



**HZT BERLIN
LECTURE CATALOGUE
SUMMER SEMESTER 2026**

07.04.2026 – 18.07.2026

(Stand 25.02.2026)



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Please note:

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

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

Red Dates set in parentheses will not take place.

2. BA Dance, Context, Choreography

MAP ASSESSMENT DATES		
MODULE	DATES	ASSESSORS
1 BA1	Exam: 21./22.05.2026, 14:00-17:30	Lisa Densem, Sigal Zouk
2 BA 3, 3+	Colloquium: 06.07.2026, 14:00-16:00 Exam: 13.07.2026, 14:00-17:30	Prof. Nik Haffner, Colette Sadler
5 BA 1	During the seminar times	Adam Man
9 BA 3, 3+	Exam: 30.04.2026, 14:00-17:30	Maria Scaroni
10 BA 1	Colloquium: 15.06.2026, 14:00-16:00 Exam: 16.07./ 17.07.2026, 14:00-18:00	Prof. Nik Haffner, Colette Sadler, Olympia Bukkakis, Sandhya Daemgen
12 BA 3,3+	1 st Studio Visit: 27.05.2026, 14:00-18:00 28.05./29.05.2026, 11:00-13:00/ 14:00-17:00 2 nd Studio Visit: 01.07.2026, 14:00-19:00 02.07./03.07.26, 11:00-13:00/ 14:00-17:00	Frauke Havemann, Jen Rosenblit



2.1. Important Dates

BA Assembly	07.04./ 04.05./ 22.06.2026, 10:30-12:30
Course Registration (BA 1, 2, 3, 3+)	02.03., 10:00 – 09.03.2026, 14:00 via Moodle (see below for details)
MAP Registration (BA 1, 3, 3+)	13.04.-17.04.2026, 12:30-14:00 with Maria Sperl, room 109
Project Work Documentation (Module 10,11,12)	by 31.03.2026
Choreographic Intensive Studio Showing	19.06.2026, 14:30 and 16:00
Lonely Arts Festival (LOAF)	11.07.2026, at Lake Studios Berlin
Graduation	15.07.2026, 18:00
Holidays	
Good Friday	03.04.2026
Easter Monday	06.04.2026
Labour Day	01.05.2026
Ascension Day	14.05.2026
Whit Monday	25.05.2026



2.2. General Information

Studio allocation

Please see HZT ASIMUT to check in which studio your seminar or workshop is taking place.

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 heads

The group year head functions as guidance and contact person concerning all issues around the organization 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: Dany Beyer

Head BA2: Colette Sadler

Head BA3: Prof. Nik Haffner

Head BA3+: Eva-Maria Hoerster

Open Office Hours: Visit the shared document OPEN OFFICE HOURS (see All Students folder in the cloud)

Studium Generale (as part of Modules 5 & 6)

Visit this page for detailed information on the courses:

<https://www.udk-berlin.de/studium/studium-generale/>

Course Registration: 09.04.-19.04.2026

Mentors: Mentoring, Private lessons, Appointments on demand. (To be announced)

Additional information on teaching and offers by Einstein Professor of **Choreography, Dance and Disability Arts** Claire Cunningham and her team can be found at the end of the lecture catalogue (tba).



2.3. NEW: Course Registration via Moodle

From Summer Semester 2026, **course registration** will take place via the learning platform Moodle: <https://moodle.udk-berlin.de/moodle/>

To log in, you will need your UdK email address. **Please test your access** in good time before course registration begins. If you experience any technical difficulties, please contact Xenia Specht via ba_support@hzt-berlin.de.

Course enrollment requires a **password**, which will be sent to you via email.

Moodle will be the central place to find all course materials, assignments and announcements. It supports various forms of digital collaboration and helps you keep track of all your courses. Moodle is also available as an app, so you can conveniently register for courses and access course content on your phone.

Please note that the number of places per course is limited, and registration works on a first-come, first-served basis. If you would like to be added to a waiting list, please email ba_support@hzt-berlin.de. We kindly ask you to **register only for courses you are committed to attending and to cancel in good time if you are unable to participate**, so that students on the waiting list can take your place and we can plan accordingly.

