through shielding? How does it activate legal discussions on the bodily right to integrity? How are value, privilege and responsibility produced and attributed, and what is our own position as makers and thinkers in the process, in between fascination and disturbance?

The research week is a pilot project organized conjunctly by HZT-members Janez Janša, Sandra Noeth and Sandra Umathum.

## **Semester feedback between students and staff**

14. + 15.02.2022

Monday, Tuesday, 14:00 – 18:00

## **BA 1 (mornings)**

### **Studying Dance through Movement Sequences: Working with Movement and Musical Concepts**

Studio US 3 (tbc)

18.10.2021 – 17.02.2022

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

28 Unterrichtseinheiten

**Andrew Champlin**

*MOD 1, 2, 3, 4; ECTS 4*

In this course we will experiment with how a basic holistic approach to ballet could support and coordinate with the challenge of various musical rhythmic elements such as rapidly changing meters, polyrhythms, syncopation, repetitive patterns etc. We will explore together the connection between these elements and common approaches to music and dance during the past century (Stravinsky, Cage, Minimalism and non western musical influences such as African music). Apart from conceiving these musical concepts the students will be encouraged to connect these to their own influences, inspirations and visions in the fields of music and movement and express and share these embodied connections by creating their own choreographies.

### **Studying Dance through Movement Exploration: Our daily work: from technique to movement lab**

Studio US 3 (tbc)

19.10.2021 – 18.02.2022

Tuesdays, 11:00 – 12.30 & Fridays, 09:00 – 12:30

26 Unterrichtseinheiten

sowie Coaching in Kleingruppen, Termine nach Vereinbarung

**Gregory Livingston**

*MOD 1, 2, 3, 4; ECTS 4*

This course is a journey through the training and practice of moving the body in, around, and through space. We will explore the Humphrey-Limón tradition, improvisation and movement research. Our daily work will create an understanding of the body, train self-awareness, challenge physicality and build strength, while moving through musicality and compositional aspects of movement needed for the work in contemporary dance.

### **Studying Dance through Somatic Practice: Alexander-Technique**

Studio US 11 (tbc)

19.10.2021 – 17.02.2022

Tuesdays & Thursdays, 09:00 – 10:30

28 Unterrichtseinheiten

**Valentina Bordenave**

*MOD 1, 2, 3, 4; ECTS 2*

The technique provides tools and information to help restore the basic connections of our psychophysical entity. We will discover and observe where we pull or hold in our body, and where we collapse. By dialoguing psychophysically with our often unquestioned and interfered support and movement systems, deeply rooted postural and movement habits begin to detach. In this new level of alertness and mechanical efficiency we redefine our relationship with lightness, gravity, space and time, as well as movement and imagination. From this state, the “game” can begin, inviting creativity from the full potential of the person as a whole. From the subtlety of an effortless vertical to the revelation of a powerful celebration of movement, a profound and sustainable transformation can be glimpsed.

## BA 1 (afternoons)

### seeing time

18.10. – 05.11.2021: Studio US 3

08.11. – 19.11.2021: Studio US 14

18.10. – 19.11.2021

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

17 Unterrichtseinheiten

sowie Coaching in Kleingruppen, Termine nach Vereinbarung

**Nik Haffner**

*MOD 3, 10; ECTS 3*

You have just arrived at HZT. As a beginning point of your studies, we will go through temporal and spatial aspects of movement articulation in the body. We will look at and connect back to the admission days that you went through earlier this year. Also we will project to what is to come and how you as a group and as individual bodies can navigate through the coming weeks and months.

From simple to complex tasked based improvisations you will be developing material during the first weeks of the workshop. With this movement material we will be going into a second phase of the workshop, in which we will practice performing, recording, (live-)commenting/annotating and giving feedback on each others' material and sketched out ideas. This second phase will be supported by the research project „motionsbank/ #vortanz“ in collaboration with a team from the university of Mainz: <http://www.motionbank.org/> Also some existing media-supported programs by and for dance artists will be introduced. Related to this part of the workshop and in the frame of the UdK Kollisionen HZT students can join the “Choreographic Coding Lab” later in the semester from 3-7 January 2022: <http://choreographiccoding.org/>. There will be also a focus in the connection between our physical movement to sound with the visit of the musician and composer Hannes Buder, who will be accompanying some afternoons during the workshop: <http://www.hannesbuder.de>.

### FREE TIME

22. – 24.11.2021

### Thinking Sideways: Design in Space

Studio US 3 (tbc)

25.11. – 17.12.2021

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

13 Unterrichtseinheiten

sowie Coaching in Kleingruppen, Termine nach Vereinbarung

**Jason Corff**

*MOD 3, 10; ECTS 3*

In these four weeks, we will begin to explore ways in which the normally-fluid nature of space can be 'fixed' with object. We will look at how objects and architecture act as silent markers of place in performance, referencing specific locations in space and time. Discussion of select design movements (e.g., Shaker, Modernism, Bauhaus, etc.) will allow us to draw connections to their resonances in dance. These connections will form the backdrop for our own

movement experiments where we create dance in response to or conversation with object and form, defining place for ourselves and one another.

Within this workshop, Jason Corff will share part of his ongoing research into place-making and certain overlaps which exist between the disciplines of cartography and choreography. Aspects of his practice such as score composition and the ubiquity of objects will be incorporated into the sessions.

Prior to his relocation to Berlin, Jason Corff lived for more than fifteen 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 interpreted 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. He received his MA in Solo Dance Authorship at Hochschulübergreifendes Zentrum Tanz Berlin (HZT), and was a founding member of Mineralwasser Kollektiv. Most recently, Corff was an invited artist for Dance in Residence (DiR) Brandenburg, performing his new work-in-process *The Approach and the Square* at the Brandenburgisches Landesmuseum für moderne Kunst (BLMK) Cottbus.

## Short this song, but its process long

Studio US 3 (tbc)

18.01. – 11.02.2022

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

14 Unterrichtseinheiten

sowie Coaching in Kleingruppen, Termine nach Vereinbarung

**Litó Walkey & Guests**

*MOD 7; ECTS 3*

This workshop focuses on cultivating conditions for the traces that 'invite' and 'index' choreographic practices.

We will approach writing as an interactive practice that operates as an archive of attention. By immersing ourselves in circuits that set actions and reflections in motion, we will recognise that what is created emerges from a complex process of collective listening and engagement with the unexpected assemblage of material. We will dig into modes of description, reformulation and composition to increase access to what we think, say, see, hear and do. Ultimately, intervening in the apparatus of creative processes, skewing habits of reception and making room for other scales of sense and sensibility.

“A labyrinth is an ancient device that compresses a journey into a small space. It winds up a path like thread on a spool. It contains beginning, confusion, perseverance, arrival and return. [...] You're lost in that you don't know the twists and turns but you follow them, you get there, and then you reverse your course. The end of the journey through the labyrinth is not the center but back at the threshold again: the beginning is also the real end. [...] The upraised edges and margins matter too, because it's not ultimately a journey of immersion but emergence.”

- Excerpts from Rebecca Solnit's *The Faraway Nearby*

Litó Walkey is a Berlin based artist whose work operates through performance, writing and choreography exploring non-hegemonic strategies for being connected, resourceful, and response-able. In her work, attentiveness procedures emphasize lateral and divergent thinking to consider the radical potential of marginal, accidental, and less visible phenomena. Collaborating through circuits of transversal interdisciplinary processes, Litó aims to create public spaces for critical thinking and experimentation unbound by single authorship, discipline or terminus.

Recent projects were developed with Weld Company and Fylkingen (Stockholm); BCN and MEZANNINE (Porto); Labor Sonor and Tanznacht (Berlin). Following her 9-year teaching position at HZT Berlin, Litó initiated a publication on the entanglement of artistic and pedagogic practices. From 2002 - 2009 she performed and taught internationally with the Chicago-based performance group Goat Island. She teaches at the Arts Universities of Stockholm, Helsinki and Copenhagen and advises choreographic work. Litó is 2021 stipend recipient/ artistic resident at Tanzfabrik Berlin and a PhD candidate in Performance Practices at Gothenburg University.

<http://litowalkey.org>

## Ways of Seeing

Studio US 3 (tbc)

21.02.21 – 25.02.21

10:00 – 15.30h

**Sandra Umathum and/or Max Haas**

*MOD 5; ECTS 3*

In the frame of this seminar we will watch performances together, older and newer ones, performances of different genres, performances on video and – hopefully – also in theaters. Instead of jumping to quick opinions, we will learn to approach the ways in which they are devised, constructed, staged, will explore the experiences they create, and furthermore, the relationships they entertain with the histories of performance (making) or with aesthetic, social, and political issues. This seminar is an exercise in close looking, in dense description (both in oral and in written form), and performance analysis.

### Requirements:

- regular attendance
- overall active participation
- 2 performance analyses (3-5 pages each)

## BA 2 / 3 / 3+ (colloquiums & tech rider workshop & performance visits & feedback & excursion)

### Module 7 Colloquium (BA2)

13.10.2021, Wednesday, 18:00 – 20:00: outdoor-screening of MAP 7 video works from previous semesters in the evening in the courtyard of Uferstudios

20.10.2021, Wednesday, 18:00 – 20:00 (Studio US 11)

24.11.2021, Wednesday, 18:00 – 20:00 (Studio US 11)

19. – 21.01.2022, Wednesday, Thursday, Friday, all day (excursion: place tba)

15.02.2021, Tuesday, 14:00 – 17:30 (Studio tba)

7 Unterrichtseinheiten

**Nik Haffner, Jack Rath**

*MOD 7, ECTS 2 (you receive 2CP for the Colloquium and the accomplishment of MAP 7)*

#### **Required participation for all BA2 students in preparation for their MAP 7**

During the semester each BA2 student will be working on a short video-documentation on a dance-related theme or -artist (-group) of their choice. A spectrum of video-formats and frame of documentation will be introduced in the first sessions, best practice examples from independent documentations will be shared. Later each student will be accompanied in their process both on a content level and on a technical level. There will be regular work in progress presentations within the colloquium-sessions and during the excursion in January, which will mainly be used as an intensive working session.

Students can work on their MAP7 until handing-in by latest **15 March 2022**.

On the evening of **13 October 2021** there will be an outdoor screening of existing video-works that HZT students have been developing in the past year.

Jack Rath:

<https://www.jackrath.com/english>

### Module 11 Colloquium (BA3 / BA3+)

Studios US 11, US 10, Sem 2 (tbc)

18.10.2021, 25.10.2021, 08.11.2021, 15.11.2021, 22.11.2021, 29.11.2021,

13.12.2021, 24.01.2022, 31.01.2022 (plus 2 additional meetings, dates tba)

Mondays, 14:00 – 17:00

11 Unterrichtseinheiten

**Frauke Havemann, Rose Beermann, Sandra Umathum**

*MOD 11, ECTS 2 (you receive 2CP for the Colloquium and the accomplishment of MAP 11)*

#### **Required participation for all BA3 /3+ students in preparation for their MAP 11**

In this weekly colloquium the students are guided to develop and share their module 11 project work. The aim is to prepare the module 11 assessments (**14. /15. February 2022**) by reflecting on one's own projects and work. Each student is asked to present and contextualize it and, furthermore, to distill key aspects and interests from it. The colloquium will focus on each student's work also in order to support the preparation for module 12 in summer semester 2022. Participation in this colloquium is prerequisite for MAP 11.

You will be contacted by the conductor of your group and receive information about how and where you meet.

## **Colloquium Groups (BA2 – and BA3, who are not in the MAP11-Colloquium)**

Studios tba

18.10.2021, 25.10.2021, 08.11.2021, 15.11.2021, 22.11.2021, 29.11.2021,  
13.12.2021, 24.01.2022, 31.01.2022

Mondays, 14:00 – 16:00

9 Unterrichtseinheiten

in presence or online

**Jason Corff, Jo Parkes**

*MOD 7, 8, 9, 10, 11, ECTS 1*

You will be contacted by the conductors of your group and receive information about how and where you meet (online or in presence).

## **Tech-Rider Workshop (for students who participated in the Raumlabor only)**

Studio US 8 or 11

02.12.2021, Thursday, 14:00 – 17:00

**Max Stelzl**

## **Kollisionen – Interdisziplinäre Projektwoche an der UdK**

03.01. – 07.01.2022

Monday, Tuesday, Wednesday, Thursday, Friday, all day

5 Unterrichtseinheiten

*Modul 5, 6 (Studium Generale); ECTS 2*

*(Active participation in a collision project is credited with 2 credit points in the interdisciplinary artistic field in the Studium Generale.)*

The Collision Project Week has become THE transdisciplinary venue at the UdK Berlin. Each year, in the first week of January, students and teachers from all programmes come together and work on different projects: visual arts, design, music and performing arts. They collide with each other; they meet, each with their own expertise and competence. But it is not only the students who collide, the teachers do too. At least two or more professors or lecturers from different departments get together and think about a topic or format, which will then be your testing ground during this special week.

For the Collision week you will choose one of the projects offered. On the last day of the week all groups come together for an afternoon of sharings, presentations and a large exhibition. Information and online registration that must be done by each student individually:

<https://campus-kollision.de>

## **Feedback for MAP 8**

Studio tba

17. + 18.02.2022, Thursday and Friday, 14:00 – 18:00

**N.N., Jo Parkes**

### **Feedback for MAP 3**

BA Office  
13.12.2021, Monday, 16:30 – 19:30 (schedule tba)  
**Britta Wirthmüller, Jason Corff**

### **Feedback for MAP 4**

Studio 10  
18.01.2022, Tuesday, 13:30 – 18:15  
**Eva-Maria Hoerster, Gregory Livingston**

### **Feedback for MAP 11**

Studio tba  
17. + 18.02.2022, Thursday and Friday, 14:00 – 18:00  
**Frauke Havemann, Rose Beermann, Sandra Umathum**

### **Semester feedback between students and staff (BA2)**

Studio tba  
14.02.2022, Monday, 14:00 – 18:00

### **Workshop and excursion to the 8<sup>th</sup> *Biennale Tanzausbildung* in Stuttgart (dt./engl.)**

21.02.-27.02.2022: Excursion to Stuttgart  
Additional dates for rehearsals tba  
7 Unterrichtseinheiten  
**Britta Wirthmüller, Nik Haffner**  
*MOD 1, 2, 8, 9; ECTS 3*  
Max. 10 participants (BA), 1 student (MA)

### **Preparation *Biennale Tanzausbildung* Stuttgart (see below)**

Studio US 11 (tbc)  
10. / 11.01.2022, Monday and Tuesday, 10:00 – 17:00  
**Isabel Lewis**

Das HZT ist Teil der Ausbildungskonferenz Tanz (AK|T) – einer Arbeitsgruppe der zehn deutschen Ausbildungsinstitutionen für Tanz. Die AK|T richtet alle zwei Jahre die Biennale Tanzausbildung aus, eine Austauschplattform für Studierende und Lehrende der Institutionen. Die 8. Biennale Tanzausbildung findet im Theaterhaus Stuttgart statt und wird kuratiert von Eylül Fidan Akinci (externe Kuratorin, Istanbul), David Russo (Hochschule für Musik und Tanz München), Susanne Triebel (Hochschule für Musik und Darstellende Kunst Frankfurt) und Britta Wirthmüller. Unter dem Titel „ZUSAMMENKOMMEN – Solidarity, Encounter, Sustainability“ geht es bei dieser Biennale zuallererst darum, nach einer langen Phase des digitalen Unterrichts und abgesagter Exkursionen wieder physisch zusammen an einem Ort zu sein, gemeinsam zu arbeiten und sich auszutauschen. Des Weiteren wird sich diese Biennale den Bedingungen des Zusammenkommens widmen und fragen, was ermöglicht,

erschwert oder verhindert, dass wir zusammenkommen? In Workshops, Diskussionen und einem Symposium werden wir uns mit Fragen nach Solidarität, Care-Work, Nachhaltigkeit, Inklusion und Exklusion im Feld Tanz und Choreographie aber auch darüber hinaus beschäftigen. Während der Woche wird es außerdem ein morgendliches Training geben und jede Institution wird eine künstlerische Arbeit präsentieren, die wir jeweils am kommenden Tag gemeinsam diskutieren.

<http://www.ausbildungskonferenz-tanz.de/de/home/>

HZT is part of the Ausbildungskonferenz Tanz (AK|T) – a working group of the ten German dance educational programmes. Every two years, the AK|T organizes the “Biennale Tanzausbildung”, an exchange platform for students and teachers of the institutions. The 8<sup>th</sup> Biennale Tanzausbildung will take place at the Theaterhaus Stuttgart and is curated by Eylül Fidan Akinci (external curator, Istanbul), David Russo (Hochschule für Musik und Tanz München), Susanne Triebel (Hochschule für Musik und Darstellende Kunst Frankfurt) and Britta Wirthmüller. Under the title “ZUSAMMENKOMMEN – Solidarity, Encounter, Sustainability“ this Biennale is first and foremost about being physically together again, working together and exchanging ideas after a long period of online teaching and cancelled excursions. Furthermore, this Biennale will address the conditions of coming together and ask what enables, hinders or prevents us from coming together? Through workshops, discussions and a symposium, we will explore questions of solidarity, care-work, sustainability, inclusion and exclusion in the field of dance and choreography but also beyond. During the week there will also be a morning training and each institution will present an artistic work, which we will discuss together the following day.

<http://www.ausbildungskonferenz-tanz.de/en/home-en/>

## Preparation Biennale Tanzausbildung Stuttgart

Studio tba

10. + 11.01.2022, Monday + Tuesday, 10:00 – 17:00

**Isabel Lewis**

*Communal Experience in Performing Instantly Created Fiction* (Communal EPIC Fiction) is an experimental workshop created by artist and dancer Isabel Lewis in 2009 for instantaneous collaborative composition. It is an artistic situation that exposes the typical elements production of the theater format such as lighting designer, costumer designer, performer, director, videographer, dramaturg, audience, etc. and activates them as individuated roles to be “played” (rather than represented) by the participants of the workshop with each participant taking on a specific role in the production that is both task-based and performative. Participants collaborate together in real time to compose a kind of instant situational choreography collapsing the notions of stage and pre-production typically imposed by the theater format. By assigning individual agency to specific roles that then play off one another in receptive and responsive ways, individual agency is coordinated into collaboration in a way that can subvert social power dynamics that tend to emerge within groups in relation to gender, age, or status. This workshop explores the possibility accessing creative and embodied new subjectivities from the participants through imaginative and playful social interaction. Fiction-writing exercises, discussion and movement exercises are offered as a way to prepare participants to enter into performative activation. The workshop culminates in the engagement with the score or game structure in which no content is offered only structure, so that what emerges is each time a unique performance, an instantly created fiction. Each performance lasts for a predetermined amount of time after which roles are exchanged and the score is enacted anew.

This workshop is designed to bring awareness to contemporary performance practices, presence, how we use vision in relation to the other, and “liveness”. It is a situation constructed to bring agency to the individual participant inside a group experience. This workshop proposes a space of openness and play and requires participants to choose to re-frame perception by engaging differently with our biosocial surround. All information is approached as a proposition that could always be otherwise and composition is approached as fiction. Through writing, discussion and physical practice a heightened awareness is brought to bodily presence and perception while simultaneously destabilizing our relationship to sensory information. Much attention is given to the experiences of both seeing and being seen.

#### TO POTENTIAL PARTICIPANTS

How do we learn performance? How can we learn together as a community rather than inside of a classical academic hierarchical structure? Only by developing a practice together in which we each have individual agency and the opportunity to perform again and again, instantly, with no rehearsal, with no hesitation. Communal EPIC Fiction uses a game structure to create performance in real time.

This is a workshop for people who are interested in collaborative structures for making work. In this circumstance the work will manifest itself as live performance. Performance will be explored as an altered state of being. We will investigate what it is to work inside of performative time and be aware of our collaborators, our personal decision-making process, and ourselves. Can we slow down the experience of performing for ourselves and acknowledge performance in all of its bodily and fleshy mystery? In an attempt to address this question we will approach the session as though it were a performance from its very beginning to its very end in order to spend time inhabiting this altered state.

We will begin the session with a guided physical and mental warming-up as a way of physically activating and awakening our senses and our sensibility. Several small investigative performances will be proposed in order to practice the simple but profound acts of seeing--keenly, sharply, and with sensitivity--and being seen. Building upon these investigations we will continue to work towards composing and performing communally and instantaneously. Emphasis will be on action, on making and doing things, on imagination. We will talk about fiction, about finding support, safety, freedom, surprises, multiplicity, complexity, the future...in fiction.

We will at times alternately watch and perform for one another. We will be generous and kind to one another and ourselves. I ask that everyone keep a notebook for writing and reflection.