Important: Please **check your UdK and HZT email accounts regularly**, or set up an automatic forwarding to your personal email address. Also make sure to check your spam folder, as HZT emails may sometimes end up there.

2.4. BA Course Offers

BLOCK 1 – MORNING AND AFTERNOON

BA 1, 2, 3, 3+

The Berlin Dance Map: From Funding Logic to Collective Power

Monday, Tuesday, Wednesday, Thursday: 30.03.-02.04., 10:00-12:30 / 14:00-16:00

Eva-Maria Hoerster, Jasna L. Vinovrški

Module 5, 6, 7 ECTS 2

This course gives insights into cultural-political contexts in Berlin and Germany, and how the dance scene functions (organisations, initiatives, theatres/houses, the role of curators etc.). We will look at how the funding system is structured, especially in Berlin, which funding options are available and how it differs from, or mirrors, structures abroad.

Starting a professional career in the current climate is exceptionally difficult, and staying connected with the dance community is vital. Investing energy solely into writing applications and building relationships with presenting institutions can become a lonely and frustrating process, especially when financial resources are limited.

You will learn about community engagement and collective practice as crucial strategies for continuing working as an artist. Jasna will share her knowledge on founding and developing artist-run organisations designed to foster connection, mutual support, and professional security.

A guest from Tanzbüro Berlin and a graduate of HZT will contribute further perspectives.

Jasna L. Vinovrški is a performance artist and choreographer based in Berlin. She has been co-running the company Public in Private and Studio PIP for over 20 years. Alongside her artistic practice, she co-curated and organized performance platforms such as 3AM, Montag Modus, and Flutgraben Performances, and has been actively involved in dance politics since 2020. www.jasnavinovrski.com; www.publicinprivate.com

[Sign up here](#)

BA 1, 2, 3, 3+

Morning Class / Vinyasa Yoga (Block 1 Intensive)

Monday – Friday: 08.04.-30.04.2026, 09:00-10:15

Roni Katz

Modul 1, 2, 3, 4 ECTS 1 per 10 sessions



For BA 1 & 2 students this is the training opportunity in the first block as RAUMLABOR starts at 10:30 every day.

The word Vinyasa is derived from the Sanskrit term *nyasa*, which means “to place” and the prefix *vi*, “in a special way”. Here in the west, Vinyasa means flow, moving mindfully. Through physical and mental rigor and concentration this morning class brings together breath, asana (poses), and core work into a precise and persistent flow sequence. Taking into consideration a long day ahead of dancing, thinking, and socializing, this class facilitates warm-up and centering for the multilayered body, mind, heart and soul. The 90 minutes class includes meditation, deep physical practice, and space for rest and integration which will set us into a spacious and awake state of agility and calmness. Through paying full attention to how we work our muscles and joints, we cultivate a non-judgmental yet critical way of being present while moving through the world.

Roni Katz’s choreographic work engages with the erotic, questions power, and moves through ecological forms. While consistently embodying personal-political matters, these elements shapeshift between formats of cabaret, film, performance, conversation and participation. At HZT she teaches Yoga and mentors.

[Sign up here](#)

BA 1, 2, 3

RAUMLABOR

Monday – Friday: 08.04.-30.04.2026, 10:30-12:30

Monday – Friday: 07.04.-30.04.2026, 14:00-17:30

Sandhya Daemgen, Vladimir Miller, Nikola Pieper, Annegret Schalke, Martin Sieweke
Modul 8, 9 ECTS 6

Mornings and afternoons are one block and need to be taken together.

In this seminar, we will work mornings and afternoons in a shared research and practice environment in Studio 14 and 8. We will learn about and work with the core elements of an interdisciplinary performance environment: light, sound, scenography and material, object and costume.