## **Tanzplattform Deutschland**

16.03. – 20.03.2022

**Eva-Maria Hoerster**

*Mod 5, 6, 7; ETCS 1*

Different performance visits with Eva-Maria Hoerster in the frame of Tanzplattform Deutschland / Berlin: <https://www.hebbel-am-ufer.de/ueber-uns/profil/tanzplattform-deutschland-2022/>

## BA 2 / 3 / 3+ (mornings) / BLOCK I

18.10. – 19.11.2021

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

### Choice A:

#### **Playing with the gravity**

Studio 12 (tbc)

18 Unterrichtseinheiten

18.10. – 19.11.2021, Mondays, Tuesdays, Thursdays, Fridays, 11:00 – 12:30

**Peti Costa**

*MOD 1, 2, 3, 4; ECTS 2*

Human beings are extremely complex and live in an equally complex environment. When we are children, we develop body skills important for our survival, and at this stage we are tireless explorers, creative, curious, and playful. Often adults fail to cultivate this because the important things in life and society are elsewhere, even dancers, performers, and athletes are often only concerned with results and forget that the body is not a machine.

This class is influenced by Fighting Monkey Practice and the Klauss Vianna Technique. (The Klauss Vianna Technique was created by the Brazilian dancer, choreographer and researcher Klauss Vianna (1928-1992) and is considered a Brazilian somatic education method that has similarities to the methods developed by Moshe Feldenkrais, Gerda Alexander (Eutonia) and Bonnie Bainbridge Cohen (BMC).) We will work from the perspective of plastic mind = flexible body.

In the meetings we will present practical proposals that address aspects related to the basic patterns of human movement, the essence of a well-tuned body that can generate kinetic and expressive potential. How we can strengthen the relationship between the internal and external aspects of communication and improve the relationship with our personal and physical context. If we seek to improve communication, collaboration, and coordination between our joints, we will be better equipped to deal with uncertainty and risk.

Movement situations that explore unpredictability and drive cognitive variability will also be proposed. They provide us with tools to deal with uncertainty and chaos. The goal is to awaken the body to find different solutions to challenges. It is about exploring ways that improve the way we relate to others and to the environment, starting from the notion that body and environment are never stable and interact all the time. Remembering that in challenging situations play can be a powerful creative strategy.

Peti Costa grew up in the outskirts of São Paulo. He was a scholarship student at the bachelor's degree in Communication of the Arts of the Body at PUC/SP. Since 2016 he lives and works in Berlin as a performer, choreographer, and teacher at the intersection between the studies of the body, movement, dance, and martial arts. He took advanced training in Creating Dance in Art and Education – Tanzpädagogik und Choreografie (TanzTangente/Universität der Künste Berlin, 2020) and Somatic in Tanz, Choreografie und Performance (Somatische Akademie Berlin, 2018). His work consists of exploring space as a poetic field and its aesthetic and political implications in the relationship between body and landscapes. He was co-creator of the collective Núcleo de Garagem (SP, 2010) and coordinator of courses, festivals, residency projects and workshops with national and

international artists in Sala Crisantempo (APCA award, New Circuits, 2006). He is currently part of the TanzTangente team and integrates the Mentorship in Fighting Monkey Practice with Jozef Frucek and Natalia Pieczuro. He investigates the state of the play, strategies of adaptation, dodging and improvisation, mixing principles of movement from martial arts and dance. In 2021, he founded with Luisa Barreto, Intropic\_, a platform for project creation in performing arts. He received the Dis- Tanz- Solo grant from the Dachverband Tanz Deutschland e.V. to realize the project Fisch auf dem Trockenen and is resident artist of the international platform VeículoSUR.

## **Choice B:**

### **Interdisciplinary Movement Program: (Research & Practice)**

Studio 11 (tbc)

18 Unterrichtseinheiten

18.10. – 19.11.2021, Mondays, Tuesdays, Thursdays, Fridays, 11:00 – 12:30

**Peeps**

*MOD 1, 2, 3, 4; ECTS 2*

From discovering and exploring basic fundamentals of different styles and techniques (hiphop, house, jazz & tapdance) to learning about dance history, we will build up dynamic movement patterns. Those will be brought back to each individual's movement expression, group exercises, space appropriation and specific concepts, that will allow you to connect and discover, find or improve your style of dance.

**Peeps** is a Berlin-based dance choreographer/movement director from Paris. He grew up with African movements and learned the art of hip hop in Paris in the early 2000s. Inspired by this art of movement, he learned and developed his classical basics in jazz, modern and tap dance in New York starting in 2004. Since 2010 he taught dance workshops and trained individuals from choreography, rhythm, body awareness techniques in Paris, Berlin, Italy, Seoul or Tokyo. He is also a coach/teacher at the Flying Steps and Lecturer of the Flying Steps Diploma. Collaboration as performer with Ian Kaler in "Incipient Futures" 2016/17, "oT | (Incipient Futures)", an energetic and intimate exploration of how music, dance and movement shape, change and play with (temporal) unions and alliances. Since 2017, he has been teacher & Coach at the Impulstanz Festival in Vienna and director of "In difference" dance research study with Ian Kaler in Summer 2021.

## BA 2 / 3 / 3+ (mornings) / BLOCK II

22.11. – 17.12.2021

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

### Choice A:

#### **101 ways of existence. Butoh workshop**

Studio 11 (tbc)

16 Unterrichtseinheiten

22.11. – 17.12.2021, Mondays, Tuesdays, Thursdays, Fridays, 11:00 – 12:30

**Valentin Tszin**

MOD 1, 2, 3, 4; ECTS 2

*“Butoh is a like a virus. They have similar properties. Like Butoh, a virus has no home territory and for the sake of existence it needs to invade an alien body. Butoh is the same: it does not have its own territory - it does not belong to either dance, theater, or any of the genres of art or thinking. And so it needs to be introduced into new and new organisms (contexts). And, like a virus, once it penetrates the body, it transforms the body into something else.”* (Valentin Tszin' definition of Butoh)

### Choice B:

#### **The morning drop in the body**

Studio 12 (tbc)

16 Unterrichtseinheiten

22.11. – 17.12.2021, Mondays, Tuesdays, Thursdays, Fridays, 11:00 – 12:30

**Anna Nowicka**

MOD 1, 2, 3, 4; ECTS 2

The practice is aiming at unfolding the body into a multi-layered, ever flowing, response-able entity, available to the continuous emergence of sensations, feelings and images, curiously creating from what currently is. We will undulate between real and imagined, between doing and observing, expanding an awareness of the endless flow of impulses, recognizing one's own inherent power to choose which one to follow, form and embody. By 'shifting the eye' simultaneously within and outside oneself, one notices the focus of attention. In following it, engaging with it and expanding through the body, we will discover and work with the creative potential of every moment. Through becoming present to what is, we will learn to weave choreographies across the malleable landscapes of the `now`.

From a place of deep relaxation and acute listening, participants will flow between a number of exercises working with physical, emotional, mental and spiritual bodies, with the aim of expanding their movement choices. This will be explored in solo / group research, and through partner / hands on work, introducing the presence of an observer. The work on dreams will be introduced.

## **BA 2 / 3 / 3+ (mornings) / BLOCK III**

17.01. – 18.02.2021

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

### **Choice A:**

#### **Soft breathing, Fictional body, Imagination**

Studio 11 (tbc)

20 Unterrichtseinheiten

17.01. – 18.02.2021, Mondays, Tuesdays, Thursdays, Fridays, 11:00 – 12:30

**Jee-Ae Lim**

*MOD 1, 2, 3, 4; ECTS 2*

The class will introduce a body training by means of traditional Korean dance practice and connects it to learning a specific form of dance as a mode of exploring and relating the dance language from a different cultural background. The body training will be based on three interwoven practices. We will be “breathing” as a way to examine how insubstantial elements such as air/energy/imagination create a porosity in the inner body and how a certain way of breathing could initiate and mobilize the body in a physical and intuitive way. The breathing practice will be deepened by working with “meridians” (balancing points) as a space for imagining pathways of energy which will become a concrete material and tool for exploring a sensorial awareness and creating movement scores. Later, the meridian practice will be related to “five elements” (water, fire, tree, metal, soil) to understand the body as a whole and at the same time as a component of many different elements in their relationships.

### **Choice B:**

#### **Alone/Alone Together/Together Together**

Studio 12 (tbc)

20 Unterrichtseinheiten

17.01. – 18.02.2021, Mondays, Tuesdays, Thursdays, Fridays, 11:00 – 12:30

**Maria Francesca Scaroni**

*MOD 1, 2, 3, 4; ECTS 2*

In this class I will propose somatic inquiries progressing from self perception to coexistence to interdependence. I will puzzle somatic approaches, mainly BMC and experiential anatomy, to explore bodily systems and find their resonance in the outer dimension, touching onto the socio-political built-in implications of being-a-body. Dance is intended as self perception, a movement of attention and healing into feeling, as well as a technology of connection. Finally growing into knowing its relevance towards social transformation, mostly as a place for collective resourcing.

## **BA 2 / 3 / 3+ (afternoons) / BLOCK I**

19.10. – 19.11.2021

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

### **Choice A:**

#### **Porous Bodies**

Studio 10 / Sem 2 (tbc)

12.10.2021, 14:00 – 18:00

19.10. – 22.10.2021, 14:00 – 18:00

04.12.2021, Saturday, 10:00 – 16:00

6 Unterrichtseinheiten

**Sandra Noeth**

*MOD 5, 6; ECTS 2*

#### Lectures (online):

28.10.2021, 18:30 – 20:00: Bayo Akomolafe

11.11.2021, 18:30 – 20:00: Elizabeth Povinelli & Karrabing Film Collective

25.11.2021, 18:30 – 20:00: Valeria Graziano

09.12.2021, 18:30 – 20:00: Michael Turinsky

13.01.2022, 18:30 – 20:00: Elsa Dorlin

27.01.2022, 18:30 – 20:00: Ritu Sarin & Tenzing Sonam

03.02.2022, 18:30 – 20:00: Ariella Azoulay

„Radical agency is not about the sharing of boundaries. It is about deborderisation. It is simply not true that unless I have undergone the exact same experience as the other, I know nothing about his or her pain and should simply shut up. Insofar as to be human is to open oneself up to the possibility always already there of becoming (an)other, such a conception of self and identity is by definition antihuman.“ (Achille Mbembe, 2019)

What does it take to stand up, to stand in for something? How is the social and political stance that we take, individually and collectively, made by performative and aesthetic means? How are the norms and values that we defend related to how we imagine, experience and sense ourselves, others, and our environment? The seminar dialogues with contemporary thinkers that we will encounter in lectures and text work and that question how body-based theoretical practices can help understand current debates and events in complexity. Reflecting on what it is that holds us together and tears us apart, we will engage a discussion on how to move beyond claim-making and moralism and develop practices of solidarity by strengthening heterogeneous voices and communities.

#### Requirements:

- regular attendance of the seminar and lecture sessions, active participation in the course, related preparations (readings) and practical tasks
- a list with resources will be provided by the end of September

**Delay – a practice of folding time and participation in the BODY IQ festival *Bodies of Cultures, Communities & Practices*, Somatische Akademie Berlin (dt./engl.)**

Studio tba

26.10. – 18.11.2021, Tuesdays, Wednesdays, Thursdays, Fridays, 14:00 – 17:30

19.11. – 21.11.2021: BODY IQ festival, full days

16 Unterrichtseinheiten

**Britta Wirthmüller**

MOD 3, 4, 8, 9; ECTS 4

In this workshop I will introduce you to a practice, that I call “Delay”. It works with delaying and synchronising movement and speech. Action and appellation of an action are delayed, shifted, and at times resynchronised. I think of this practice as a possibility to fold time by holding past, present and future in the same moment.

We will explore this practice together and refine it further. Emphasis will be put on continuous practicing and arriving at compositional choices through practice. We will work towards a group presentation of this practice, that we will show in the frame of the BODY IQ festival (19.-21.11.).

Part of this workshop is your participation in the BODY IQ festival *Bodies of Cultures, Communities & Practices* of the Somatische Akademie Berlin. Besides our presentation and a follow-up discussion, you will be able to participate in workshops, discussions and performances of the festival.

#### **About BODY IQ festival**

BODY IQ 2021 aims to address questions of embodied recovery & revisioning in the context of global ethical, social & ecological crises and change. Somatic practices have moved beyond a field of sensorial, experiential and emancipatory learning into wider educational, therapeutic, artistic and social-justice contexts. Body IQ Festival recognises the urgent need for meaningful re-embodiment of increasingly digitalised cultural communities in a pandemic and post-pandemic world.

BODY IQ 2021 offers forum for practice exchange, practice-theory dialogue, debate, experiment, networking, application and articulation of potential for somatic-activisms beyond the field into a diverse range of cultural and social environments. The three-day festival offers workshops, talks, panel-discussions and performances with international presenters. The festival will offer live and online participation and modes of communication in line with codes of safer practice.

More info here: <https://bodyiq.berlin/en/>

Number of participants will be limited, exact number to be announced.

## **Choice B:**

### **TonTanz**

Studio 11 (tbc)

19.10.2021 – 11.11.2021

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

14 Unterrichtseinheiten

**Jule Flierl**

*MOD 3, 4, 8, 9; ECTS 3*

What do dance practitioners need their voices for? What is dance about the voice?

In the interplay of practical exercises, exchange, theoretical questions and independent work, the workshop will fan out different possibilities of voice in dance and as dance. Jule Flierl will introduce the genre "TonTanz", conceptualized by Valeska Gert in the 1920's, will outline her research on the history of voices in stage dance based on this genre and will then also encourage research on the voice in the performance field. The workshop opens up ways of working with one's own voice and perspectives on the perception of voice work in dance.

Wozu brauchen Tanzschaffende ihre Stimmen? Was ist Tanz an der Stimme?

Im Wechselspiel von praktischen Übungen, Austausch, theoretischen Fragestellungen und selbstständigem Arbeiten, wird der Workshop verschiedene Möglichkeiten von Stimme im Tanz und als Tanz auffächern. Jule Flierl stellt das von Valeska Gert in den 1920er Jahren konzeptualisierte Genre „TonTanz“ vor, erläutert ihre darauf aufbauende Recherche zur Geschichte der Stimmen im Bühnentanz und regt eine eigene Recherche zur Stimme im Performancefeld an. Der Workshop öffnet Arbeitsweisen mit der eigenen Stimme und Perspektiven auf die Wahrnehmung von Stimmarbeit im Tanz.

## **FREE TIME**

16.10. – 19.10.2021

## **BA 2 / 3 / 3+ (afternoons) / BLOCK II**

23.11. – 17.12.2021

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

### **Choice A:**

#### **Moving through...**

Studio 11 (tbc)

23.11. – 26.11.2021

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

4 Unterrichtseinheiten

**Ana Lessing Menjibar**

*MOD 3, 4, 8, 9; ECTS 1*

We will explore Flamenco as an art form to experience how it resonates in our bodies and informs our dance. Looking specifically at its dramaturgical structure; interrelated rhythms; emotional and energetic states and movement qualities, we want to understand the idea of *Duende* and use it as a foundation to explore new possibilities and responsibility in a collective, while supporting the individual's agency within it.

In the frame of this workshop, Ana Lessing Menjibar will share her artistic practise and method of experimenting with the transformative potential of Flamenco in Contemporary Dance and Performance.

#### **FREE TIME**

30.11. – 03.12.2021

#### **N.N.**

Studio 11 (tbc)

07.12. – 17.12.2021

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

8 Unterrichtseinheiten

**Florentina Holzinger**

*MOD 8, 9; ECTS 2*

(tba)

**Choice B:****Dancing with the youngest generation on the planet**

Studio 10 / Sem 2 (tbc)

23.11. – 17.12.2021

22 Unterrichtseinheiten

**Jo Parkes***MOD 7, 8, 9; ECTS 4*

In the last 20 years, the field of dance in schools has experienced an enormous growth in Germany. In a parallel development, the related field of performances created with and for young people is also flourishing. This seminar explores these two interconnected fields.

Children and young people are inheriting enormous global challenges while, in Germany, they learn in a public school system which is largely outdated, created for the world following the industrial revolution and not yet having transformed to face the challenges of the future. While it is, of course, not the job of artists to change the school system or educate the next generation, co-creative experience in artistic practise has enormous potential to support young people in their developing their creativity, resilience, ability to work as team and problem-solving skills - all things they will need to face the future. If we understand our creative practise as knowledge generation, it makes sense to do it in schools, with pupils and teachers. On the other hand, working with young people offers artists the opportunity to exchange with co-creators with whom they would not usually meet, to rub their practise against alternative realities, to experience their work from different perspectives as well as to make a direct contribution to change processes in their local communities. While the Berlin dance scene is international and diverse, there are many people living in Berlin who do not know it exists, understand its relevance and/or who cannot access the work. There are communities who are underrepresented in the field of dance, who experience barriers to access. The field of dance in schools seeks to work with dance at the point which makes it as accessible to widest range of people possible.

In this seminar we will get to know key organisations working both with dance in schools (including TanzZeit and Kulturagenten für kreative Schulen) and performances with/for young people (including Tanztreffen der Jugend, Theater an der Parkaue, FELD Theater, Tanzkomplizen, HAU, Purple Dance Festival, TanzTangente) both in Berlin and also further afield in Germany and abroad. We will meet artists, curators, teachers, pupils, young performers and cultural managers to hear their different perspectives on this field of work. We will look both at projects working with co-creation with pupils in schools (integrated into the curriculum) as well as with organisations working with young people in the voluntary context outside of school. We will explore the projects and programming of venues presenting dance for younger audiences, asking if, and how, it diverges from other dance programming. We will also look at examples of dance artists creating work to be performed in the classroom.

The seminar will have a practical focus. Having mapped the landscape of the field, we will develop our own project(s) working with young people as co-creators/ performers, navigating the systemic, pedagogic and artistic concerns which meet in this work. We will work with pupils in one or more Berlin schools to co-create with them, selecting a theme and working together to explore this theme through a creative process. At the end of the seminar there will be a presentation of the work which has emerged in the process.

Jo Parkes has worked with dance in schools for over 25 years. The company which she founded, Mobile Dance e.V., creates and delivers projects in which hundreds of artists have worked with young people over the years.

## BA 2 / 3 / 3+ (afternoons, evenings) / BLOCK III.a

18.01. – 21.01.2022

### Choice A:

#### **Práticas de Encantamento da Matéria (*Enchantment Practices of Matter*)**

Studio 11 (tbc)

14:00 – 18:00

4 Unterrichtseinheiten

**Elisabete Finger**

*MOD 3, 4, 8, 9; ECTS 1*

This workshop is a ride on the other side. The side of things, of matters. It is a journey through soft, unstable, shifting terrains full of holes, where I can get lost and find myself also as a thing, as matter. These are practices of enchantment – that strange combination of delight and disturbance – that come from matter and get back to them. It is an adventure through other logics, where we could maybe build other dramaturgies.

Here I bring together a personal repertoire of exercises, actions and experiences collected over the years, from different parts of the world. It also includes some choreographic principles, actions and strategies I've been working on. It's a compilation of my practical and theoretical studies around what I have been calling a "body-matter". A body that is its own materiality: flesh, bones, liquids, skin, hair, holes. A body that has material properties (weight, volume, texture, smell, temperature, color) and that finds its presence in the world through the encounter (or collision) with other materials. An erotic, headless body (in George Bataille's terms), which relates to everything around it through proximity, touch, crossings.

And the adventure of living/being this body in a material world, where things have the strange ability to exceed their object status.

### Choice B:

#### **MAP7-Colloquium** / excursion (for participants of this colloquium only)

19.01. – 21.01.2022

**Nik Haffner (and guest/s)**

(see above: MAP7-Colloquium)

This 3-day excursion outside Berlin is part of the MAP7-Colloquium.

## **BA 2 / 3 / 3+ (afternoons, evenings) / BLOCK III.b**

25.01. – 11.02.2022

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

### **Choice A:**

#### **Knowing and not knowing**

Studio 11 (tbc)

25.01. – 04.02.2022

8 Unterrichtseinheiten

**Meg Stuart**

*MOD 8, 9; ECTS 2*

In a series of guided visualizations and extended sensorial meditations, we will align ourselves with the energetic field that vibrates and moves through us, paying special attention to subtlety and nuance. We will look at our studio desires, studying our movement patterns, temporal and spatial choices; what moves us physically and conceptually? What do we gravitate towards? What do we need to let go of? What do we want to invite?

Moving these questions, we will explore strategies of transformation, change, and yielding to allow new and unexpected pathways to appear and to follow. We will investigate the borders between knowing and not knowing, abstraction and intention, images and action. We will meet each other through states of touch, shared fictions and energetic exchanges, playfully embracing risk, and discovering the bliss of vulnerability.

#### **Writing**

Studio 10/ Sem 2 (tbc)

08.02. – 11.02.2022, 14:00 – 18:00

4 Unterrichtseinheiten

**Sandra Noeth**

*MOD 5, 6; ECTS 1*

How to catch a thought as it falls, maybe, into your body? This practice-led seminar is dedicated to the corporeality and physicality of writing. In small groups and individually, we will use strategies of reading and (hand)writing in order to explore the relationship between ways of moving, sitting, thinking and sensing our environments. Please bring paper/note book and pens to the session.