The month-long seminar is divided into two parts: in the first part, you have the opportunity to join two introductory workshops with experts in lighting design, sound and music production, and scenography and material. You will be able to freely choose and participate in two of three available workshops. In the second half of the seminar, you will put this knowledge into artistic practice in a shared experimental environment called *Polyset*. This environment will allow you to work with any combination of practices, materials and setups in order to develop your own research or to collaborate with others. The entire 5-person expert team of RAUMLABOR and technicians of HZT will be present for the duration of the seminar to assist you with their knowledge and practical support in the realisation of your ideas and experiments. The shared space of Studio 14 and Studio 8 will be fully equipped for your performance.



tive, scenographic, material, light and sound practice and accommodate your research and rehearsal timing within the daily working hours.

The aim of RAUMLABOR is to promote a deeper understanding of how the media and disciplines of light, sound and space can create a variety of settings for a live event or be the live event. Beyond that, RAUMLABOR is a supportive infrastructure for your ideas, projects and experiments, an opportunity to be and to create together.

Sandhya Daemgen is an artist, performer, curator, and teacher bridging the worlds of dance, visual art, and pop-experimental music. Her work uses body, voice, and collective listening to explore social and political forms of togetherness.

Vladimir Miller is an artist, scenographer and dramaturge. In his practice he creates collaborative research settings for interdisciplinary groups. He uses collective building processes to shift institutional environments towards commoning and self-organisation. Vladimir Miller has been a frequent collaborator with the choreographers and artists Philipp Gehmacher, Meg Stuart, Anne Juren, Jozef Wouters, Claudia Bosse and others. He was lecturer in Scenography at the University of Hamburg and Guest Professor at the Institute for Applied Theatre Sciences in Gießen. He currently teaches Scenography at the MA Choreography at Royal Conservatoire, Antwerp, Artistic Research at MA Theatre at the Toneelacademie, Maastricht. He works as a dramaturg with Meg Stuart / Damaged Goods.

Nikola Pieper/rawfile learned autodidactically to create electronic music with synthesizers, field and foley recordings, self-build instruments, electric guitar, voice and computer. She has developed and performed live music for Ana Lessing Menjibar, Dalia Velandia, Juana del Mar Infante and others.

Annegret Schalke lives and works as a dancer/choreographer and lighting designer in Berlin. She holds a master degree in mathematics and completed her studies in dance, context, choreography at the HZT Berlin in 2013. She has been working as a dancer with artists such as Sheena McGrandles, Eva Meyer-Keller, Heiner Goebbels, Rose Beermann, Julian Weber, Kat Válastur among others. As a creator of lighting designs for dance and performance she has been collaborating with Enrico Ticconi & Ginevra Panzetti, Michelle Moura, Göksu Kunak, Agata Siniarska, Miriam Jacob, Angela Schubot, Ixchel Mendoza and many others. In her lighting designs she is interested in installational approaches, in bold appearances of light as an agent of choreography, but also in the mechanisms of subtle guidance of attention through light.

Martin Sieweke works toward a relational mode of thinking with and alongside material tendencies, leaning into an endless hypothesis of relational variation. His work moves across individual and collective forms, of bag-making, self-publishing, scenography, costume, workshops, and performances.

[Sign up here](#)



BA 3, 3+

Embodied Presence – Listening Practices

Monday, Tuesday, Thursday, Friday: 09.04.-13.04.2026, 10:30-12:30

Joséphine Evrard

Modul 2, 4

ECTS 1

I invite you to unfold the perception field, to expand towards a state of full presence and aliveness. I will facilitate a process of accessing & inhabiting an inner space by sharing listening presence practices. How does it feel to be in touch with (y)our inner space? (y)our matter? (y)our body? How does it feel to settle in yourself, to have a place?

We slow down to be in touch with what moves inside & what moves us. We care for that intimacy, for the connectivity within our self, for the singularity of each our bones, muscles, organs, fascia, our blood, our skin, voices, thoughts, emotions, feelings, gazes. We experience how to nurture a quality of presence to our self, to the other, to the space and how it can be effortless.

I am interested to explore with you what traces presence leaves in an inner & outer space, and how both are in constant resonance. Some of you will be revisiting this practice, it will be an opportunity to encounter it new while closing a cycle.