#### **Requirements:**

- regular and active participation in the course and the related task-based studies

**Choice B:****VANDALISM / STUDIES IN RUINS**

Studio 10/ Sem2 until 4.2. and Studio 11 on 8.2. – 11.2. (tbc)  
25.01. – 11.02.2022

12 Unterrichtseinheiten

**Antonija Livingstone with Joshua Schwebel**

MOD 3, 4, 8, 9; ECTS 3

This seminar scans troubling systems: rests, reflects, and responds.

We do careful things with body, and no body, space, stuff.

We are, as if, saving and sharing seeds and stamps for future practices and methods of queer use. We think sweaty thoughts together with philosophers Sarah Ahmed (Queer Phenomenology etc.), Astrida Neimanus (Hydro Feminism etc) and whoever is on your mind. We continue to consider who we are together and work on movement practices, choreography and concepts as co-creation of refuge / rupture.

We do day trips.

Antonija Livingstone:

Formerly a performer with Meg Stuart / Cie.Damaged Goods, Berlin. Livingstone operates mostly *off piste*, at the intersection of performance and plastic arts, often in situ. Parking lot, museum, forest, farm, theatre, screen, seas, schools. Livingstone is motivated by intersectional values, striving for co-creations of things / actions / relations «for a queer divine dissatisfaction: a blessed unrest».

Practices include:

The Male Breast Feeding (2008) Earotics (2015) Res Nullius (2017)

Recent works include:

HEAVY HANDED WE CRUSH THE MOMENT with Jamila Johnson Small, keyon gaskin, Kizis Nibik, Barbican, London UK, 2019

*les etudes(hérésies 1-7)* with Nadia Lauro and Stephen Thompson, Martin Gropius Bau, Berlin 2020

*ce sera l'endroit où ...* with philosopher Emma Bigé and Polar\*, Lafayette Anticipations, Paris 2021

class consent protocol to work with / on:

DO / DON'T DO / MODIFY / WITNESS / REPORT / RECOVER / REPAIR...

Joshua Schwebel:

Joshua Schwebel is a Canadian conceptual artist based in Montreal and Berlin. Working in conceptual art and institutional critique, Schwebel has presented his work internationally and across Canada.

Schwebel's work takes the form of tactical interventions that show the symbolic and political contradictions of contemporary art. His work operates in response to the institutions in which he is hosted, using refusals and absences as tools for making structural limits visible. He often embeds his work within the administrative processes of the institution, blurring the boundaries between artistic and administrative tasks. His work engages with the various structures that construct the encounter with art (administrative, architectural, financial, bureaucratic, etc.), instituting situations for uncertainty, doubt, and self-reflection on the institutional border of art. These processes, and the decisions made by the personnel, consequently assimilated into

the project, make visible the disjunctions that lie between the legitimating discourse of arts institutions and the actual working conditions and practices manifested by these institutions.

<https://joshuaschwebel.com/home.html>

## 2. Master Choreography

*maC*

### **Organisatorische Einführung**

ZIN/US

Montag, (18.10.) 14:30 Uhr

**SHK**

**maC1**

Die neuen Studierenden lernen den Campus Uferstudios und den Campus Zinnowitzer kennen und erhalten wichtige organisatorische Informationen, zudem werden sie in das Raumbuchungssystem Asimut eingeführt.

### **Bibliothekseinführung**

ZIN Bibliothek

Mittwoch (27.10.) 11:00 Uhr

**Kirsten Hoferer**

### **Einführung durch das Referat für Studienangelegenheiten**

ZIN 1.51

Mittwoch (27.10.) 13:00 - 14:00 Uhr

*maC*

### **Methodische Einführung und Einführung Studienprogramm**

18.10.-05.11.

**maC-Team**

**maC1**

### **Einführung Studienprogramm**

ZIN

18.10. 16-18 Uhr, 19., 21.10. 10:30-12:30 Uhr

**Christiane Berger**

**maC1**

Die Struktur des Studienprogramms wird erläutert und der Stundenplan des Wintersemesters vorgestellt.

*maC*

### **Biografische Ikonografie**

ZIN 3.34

Mo 18.10., 10.30 -12.30 Uhr Einführung

Di 19.10., 14- 17 Uhr Selbststudium

Do 21.10., - Fr 22.10. 11:0-14:00 Uhr Lehrveranstaltung

**Wanda Golonka**

**maC1**

Wir begeben uns auf die Suche nach dem eigenen Kosmos. Aus Fremdbildern erarbeiten die Studierenden eine künstlerische Biografie. Mit der Methode der biografischen Ikonografien erfahren die Studierenden viel darüber, wie sie choreographisch denken, analysieren, Entscheidungen treffen und komponieren.

## **Angewandte Anatomie**

US 12

Mittwoch 20.10. 15-18 Uhr

Montag und Dienstag 25./26.10. 14-17Uhr

**Ingo Reulecke**

**maC1**

Wir werden uns in den Veranstaltungen mit einer hybriden Form aus diversen somatischen Praktiken sowie verschiedenen Improvisationsansätzen beschäftigen und diese in 'real time compositions' (Improvisationen mit einem klaren kompositorischen Anspruch) weiterführen. Die Auseinandersetzung mit diesen Praktiken wird über Einblicke in anatomische Kenntnisse, wie die 'hands on' Arbeit befördert. Ausgehend von einer deutlichen Körpervorstellung und einem klaren Körperbild werden wir in diverse improvisatorische Scores gehen. Diese Scores sind so gewählt, dass wir darüber sehr eng geführt an kompositorischen Prämissen arbeiten können. Die sogenannten 'real time compositions' (Improvisationsbegriff aus der Neuen Musik kommend) werden wir über das gegenseitige Betrachten und auseinandersetzen/reflektieren verdeutlichen helfen.

## **Schreibpraxis**

ZIN 3.34

25. und 26.10

Montag + Dienstag 10:30-13:00 Uhr

**Christiane Berger**

**maC1**

Wir probieren Strategien aus, wie man ins Sprechen und dann Schreiben kommt, wie man Schreibblockaden lösen kann etc. Es geht weniger um die entstehenden Texte als um den Schreibprozess selbst. Es geht darum, es zu tun: zu schreiben, auf Deutsch.

## **Einführung in die Aufführungsanalyse**

ZIN 3.34

Donnerstag (28.10) 11:00 - 13:00 Uhr + Dienstag (2.11) 11:00 bis 13:00 Uhr

**Christiane Berger**

**maC1**

Was ist eine Aufführung? Was sehe ich, wenn ich eine Aufführung sehe? Und wie kann ich beschreiben, was ich sehe? Wir beschäftigen uns mit dem grundlegenden Dreischritt von Beschreiben - Interpretieren - Bewerten.

## **Feedback-Methoden**

ZIN 3.34

Freitag (29.10) 11:00 - 13:00 Uhr + Montag (1.11) 11:00- 14:00 Uhr

Freitag + Samstag, 29. und 30.10 Aufführung von mac2 gucken

Donnerstag (4.11.) + Freitag (5.11.) 11:00 bis 14:00 Feedback für maC2

**Susanne Vincenz**

**maC1**

## **Einführung in digitales Arbeiten/Zoom**

US und Zoom

1./2.und 3.11

Montag + Dienstag 15:00 -17:00 Uhr  
Mittwoch 12:00 bis 14:00  
**Isabel Robson**  
**maC1**

*maC*

### **Feedback für maC2**

US12, ersatzweise ZIN 3.40 oder 3.30  
4. und 5.11  
Donnerstag + Freitag 11:00 bis 14:00  
**Susanne Vincenz**  
**maC1**

*maC*

### **Input (M1 und M2)**

US12  
22./23. und 25./26.11  
Montag, Dienstag, Donnerstag, Freitag  
11:00 - 13:00 Uhr + 14:00 - 17:00 Uhr  
**Ingo Reulecke (evtl. + Christiane Berger)**  
**maC1**

*maC*

### **Input (M3)**

US12  
29./30.11 und 2./3.12  
Montag, Dienstag, Donnerstag, Freitag  
11:00 - 13:00 Uhr + 14:00 - 17:00 Uhr  
**Wanda Golonka (evtl. + Christiane Berger)**  
**maC1**

*maC*

### **Selbststudium miteinander in Dreiergruppen**

US12 + Chausseestraße (tbc)  
6. - 9.12  
Freitag 10.12, 11:00 - 13:00 Uhr Skizze zeigen (US12 oder ZIN 3.30)  
14:00 - 17:00 Uhr Feedback (US 12 oder ZIN 3.30)  
**maC1**

*maC*

### **Nacharbeit Skizzen**

US12  
13./14. und 16.12  
Montag, Dienstag und Donnerstag  
11:00 - 13:00 Uhr + 14:00 - 17:00 Uhr  
17.12  
Freitag 11:00 - 13:00 Uhr Skizzen schauen + 14:00 - 17:00 Uhr Feedback geben  
**Wanda Golonka**

**maC1**

*maC*

**Titel (M1)**

ZIN 3.40  
10./11. und 13./14.01  
Montag, Dienstag und Donnerstag, Freitag  
11:00 - 13:00 Uhr + 14:00 - 17:00 Uhr  
Besuch Potsdam (tbc)  
**Ingo Reulecke**  
**maC1**

*maC*

**Titel (M2)**

ZIN 3.40  
17./18. und 21./22.01  
Montag, Dienstag und Donnerstag, Freitag  
11:00 - 13:00 Uhr + 14:00 - 17:00 Uhr  
**Ingo Reulecke**  
**maC1**

*maC*

**Titel (M3)**

ZIN 3.40  
24./25. und 27./28.01  
Montag, Dienstag und Donnerstag, Freitag  
11:00 - 13:00 Uhr + 14:00 - 17:00 Uhr  
**Susanne Vincenz**  
**maC1**

*maC*

**Selbststudium**

ZIN 3.40 + 3.34 + tbc  
31.01. und 1./2./3.02.  
Montag-Donnerstag  
10:00 -14:00 Uhr/14:00 -18:00 Uhr/18:00 - 22:00 Uhr  
2-3 Balance 1/Etage- Tänzer\*innen  
4.02., Freitag:  
11:00 - 13:00 Uhr Skizze, Prüfun M3 ( ZIN 3.30/evtl. BO)  
14:00 - 17:00 Uhr Feedback (ZIN 3.30)  
**maC1**

**Visualisierung choreographischer Praxis im Film/Video**

Ort?  
Ende WiSe 4h  
**Isabel Robson**  
**maC1, M5**

maC

## UnDoing

Uferstudio 12

Montag, Dienstag (08./ 09.11.) 11:00 bis 13:00 und 14:00 bis 17:00 Uhr

Dienstag, Donnerstag (08./ 10.02.2022) 11:00 bis 13:00 und 14:00 bis 17:00 Uhr

**Susanne Vincenz**

**maC1, maC2**

maC

## Bühnenlabor

ZIN BU/bat

Donnerstag, Freitag (11./ 12.11.) 11:00 bis 18:00 Uhr ZIN BU

Dienstag, Donnerstag (04.01./ 06.01.2022) 11:00 bis 18:00 Uhr bat

**Wanda Golonka und Andreas Harder, Colin Walker**

**maC1, maC2**

maC

## Einführung in das Semesterthema:

### **„Wenn sich das Wilde in uns ereignet“**

Uferstudio 12

Montag, Dienstag, Donnerstag (15./ 16./ 18.11.)