Joséphine Evrard is a choreographer & performing artist, based in Berlin since 1997. She accompanies as well artistic processes, and is a practitioner of Fasciatherapy Ddm. Integrating both artistic & therapeutical practices, she is interested in how presence manifests, transforms, dissolves.

[Sign up here](#)

BA 3, 3+

UNFOLD in Live Composition

Monday, Tuesday, Thursday, Friday: 20.04.-30.04.2026, 10:30-12:30

Valentina Bordinave

Modul 2, 4

ECTS 1

The work focuses on composing in the present moment. Movement, space and voice are the instruments that produce dramatic or poetic content, respecting uncertainty and adapting to constant change, receiving, processing and proposing material in a continuous flow of feedback. By applying the UNFOLD® method throughout the course, exploring the body and mind as an interconnected system and cultivating attentive listening, we access a higher level of proprioception, coordination and creativity. As we identify persistent habits and choose more efficient and expansive ways of moving, breathing and speaking, presence and alertness shift from the inside out. The full potential of the dancer, including unconscious processes and intuition, can then unfold, interacting powerfully with space, time, form and emotions, shaping solo, group and partner compositions. Expect room for curiosity, play and personal inquiry.



Valentina Bordenave is an Argentinian choreographer and Alexander Technique teacher with a degree in dance from the Folkwang University in Essen. She is the founder of the UNFOLD® method. Other pedagogical experiences include the acting departments at the Ernst Busch University and at the UDK Berlin. <https://www.unfoldmethod.com/valentina-bordenave-bio>

[Sign up here](#)

BA 3, 3+

Alliance Debris (MAP 9)

Tuesday, Wednesday, Thursday, Friday: 14.04.-30.04.2026, 14:00-17:30

Maria Scaroni

Modul 9

ECTS 3

This course is a collective playground focused on creation, composition and performance/resistance. We will look for a methodology for weaving more radical post-modern dance and performance art fragments of archive (images and videos). Learning bits of choreography half-way between reconstruction, emulation or pretend/faking. My interest is to relate to the ghosts of the past, left in traces of dances or performative actions, with the current state of bodies, using time traveling to embody 'nowness'. How can we think of choreography as a spectral practice and one of hospitality?

Inside the current apocalypse, we can sift through the rubble and the debris and care for what still living. Archive material becomes a portal, a trying on of gestures and actions and structuring energetic journeys with them. We will train in duration and image making strategies/physical states. Collaboration, movement research and coming to a sketch for a group performance are the means and the goal.

Maria F. Scaroni is a dance artist and community organizer. She creates and interprets choreographic works rooted in improvisational practices and altered states of consciousness. Maria hosts workshops and labs re-purposing post-modern dance legacies toward technologies for mutual empowerment.

[Sign up here](#)

BLOCK 2 – MORNING

BA 1, 2, 3, 3+

Choice A

Dancing, Improvising, Breathing

Monday, Tuesday, Thursday, Friday: 05.05.-22.05.2026 (14.05.), 10:30-12:30

Lisa Densem

Modul 1, 2, 3, 4 ECTS 2

In this class Lisa draws on different influences that have formed her dancing and improvisational practice and brings them together along with principles from BreathExperience (a somatic breath practice based on the work of Ilse Middendorf). The class begins with simple strength and mobility warm ups and shifts into guided movement and perception explorations which invite us to receive and attend to our inner and outer worlds and to sense the many small movements that continually accompany us, particularly the movement of the breath. How can we be in contact and relation with these ever-changing streams of movement and how can we allow unfolding feedback loops of awareness and sensation to open movement possibilities? At the same time, how can we experience this continually evolving flow, while positioning ourselves in relation to what is happening? What do we allow? What do we follow? How do we form while being formed? And how do we negotiate all of this with the question of being seen?

Lisa Densem is a Berlin based performer and breath practitioner who has worked with Sasha Waltz, Laurent Chetouane, Adam Man and Sergiu Matis. Since 2019 she has been researching how breath work can open new perspectives within a dance context. Lisa is a graduate of the MA Soda programme at the UdK.