11:00 bis 13:00 und 14:00 bis 17:00 Uhr

**Christiane Berger und Gäste**

**maC1, maC2**

Die Auseinandersetzung des Studiengangs mit dem Thema Nachhaltigkeit setzt sich fort. Ausgangspunkt ist dieses Semester das Buch "An das Wilde glauben" der französischen Anthropologin Nastassja Martin. Sie schildert in ihrer autobiografischen Erzählung die Begegnung mit einem Bären, von dem sie auf einer Forschungsreise gebissen und schwer verletzt wird. Was Nastassja Martin zuvor als Wissenschaftlerin beschrieben hat - die animistische Durchmischung von allem - erfährt sie nun am eigenen Leib. Die Grenzen zwischen dem Bären und ihrer selbst, oder dem, was früher sie selbst war, verschwimmen.

In welchem Verhältnis stehen wir zu unserer Mitwelt? Was bedeutet "wild", welche Assoziationen, Gefühle und Kräfte weckt es? Gibt es etwas, das man "das Fremde in uns" nennen könnte und welche Rolle kann es im kreativen Prozess spielen?

maC

## Textwerkstatt

Uferstudio 12

Montag (03.01.) 11:00 bis 13:00 Uhr (Einführung)

Montag und Freitag (07./ 11.02.) 11:00 bis 14:00 Uhr (projektbegleitende Texte)

**Christiane Berger**

**maC1, maC2**

In dieser Übung geht es um Formen von Texten, die im Laufe des Studiums verfasst werden. Es geht sowohl um Texte über Zukünftiges (Vorhaben/Projekt-Entwurf) als auch um Texte über Vergangenes (Reflexion). Zudem werden projektbegleitende Texte wie Ankündigungstext, Programmzettel usw. besprochen.

Es gibt Informationen, um die Anforderungen an die Texte zu klären, anschließend stellen wir Beispiele der geschriebenen Texte vor und diskutieren sie.

*maC*

## **Praxis Intensiv**

Uferstudio 12

Montag und Freitag: 03. & 7.01. 14-17 Uhr, 07. & 11.02. 15-18 Uhr

**Ingo Reulecke & Gäste**

**maC1, maC2 M1 / M2 / M3**

In diesem Format wird der Fokus auf einer Synthese zwischen dem Spüren und Wahrnehmen, wie dem flexiblen agieren in Raum und Zeit gelegt. Über eine ausgedehnte und äußerst zurückgenommene Einstimmungsphase versuchen wir einen fast neutralen und bereiten Körper mit einem sehr leichten Muskeltonus zu finden der dann in den diversen Möglichkeiten mit einem klaren anatomischen Verständnis interagieren kann. Diese Einstimmung wird Aspekte von Meditation, aber auch unterschiedlichen Körperbewusstseinsmethoden integrieren. Im weiteren Verlauf sollen u. a. Ideen wie Momentum, die Zentrifugalkraft, Inertia im Einklang mit einer guten Erdung immer stärker als Schwerpunkte einfließen. Wir wechseln zwischen Bewegungsvorgaben und strukturierten Improvisationsaufgaben hin und her. Nicht zuletzt um die Fähigkeit Bewegungsmaterialien zu memorieren und sie auf unterschiedliche Arten in Raum und Zeit wiederzugeben zu aktivieren. Intendiert ist es ab und an mit Livemusik zu agieren, nicht zuletzt um musikalische Aspekte stärker in den Unterricht einfließen zu lassen.

## **Einführung: Desktop-Publishing und Bildbearbeitung**

Datum?

NN

**maC1 + maC 2**

In diesem Workshop werden die technischen Fertigkeiten erworben, um das Portraitheft gestalten zu können. Am besten wäre es, wenn jeder Teilnehmer eigenes Material (Text + Bild) mitbringt.

Teilnahmevoraussetzung: Eigener Rechner mit bereits installiertem Photoshop und/oder Indesign (Windows oder Mac OsX) - ansonsten bitte *vor* der Veranstaltung Rücksprache mit dem/der Lehrenden.

## **Workshop: Von Körper und Raum zu Text und Bild**

Datum?

Ana Lessing Menjibar

**maC1 + maC2**

In diesem Seminar beschäftigen wir uns mit der Übertragung der choreographischen Praxis in andere Medien. Insbesondere konzentrieren wir uns auf das Entwickeln von Gestaltungskonzepten in Hinblick auf die Umsetzung einer eigenen Publikationen. Wie können Inhalte unserer künstlerischen choreografischen Praxis durch Design vermittelt werden? Das Zusammenspiel von Inhalt und Form, Text und Bild, die Mittel der Gestaltung werden uns dafür als künstlerisches Sprachrohr dienen.

Dieses Seminar wird durch die Choreografin, Performerin und Art-Direktorin Ana Lessing Menjibar durchgeführt.

*maC*

## **Kooperation Klangzeitort**

ZIN/HfM

04.10.-15.10. individuelle Probezeiten zwischen 09:00 - 22:00 Uhr ZIN

18.10.-28.10 Bühnenproben BU ZIN und Studiosaal HfM

29./30.10. Vorstellungen BU und Studiosaal

*Kooperationsprojekt mit Klangzeitort*

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

Do/Fr 4./5.11. Feedback mit Susanne Vincenz und maC1

**maC2**

*maC*

## **Feedback Skizzen maC1**

ZIN 3.30 evtl. BO

Freitag (04.02.)

11:00 bis 13:00 Uhr maC1 zeigen Skizze ZIN 3.30 evtl. BO

14:00 bis 17:00 Uhr Feedback mit maC2 ZIN 3.30

**maC1, maC2**

*mac*

## **Vorbesprechung Master Projekte**

Uferstudios

Donnerstag (04.11.) 15:00 bis 17:00

**Wanda Golonka**

**maC2**

## **Trailer schneiden**

ZIN 3.30

Freitag 5.1. 15-17 Uhr

**Isabel Robson**

**maC 2**

*maC*

## **Body IQ Festival**

LaborGras

Freitag (19.11.) Vorbereitung

Sonntag (21.11.) 16:30 Uhr Festival

**Ingo Reulecke**

**maC2**

*maC*

## **Input**

ZIN 3.40

Montag, Dienstag, Donnerstag, Freitag

11:00 bis 13:00 und 14:00 bis 17:00 Uhr

**22. - 26.11. Wanda Golonka**

**29.11. - 03.12. Ingo Reulecke und Susanne Vincenz**

**maC2**

maC

## **Selbststudium/Skizzen**

ZIN 340/evtl. BO/ Uferstudio 12  
06. - 17.12.

Montag bis Donnerstag (06.-09.12.) Probenzeiten zwischen 10:00 und 22:00 Uhr ZIN  
Freitag (10.12.) 11:00 bis 13:00 Uhr ZIN 3.40 oder US12:

Präsentation Skizzen maC1 (maC2 schaut zu)  
14:00 - 15:00 Uhr Feedback für maC1

Montag bis Donnerstag (13.-16.12.) Probenzeiten zwischen 10:00 und 22:00 Uhr ZIN  
Freitag (17.12.) 11:00 bis 13:00 Uhr:

Präsentation Skizzen maC2 (maC1 schaut zu) ZIN 3.40/evtl. BO  
14:00 - 15:00 Uhr Feedback für maC2 ZIN 3.40

*Selbststudium mit 2-3 Tänzer\*innen vom Danceintensive*

**Wanda Golonka, Christiane Berger, Ingo Reulecke, Susanne Vincenz**  
**maC2**

maC

## **HZT-Recherchewoche**

Studios?

Montag bis Freitag (10.01. bis 14.01.2022)

**maC2**

maC

## **Was ist ein Projekt? Wozu ein Konzept?**

Uferstudios

17./18.01. - 11:00 - 13:00 Uhr

20./21.01. - 11:00 - 13:00 Uhr und 14:00 - 16:00 Uhr

24./25./27./28.01. - 11:00 - 13:00 Uhr (evtl. 14:00 - 17:00 Selbststudium)

31.01./01./02.02. - 11:00 - 13:00 Uhr

03.02. - 11:00 bis 15:00 Uhr Vorstellung der Projektbeschreibung

**Christiane Berger**

**maC2**

Wie wird aus einer Idee ein Projekt? Was braucht es, damit diese Idee zum choreographischen Projekt werden kann?

In welchem Verhältnis stehen Idee und Konzept? Wie kann das Konzept eine künstlerische Arbeit unterstützen, und wie kann ich dieses Konzept in einer Projektbeschreibung formulieren?

Mit diesen Fragen befassen wir uns am Beispiel der Projekte für das kommende Sommersemester, die wir zugleich konzipierend vorbereiten.

## **Choreografische Ikonografie**

US

Montag 24.1. 14-16 Uhr

**Wanda Golonka**

**maC2**

maC

## **Portraithefte**

Montag oder Dienstag (31.01./ 01.02) Vorbesprechung mit Wanda

Dienstag, Donnerstag (01./ 03.02.) 14:00 bis 17:00 Einführung in Software

**Wanda Golonka**

**maC2**

Begleitend zu ihrem Masterprojekt entwerfen die Studierenden ihre sog. Portraithefte, in denen sie sich und ihre Choreographien, die sie in ihrer Studienzeit erarbeitet haben, vorstellen. Die Veranstaltungen bereiten diesen Prozess vor.

*maC*

## **Projektmanagement tbc**

Ort

Datum

**Holger Zebu Kluth**

**maC2, M5**

\*1. Von der Idee zu Finanzierungsplänen\*

/Kalkulation, Finanzierung, Förderung/

Wie wird aus einer künstlerische Idee eine Kostenkalkulation? Was muss ich alles bedenken? Wo entstehen weitere Kosten, die nicht direkt aus der Idee hervorgehen?