[Sign up here](#)

BA 1, 2, 3, 3+

Choice B

Fountains of Expressive Flow

Monday, Tuesday, Thursday, Friday: 05.05.-22.05.2026 (14.05.), 10:30-12:30

Sigal Zouk

Modul 1, 2, 3, 4 ECTS 2

We practice accessing our individual deeper logic of sensation, movement and creation, within the affective context of the collective. We engage our inner resources, such as perception, intuition, action, and find the pleasures and necessities for specificity and precision, softness and rigor in our dancing, striving to open and shape our full expressive range. A central focus will be given to the spine as inexhaustible fountain of information, column of the body's countless shapes, channel of impression and expression of the eternal play between inner and outer worlds.

Sigal Zouk is a dancer, performer, teacher and mediator in the field of contemporary dance. As a dancer, she worked with the Batsheva ensemble, Sasha Waltz, Meg Stuart and Laurent Chétouane among others. Sigal teaches at European dance departments and institutions and collaborates with different artists.

[Sign up here](#)

BLOCK 2 – AFTERNOON

BA 1

Live Art Writing (MAP 5)

Tuesday, Wednesday, Thursday, Friday: 05.05.-15.05.2026 (14.05.), 14:00-17:30

Adam Man

Modul 5

ECTS 2

Required participation for all students registered for MAP 5.

How can we reflect on our practice? How do we write about artistic motives and motivations?

How do we contextualize our work? We will look at common forms of writing about art—artist statements, manifestos, interviews, applications, essays—and more unusual approaches such as letters, poems, prayers, manuals, lexicons, confessions, and plays. The aim is to explore the relationship between moving and writing, between making art and reflecting on it. After two days of input, various kinds of writing days will follow, and we will conclude by presenting and discussing our textual outcomes.

Your participation in the in the input sessions and the full completion of all writing tasks including a peer-to-peer feedback round on the last day of the seminar make up your MAP5 assessment.

Adam Man (www.adamman.com) is an artist working across performance, video, and writing. He uses the pronouns he/they and identifies as trans*. He studied philosophy and completed his degree with a thesis on the difference between philosophy and art. He is co-founder of the Berlin based platform Stream. Live Art Writing (<https://stream-writing.de/about/>). Adam's multi-genre work has been presented in both theatre and gallery contexts, including: Reforest, Live Environment, brut Wien (2025); Elsewhere I Am You, Solo Exhibition, Galerie Wedding (2025); Lethe, Live Environment, Tanzfabrik Berlin (2023).

[Sign up here](#)

BA 2, 3

Artistic Strategies II

Tuesday, Wednesday, Thursday, Friday: 12.05.-22.05.2026 (14.05.), 14:00-17:30

Prof. Dr. Sandra Noeth, Prof. Janez Jansa

Modul 6

ECTS 2



The seminar builds upon Artistic Strategies I, continuing our exploration and systematization of artistic strategies shaping the European contemporary dance and performance scenes. This seminar focuses on the present moment – examining active artists, emerging approaches, and evolving methods. Through shared references, video documentation, and discussions, we will collectively map the artistic landscape in which HZT students study dance and choreography. By contextualizing choreographic approaches in relation to each other, their historical references, and global dance scenes, we aim to deepen and diversify our understanding of ‘European contemporary dance’.

[Sign up here](#)

BA 1

Workshop: Physical Exploration and Facilitation (MAP 1)

Tuesday, Wednesday, Thursday, Friday: 19.05.-22.05.2026, 14:00-17:30

Lisa Densem, Sigal Zouk

Modul 1 ECTS 1

Required participation for all students registered for MAP 1.

The Module 1 workshop and assessment asks you to prepare and lead a 15-minute participatory learning experience for your peers based on a simple physical practice of your choice. During the workshop you will be asked to reflect on a physical experience or event that brought about a shift in the way you think or feel, or lead to the discovery of something new. You will then be asked to develop a practice/exercise based on this experience. In developing your practice, you can refer to the different experiences of body-focused training that you have already encountered in the course of your BA studies: somatic, improvisation, sequence oriented, etc. But the practice could also be based on something you have experienced outside of the course. Once you have found and developed your approach you will work together with your peers, teach each other your own 15-minute physical practice/training and give each other feedback.