\*2. Was gibt es zu beachten, wenn ich mein(e) eigene(r) Produzent(in) bin?\*

/Verträge, Steuer, Sozialrecht, Urheberrecht/

Ich starte meine Produktion und suche Mitstreiter\*innen, einen Raum und beginne zu proben. Was gibt es in der Produktion zu beachten im Bereich Vertragsrecht, Urheberrecht usw.

\*3. Meine Produktion ist ein Produkt?\*

/Publikum, Marketing, Networking/

Die Premiere steht bevor. Ich suche ein Publikum, Gastspielorte, Netzwerkpartner. Was tun?

## **Modulverantwortliche:**

M1: Körper- und Bewegungsrecherche: Ingo Reulecke

M2: Modelle künstlerischer Zusammenarbeit: Susanne Vincenz

M3: Komposition und dramaturgische Praxis: Susanne Vincenz

M4: Kontextualisierung choreographischer Praxis: Christiane Berger

M5: Bedingungen der Produktion: Christiane Berger

M6: Choreographische Projekte: Wanda Golonka

M7: Masterprojekt: Wanda Golonka

## **Prüfungen:**

werden nachgereicht

## 3. Master Solo / Dance / Authorship

*Soda2*

### **Jour Fixe**

Studio 9

Wednesday: 20.10.2021, Tuesday: 01.02.2022 - 14:00-16:00

**All SODA Staff**

*Soda2 - Module 301*

### **301 presentations**

Studios 8 + 9

Monday 25. - Wednesday 27.10 (schedule tbc)

**All SODA Staff**

*Soda2 - Module 401*

### **Un-settled. Performance, Protection and Politics of Insecurity**

Online

Lectures: Thursdays: 28.10., 11.11., 25.11., 09.12., 13.01., 27.01., 03.02. - 18:30-20:00

Studio 9

Seminar: Thursday: 09.11. - 14:00-18:00, Tuesday: 07.12.2021 - 14:00-18:00,

Tuesday: 25.01. - 14:00-16:00, Monday: 07.02 - 14:00-18:00

**Lecture Guests: Bayo Akomolafe, Elizabeth Povinelli & Karrabing Film Collective, Valeria Graziano, Michael Turinsky, Elsa Dorlin, Ritu Sarin & Tensing Sonam, Ariella Azoulay.**

**Sandra Noeth (Lecture+Seminar), Bojana Kunst, Francesca Raimondi, Anna Wagner (Lecture).**

**SODA 2, All HZT.**

In radical self-care, anti-discrimination and anti-racist practices of conflict management and healing, but also in performative and dance practices, settling the body is a crucial aspect. These practices, as private and intimate as they might appear at first glance, bear a (micro-)political meaning by disclosing body-based connections between artistic, social and activist practices. Here, the possibility of settling is unequally distributed and some bodies are forcefully dispossessed of their basic capacities to maintain themselves: to breathe, to be attentive, to settle in space and time. From this perspective, the practice of settling the body as an embodied and visceral process shows to be connected to the political and social field. As a battlefield of several current conflicts around the protection and security of the bodies, some bodies get systematically unsettled through continuous violence, agitation and aggression while, to others, the capacity to settle is offered in excess. The seminar and lecture series inquires different aspects and dimensions of settling in (in the world, in the community, in relations, in environments) as well as different modalities of unsettling the bodies (by lack of protection, because of racism and sexism) in order to outline the functioning of current politics of insecurity by its operating on an intimate and visceral level. Departing from this socio-political background, questions about the role of artistic practices will be addressed. Can art and performance challenge such body-based inequality and unequal distribution of the capacity to be/have a body? What does it take to maintain a body, to settle in the body, and, also in light of experiences of exposure and disintegration, to sustain it through relating to others? How can performance not only contest the normativity and hierarchy of embodiments, but also make us more attuned and sensible for the experience of bodies?

The seminar part with Sandra Noeth takes part in presence; the lecture series will be online (links will be provided in time). The lecture series it is co-curated by Bojana Kunst (Institute for Applied Theatre Studies, Justus-Liebig University Gießen), Sandra Noeth (HZT Berlin), Francesca Raimondi (Art Academy Düsseldorf) and Anna Wagner (Künstlerhaus Mousonturm), produced and supported by HTA – Hessische Theaterakademie.

*Soda2 - Module 301*

### **301 Feedbacks**

Studio 9

Tuesday 02.-03.11.2021 (times tbc)

**All SODA Staff**

*Soda2 - Module 401*

### **100 Toasts**

Studio 11

Wednesday 03.11., 19:00 (tbc)

**Performance by Via Negativa, directed by Bojan Jablanovec.**

The audience is invited to raise their glasses and toast artists, statesmen and thinkers who know how to bring people together, who know how to make people to think, who know how to focus people's attention on the most important issues, and who know what exactly is the most important issue. And we also toast to all of us, the present and absent ones, who need to be cheered up: deadly bored ones, badly confused ones, and pretty disappointed ones.

For each performance we write new toasts depending on the cultural, national or political context of the festival, exhibition or venue in which we present Hundred Toasts. Hundred Toasts was first performed in Poland, where it was dedicated to the celebration of the birth of the Polish theatre director and visual artist Tadeusz Kantor. In Slovenia it was dedicated to the celebration of the death of Slovenian romantic poet France Prešeren, and the culture, which flourishes on his grave [that sounds like bacterial culture not sure what is meant here]. In Rome toasts were dedicated to Dante Alighieri and his nine circles of hell. In New York toasts were dedicated to the figure of father of American democracy: George Washington. In Zagreb we were celebrating the heritage of the Yugoslavian regime embodied in the figure of Josip Broz Tito – its founder and its destroyer. - Student help is needed in setting up the performance.

<https://www.vntheatre.com/projects/latest-projects/hundred-toasts/#about>

*Soda2 - Module 401*

### **Prep meeting for the excursion to *Bodies, un-protected* at Künstlerhaus Mousonturm**

Online

Thursday 04.11.2021, 18:00-19:30

**Sandra Noeth**

**Soda2, In collaboration with students from the Applied Theatre**

**Studies/University of Gießen; MA CoDE Frankfurt; Art Academy Düsseldorf.**

Soda2 - Module 401

## **Pleasure. Intensive with Bojan Jablanovec / Via Negativa**

Studio 9

Thursday 04.-08.11.2021, 10:00-17:00

**Bojan Jablanovec**

A theatre director, founder and artistic director of the Via Negativa project. He graduated from the Ljubljana Academy of Theatre. From 1993 to 1999, he directed in most Slovenian theatres. From 1997 to 1999, he lectured as an assistant/trainee at Academy of Theatre Ljubljana. In 1999, he stopped directing in Slovenian repertory theatres and dedicated himself to theatre research. In 2002 he founded Via Negativa, an international contemporary performing arts project. In the initial years Jablanovec was above all interested in theater as a medium of communication rather than aesthetics. During this period he mainly focused on the development of a creative process, which allows a performer to discover their authorial voice—so as to become an artist, who can stand on stage with a clear intention, and physicality. Using a reduction as working method, he focuses on the relationship between the performer and the viewer, and on the question of 'the real' in this relationship. Together with his co-creators he devised more than 50 Via Negativa projects, grouped into three bigger cycles: Seven Deadly Sins (2002-2008), Via Nova (2009-2012) and Irresolvable (2011 -). In 2012 he founded VN LAB, laboratory for contemporary performing arts, which is open to emerging performing arts practitioners which would like to develop or improve their creative processes and performing strategies.

<https://www.vntheatre.com/about-us/#basics>

## **Colloquium on Performance Education**

SODA office

Friday 05.11.-06.11., 18:00-21:00

**Bojan Jablanovec, Sandra Noeth, Janez Jansa**

## **Channel 4 – Maker's Open**

Studio 9

Wednesday 10.11.; 08.12.; 16.02., 14:00-17:00

**Sophia New**

**All HZT.**

The Makers Open is a recurring meeting, which is open to all students across the HZT to show the work that they are currently making. It is an opportunity to share working processes, research and performance outcomes. It is also a platform for practicing framing one's own work and finding ways to give and receive critical feedback that allows one to continue with your creative process. Students who wish to present work are invited to sign up on the online document within 2 weeks ahead. This signs you in as "presenter" as well as for the preparation coaching indicated. The preparation coaching is mandatory and will allow us to prepare together an adequate feedback format and generally do our best to support the session.

[https://docs.google.com/document/d/1NBARqMUiVBYTbdrXd7I9uD1weKVqvBo\\_wY3h5Kkw tXA/edit](https://docs.google.com/document/d/1NBARqMUiVBYTbdrXd7I9uD1weKVqvBo_wY3h5Kkw tXA/edit)

N.B: your participation as an engaged spectator, engaging in generous and constructive feedback is just as important as the participation of those who present their work! Ideally we encourage you to come and practice both positions throughout the different sessions.

*Soda2 - Module 401*

## **Excursion to Künstlerhaus Mousonturm / Frankfurt am Main Bodies, un-protected. Program series on Bodies, Art, and Protection**

Künstlerhaus Mousonturm / Frankfurt am Main

Thursday 11.11.- 14.11., schedule tbc

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

The international program series Bodies, un-protected at Künstlerhaus Mousonturm in Frankfurt a. M. and other locations worldwide, is dedicated to the question of which bodies are worth protecting (for us) as a society and as individuals. From an artistic perspective, the series follows the observation that the unequally recognized protection of bodies in the physical, symbolic, legal and ethical sense is related to how we imagine bodies, how we represent and experience them. By examining how the visibility and value of bodies are produced, distributed and translated into socio-political action through aesthetic means, the project challenges normative attributions through which bodies are granted protection and denied to others. Within the framework of the kick-off days from Nov. 11-14, the participating artists and experts will introduce themselves and their existing work in a public program; it will also be the start for an inter-university collaboration with students from HZT Berlin, the Institute for Applied Theatre Studies at the University Gießen, the MA CoDE at Frankfurt University for Music and Performing Arts that will continue in 2022.

*Soda2 - Module 401*

## **Générique (Thesis Seminar)**

Studio 8

Tuesday, 16.- 23.11., 10:00-14:00

Wednesday, 17.-24.11., 14:00-18:00

Thursday, 18.-25.11., 10:00-14:00

Friday, 26.11., 10:00-14:00

**Janez Janša**

Thesis Seminar discusses and reflects current issues of students' preparation for their 401 presentations. In a variety of formats (presentations, statements, imaginary and real debates, impersonations...) students get an insight into each other's works and develop their argumentative skills. Générique is a format in which students imagine a work by their peers yet to be done as if they've been just attending it.

*Soda2 - Module 401*

## **Feedback 401 Proposal**

Studio 9

Thursday, 02.12., 10:00-17:00

**Sophia New, Sandra Noeth, Janez Janša***Soda2 - Module 401*

## **Pre-Research Week**

Studio 9

Monday, 06.- 09.12., 10:00-13:00

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

Pre-Research Week is a preparatory set of sessions for the research week that will take place in January 2022. Students will get insight into genealogy of the research topics to be explored, reference material, dramaturgical and curatorial aspects of the research week program as well

as the formats in which the research week will be performed. Together with the SODA team they will articulate their interests and take responsibilities in the performance of the research week. The goal of the Pre-Research Week is to introduce students to different formats a research could undertake and be disseminated as part of the research culture within the SODA study program.

*Soda2 - Module 401*

## **Endings - 401 Intensive**

Studio 9

Monday, 13.12. - Thursday 16.12., 10:00-17:00

**Sophia New & Guests**

There are so many things to consider when one thinks about something ending. What has one just done? How to go on? What next? Whether to continue? How might the closing of one door potentially open another? Also, when making performance, does one end with a fade out, an abrupt blackout, resolution, closure or openness and ambiguity? Coming towards the end of one's studies, what might one imagine for an ending and how does one think beyond that? We are living through times of great change ecologically. Lack of political action means contemplating the world without us. The pandemic has also brought challenging situations of grief and isolation but in other ways the ending of mass movement and travel brings new possibilities of listening to the environment and to each other. Taking a moment to take stock in this workshop, we will share readings and exercises that examine different forms of endings. Not only to practice the shift of reverse logic of how a piece ends before it has begun but also how one learns to let go and allow other creative possibilities to emerge.

*Soda2 - Module 401*

## **Preparation Research Week**

Studio 9

Thursday, 06.01.2022, 10:00-13:00

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

*Soda2 - Module 401*

## **Shielding. Research Week**

Different premises at HZT

Monday, 10.01.- Saturday, 15.01., all day

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

From January 10-15, students and staff from all three HZT study programs as well as international guests will come together in an intensive one-week format that questions how body- and experience based knowledge from dance, choreography or performance can inform different fields and disciplines. Shielding is the starting point for the first edition of the research week. It offers a lens to investigate the role, status and agency of bodies as shields through diverse practical and theoretical positions, and to explore the body in its physical, symbolic, sociopolitical and performative dimensions. The relation between shielding and the body holds a dual and controversial connotation: bodies figure as shields and create a buffer to protect (a target, other people, a symbolic site) and advance resistance. Simultaneously, bodies become weapons when voluntarily figuring as shields in war and peace activism or activist contexts. Shielding, in relation to the body, addresses aesthetic and necropolitical questions, ethical calculations and legal concerns: how is shielding staged, performed, embodied, trained? How is it choreographed, which dramaturgies does it produce? How does it create audiences, testimonies and archives? How are structures of power and violence installed and institutionalized through shielding? How does it activate legal discussions on the bodily right

to integrity? How are value, privilege and responsibility produced and attributed, and what is our own position as makers and thinkers in the process, in between fascination and disturbance?

The research week is a pilot project organized conjunctly by HZT-members Janez Janša, Sandra Noeth and Sandra Umathum.

*Soda2 - Module 401*

### **Colloquium Digesting**

Different premises at HZT

Monday, 17.01 - Friday, 21.01., times to be confirmed

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

The Research Week is the core event of the winter semester 2021-22. It brings a variety of topics related to the topic of shielding, specifically how bodies are used as means of protection and as a weapon of abuse. After an intensive program with guests lecturers we will take time to digest the research week in individual, group and collective constellations. The digestion is time dedicated to revisiting, rereading, evaluating, discussing and imagining future steps in the issues raised in the research week. It insists on the relevance of the research work produced at HZT and aims towards continuity rather than event production.

*Soda2 - Module 401*

### **Common Work - Publication practice / 'Breathe' publication**

Studio 9

Tuesday, 25.01. - 01.02., 10:00-13:00

Wednesday, 26.01., 14:00-17:00

Monday, 31.01., 10:00-13:00

**Janez Janša, Sandra Noeth**

An important part of the SODA study program are students' written works including publications. The work on the publication for 'Breathe' is unique opportunity for this generation of students to extend their interests and accumulated knowledge in publishing: on one hand to conciliate their involvement and commitment in the seminar lectures 'Breathe', that gave a birth to the idea of the publication and on the other hand their individual focus on editing and designing workbooks and essays.

*Soda2 - Module 401*

### **Thesis Seminar**

Studio 9

Thursdays: 27.01.-17.02., 10:00-13:00; Thursday: 03.02. - 14:00-17:00

**Janez Janša**

*Soda2 - Module 401*

### **TBS Negotiated Criteria**

Studio 9

Tuesday: 08.02. - 10:00-13:00

**Sophia New**

The definition from the handbook is that negotiate criteria happens between the individual student and sits alongside the generic criteria when being assessed. It addresses the practical, aesthetic, financial and contextual elements of the work in relation to the assessment. How then does one articulate this to the best of one's ability? How does one define the limits and

the field that the work is taking place within and its direct implications for the assessment procedure? Together we will address these questions and practice constructing a framework for the assessment.

*Soda2 - Module 401*

**TBS: Exchange on the Written Part of the Thesis**

Studio 9

Friday: 11.02. - 9:00-13:00

**Sandra Noeth**

## 4. CHANNEL 4

### Task Based Study: Makers Open

Studio tba

10.11.2021, Wednesday, 14:00-17:00

08.12.2021, Wednesday, 14:00-17:00

16.02.2022, Wednesday, 14:00-17:00

**Sophia New, Susanne Vinzenz, N.N. (new BA staff member)**

*MOD 7; ECTS 1*

The Makers Open is a recurring meeting, which is open to all students across the HZT to show the work that they are currently making. It is an opportunity to share working processes, research and performance outcomes. It is also a platform for practicing framing one's own work and finding ways to give and receive critical feedback that allows one to continue with your creative process. Students who wish to present work are invited to sign up on the online document

[https://docs.google.com/document/d/1NBARqMUiVBYTbdrXd7I9uD1weKVqvBo\\_wY3h5Kkw\\_tXA/edit](https://docs.google.com/document/d/1NBARqMUiVBYTbdrXd7I9uD1weKVqvBo_wY3h5Kkw_tXA/edit) within a month ahead. This signs you in as "presenter" as well as for the preparation coaching indicated. The preparation coaching is mandatory and will allow us to prepare together an adequate feedback format and generally do our best to support the session. N.B: your participation as an engaged spectator, engaging in generous and constructive feedback is just as important as the participation of those who present their work! Ideally we encourage you to come and practice both positions throughout the different sessions.

### Morgenpraxis: Sitzmeditation

Offen für alle Mitglieder der HfS und des HZT, Vorkenntnisse nicht erforderlich für maC1 analog (ZIN 3.40), für alle anderen digital.

18.10.2021 – 17.02.2022

Mondays & Thursdays, 08:30 – 09:00

30 Unterrichtseinheiten

**Ingo Reulecke**

**MaC1, MaC2, BA (MOD 1, 2, 3, 4; ECTS 1), SoDa - online und ZIN**

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, 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.

### Morgenpraxis: Vinyasa Yoga

Offen für alle Mitglieder der HfS und des HZT, Vorkenntnisse nicht erforderlich für maC1 analog (ZIN 3.40), für alle anderen digital.

18.10.2021 – 17.02.2022

Mondays & Thursdays, 09:00 – 10:00

30 Unterrichtseinheiten

**Ingo Reulecke**

**MaC1, MaC2, BA (MOD 1, 2, 3, 4; ECTS 2), SoDa - online und ZIN**

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.

Hinweis für **maC1**:

Verpflichten sind im ersten Semester 2 SWS (= 30 LVS) Morgenpraxis aus dem Angebot des HZT.

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

Studio US 12

18.10.2021 – 17.02.2022

Mondays & Thursdays, 08:45 – 10:00

30 Unterrichtseinheiten

**Odile Seitz-Walser**

*MOD 1, 2, 3, 4; ECTS 2*

Body-Mind Centering is a way to embody the anatomy and physiology through explorations in movement, with touch and based on developmental patterns. These morning explorations are a possibility to awaken the body in its deepest levels and to become even more intimate with the body you are daily working with. They are also a possibility to widen your consciousness and experience to a large range of movements qualities. This warm-up class proposes to explore the vitality of the reflexes as an 'alphabet of movement'. We will explore how they support your relationship with gravity, with space, with yourself and with the others in a dynamic, direct and very simple way. Integrated in more complex movement sequences they make each body part available for movement, creativity, and learning - and they are a great support in your ability to respond, to find inspiration and to engage.

## **WUDONG TAIJI QUAN**

Studio US 12

19.10.2021 – 18.02.2022

Tuesdays & Fridays, 09:00 – 10:00

30 Unterrichtseinheiten

**Lingji Hon**

*MOD 1, 2, 3, 4; ECTS 2*

This class will illuminate the Chinese healing art Taiji Quan- „Fist of the Supreme Ultimate“ or Practice of the Tao. Each class will open with a Qigong warm up, followed by segments of the Taiji Quan Form. We will explore Taiji's roots in Taoist philosophy and healing, martial arts and sacred dance- and how it can inspire us to develop our own healing rituals.

## **Applied Anatomy**

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

18.10.2021 – 18.02.2022

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.

## THE OPEN STUDIO. COLLABORATORY

Studio US 11

04.10. – 08.10.2021

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

5 Unterrichtseinheiten

**Jenny Beyer**

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

**Judith Brückmann**

On Demand / DE/EN

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

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.

*maC*

## **Maker's Open**

Mittwoch (10.11./ 08.12./ 16.02.2022)

**BA, maC, SoDa**

*maC*

## **Einführung Motion Bank**

Dienstag (26.10.) 11:00 bis 13:00 Uhr

**BA, SoDa, maC**

*maC*

## **Ensemblezeit**

HfS

jeden Mittwoch ab 15:00 Uhr

**maC1, maC2, all HZT**

Ensemblezeit ist initiiert von den Studierenden der HfS Ernst Busch. Es ist ein ZeitRaum, in dem sich die Studierenden aller Studiengänge treffen können für Kollaboration und Austausch. Das Ganze ist frei gestaltbar und selbstorganisiert.