[Sign up here](#)

BA 3+

Tec Rider & Production Workshop

Friday: 08.05.2026, 14:00-17:30

Elena Polzer, Maximilian Stelzl

This workshop is mandatory for all graduating students.

[Sign up here](#)



BLOCK 3 – MORNING AND AFTERNOON

Choreographic Intensive

This year's Choreographic Intensive takes place over four weeks during the regular BA morning and afternoon time slots with a studio showing on the final afternoon. BA3+ students can opt only for the mornings if in need of Module 2 ECTS. All other students should register with the same artist for both mornings and afternoons.

BA 1, 2, 3, 3+

Choice A

Choreographic Intensive Training: The Visible Thinking Body – Perverted Dynamics

Monday, Tuesday, Thursday, Friday: 26.05.-19.06.2026, 10:30-12:30

Sergiu Matis

Modul 1, 2, 3, 4 ECTS 2

The course is comprised of movement research, improvisation and real time composition tools from the Visible Thinking Body (VTB) practice, which I developed throughout the years during creation processes for all the dance performances I made since 2013. The Visible Thinking Body is a choreographic research and movement generating practice shaped by post-cinematic and digitally perverted dynamics. At its core, VTB explores how thought—ranging from memory and decision-making to intuition and imagination—transforms into action, and how this transformation generates dance. The practice unfolds along two interwoven paths: one treats the body as an archive of movement —excavated, deconstructed, re-composed and recontextualized towards a speculative ethnography; the other invites a more imaginative navigation, activating the body as a site of kinetic materiality and leading it towards a world-building practice, and towards a mindful embodiment of more-than-human subjects through dance.

Sergiu Matis is a Romanian choreographer living and working in Berlin since 2008. His choreographic language moves with urgency and precision, with a distinctive blend of physical intensity, conceptual clarity, and meticulous research that explore how dance can speak to contemporary realities.

[Sign up here](#)

BA 1, 2, 3

Choice A

Choreographic Intensive Workshop: Re&Un-thinking The Visible Thinking Body – Nocturnes for Kinetophilia

Tuesday, Wednesday, Thursday, Friday: 26.05.-19.06.2026, 14:00-17:30

**Sergui Matis****Modul 8, 9****ECTS 4**

In this choreographic lab the bodies will drift through real and imaginary landscapes, shape-shifting across human, animal, plant, and technological forms. We will be weaving together an interdependent ecology of movement, a web of dreams and nightmares that holds these creatures in a state of restless, blissful distortion. We will explore movement through the lens of critical theory: from Marxist utopianism and technocapitalist-critique to ecofeminism and posthumanist thought. We'll also investigate how movement can emerge in dialogue with literature, music, and the visual arts—working with examples ranging from ancient Greek poetry and feminist sci-fi to Baroque, electronic and noise music, from archeological artefacts to CGI imagery and post-digital, techno-perversed dynamics.

[Sign up here](#)

BA 1, 2, 3, 3+

Choice B

Choreographic Intensive Training: My Dancing Did This To Me

Monday, Tuesday, Thursday, Friday: 26.05.-19.06.2026, 10:30-12:30

Ewa Dziarnowska**Modul 1, 2, 3, 4****ECTS 2**

Morning sessions function as a movement lab, with a wide focus, based on durational dance scores. I will propose simple prompts for movement or basic choreographic structures and the invitation is to dive into them and sustain them over time. The interest is in how to maintain a task: moving through cycles of desire, doubt, motivation, drift, resistance, re-engagement... Through diligent practice, the scores can become sites of embodied knowledge, production of sensation, material generation—and, simply, training. It's time for checking in with one's desire —and need—for the day, directing attention to oneself and others. Duration gets us through different stages and asks questions about devotion, capacity, labour and transformation.

The practice asks for self-responsibility: how you engage with the task matters. My intention is to facilitate an environment in which you can develop your own tools for dancing and share them with one another. I will also share tools from my own practice.

Ewa Dziarnowska is a dancer and choreographer based in Berlin, working across performance, collaboration and research. Her recent projects — This resting, patience, A Room With a Better View and <https://4677684728466.com> — reflect her sustained inquiry into improvisation as both method and philosophy.

[Sign up here](#)



BA 1, 2, 3

Choice B

Choreographic Intensive Workshop: Process Left Visible

Tuesday, Wednesday, Thursday, Friday: 26.05.-19.06.2026, 14:00-17:30

Ewa Dziarnowska

Modul 8, 9

ECTS 4

Borrowing from the aesthetic of *non-finito*—a sculptural practice of creating works that are seemingly incomplete, in half-polished and half-raw stone—I want to propose a way of working with dance that gives way to process over product. A practice that frames creation of material, and its performance, as an ever-evolving loop of searching and finding, landing and losing, emergence and loss, victory and failure—where value does not lie in the grandeur of the finished form, but in the transparency we maintain toward what's actually happening, right in this instant, in this room.

It's about sculpting dances from what's readily available and training the ability to engage both the clarity and the incompleteness, in search for a better way of holding complexity. Seeing ourselves making choices and seeing how, in turn, the dance does us. Attending to forms emerging and feelings shaping. Practicing attunement, listening, and composition, while cherishing the permanence of rehearsal: as an ongoing trial, a prayer, and the dailiness of it all.

[Sign up here](#)

BA 3+

PR Workshop (BA Graduate Works)

Wednesday, Thursday, Friday: 10.06.-12.06.2026, 14:00-17:30

Judith Brückmann, Eli Vardzhiyska

Modul 12

ECTS 1

This workshop is mandatory for all graduating students.

While you are creating your choreographic work for the BA Graduate Works 2026 festival in September, you will have to think about how to address your future audience. In this workshop we will read, discuss and work with a collection of announcement texts from a variety of dance performances. We will think about the role and impact of images. We will also have a closer look on different marketing campaigns, spanning from individual performances to festivals.

During the workshop, we will identify different audience groups – known and new – to finally analyse and discuss the function and how to set up a media plan (time scales, budget, formats, assets, platforms). The second day is reserved for self-study and research. Throughout the week, we will work both in small groups and individually.

[Sign up here](#)



BLOCK 4 – MORNING

BA 1, 2, 3, 3+

Choice A

Moving Through...

Monday, Tuesday, Thursday, Friday: 23.06.-13.07.2026, 10:30-12:30

Ana Lessing Menjibar

Module 1, 2, 3, 4 ECTS 2

In this course, Ana Lessing Menjibar will share Flamenco dance techniques and her artistic practise and method of experimenting with the transformative potential of Flamenco in Contemporary Dance and Performance. Within this process, 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. The class will be accompanied by a flamenco singer.

Ana Lessing Menjibar is a German-Spanish performer, choreographer, and multidisciplinary artist. She graduated from the SoDA Master's program at HZT Berlin. Her multidisciplinary practice weaves body, sound, video, sculpture, and text into hybrid performative spaces. www.analessingmenjibar.com

[Sign up here](#)

BA 1,2, 3, 3+

Choice B

Practices of Creative Attention

Monday, Tuesday, Thursday, Friday: 23.06.-13.07.2026, 10:30-12:30

Márcio Kerber Canabarro

Modul 1, 2, 3, 4 ECTS 2

We will explore creativity as an active, critical, and embodied practice rather than a passive or purely individual act. Through physical practices involving awareness and meditation, improvisation, and attention to anatomical principles of movement, the course investigates how imagination is cultivated through engagement with existing cultural, physical, and narrative conditions. Emphasis is placed on generosity toward ideas, critical awareness, and finding pleasure in the act of creation itself. Key topics include mythocracy and narrative construction, the naturalization of cultural inventions, collective imagination, and the economy of attention that shapes internal monologues and creative choices. Learning objectives include developing a generative sense, narrative awareness, and the ability to articulate creative ideas through movement.



Márcio K. Canabarro is a dance-maker exploring narratology, performance, and mindfulness. Living with Retinitis Pigmentosa, he reframes visual impairment as creative force. Currently he works on the research *The Third Space* with the film director and artist Savio Debernardis and dances with Hodworks, Cranky Bodies, and Meg Stuart.

[Sign up here](#)

BLOCK 4 – AFTERNOON

BA 1, 2, 3

Project Weeks

Tuesday, Wednesday, Thursday, Friday: 23.06.-17.07.2026, 14:00-17:30

Prof. Nik Haffner, Colette Sadler, Olympia Bukkakis, Sandhya Daemgen

Modul 10, 11 ECTS 4

Required participation for all students registered for MAP 10.

*The MAP 10 Assignment Sheet will be given out at the Colloquium
(15.06.2026, 14:00-16:00).*

During these four weeks students are working on their own projects, being accompanied by members of staff and guests as their mentors and embedded in regular presentation-rounds with peer-feedback. These weeks of 'Projektarbeit' are preceded by one Colloquium (see MAP assessment dates) that are a prerequisite for joining the MAP 10 and Modul 11 project weeks. During this Colloquium the structure of the project weeks will be introduced as much as possible research trajectories and modes of mentoring. Students will be meeting for sharing & feedback at announced times in small groups (Kleingruppen) and also have individual meeting with their mentors.

Olympia Bukkakis – Queen of the Heavens and of the Earth, Empress of Despair, Architect of Your Eternal Suffering – is a drag queen, choreographer, moderator, and writer living and working in Berlin. She is inspired by the tensions and intersections between queer nightlife and contemporary dance. olympiabukkakis.com

Sandhya Daemgen is an artist, performer, curator, and teacher bridging the worlds of dance, visual art, and pop-experimental music. Her work uses body, voice, and collective listening to explore social and political forms of togetherness.

[Sign up here](#)

BA 1, 2, 3, 3+

Open Arms: Move, Dance, Play - Dance practice with children and young people in cooperation with the Junges Tanzhaus Berlin

Thursday: 25.06.2026, 14:00-17:30

Tuesday: 30.06.2026, 14:00-17:30



Additional coaching/mentoring of the individual projects during lecture-free period

Janne Gregor, Eva-Maria Hoerster (coordination)

Modul 8, 9, 10, 11, 12 ECTS 2

This project mainly takes place during the lecture-free period.

In addition to the regular course registration, you are required to register with Eva-Maria Hoerster (em.hoerster@hzt-berlin.de) by 15.04.2026.

In cooperation with JTB, which opened in Neukölln in November 2025, this seminar provides a framework for exploring dance with and for young people. What matters to kids, and what role can movement play in this? The “Open Arms” summer party on September 19 (tbc) provides a concrete opportunity to develop themes and formats that will be implemented on this day. These can be activities (games, workshops, parcou, etc.) in which children and young people can participate, or a short piece that has been developed beforehand with and/or for kids; other formats such as a podcast, a discussion format, an audio walk, or an exhibition are also possible. You will learn about the basics of working with children and young people in the field of dance, strategies and tools for brainstorming ideas related to formats involving young people, and ways of implementing these together with cooperation partners in the neighborhood (youth clubs, children's clubs, etc.). How can participatory formats be developed together? What could the cooperation partners use? The projects should be developed in partner or small group work. Each team should include one German-, Turkish-, or Arabic-speaking person.

Janne Gregor, choreographer and performer, has been working at JTB since 2025 as a co-curator and educator. She studied physical theater before completing her MA in choreography at HZT Berlin. Her intergenerational and interdisciplinary works have been presented internationally. Her piece “Ich kann's nicht lassen” was nominated for the German Theater Prize DER FAUST 2024 (ensemble) and the Ikarus Theater Prize. www.jannegregor.de

[Sign up here](#)

THROUGHOUT THE WHOLE SEMESTER

BA 1, 2, 3, 3+

Morning Class / Vinyasa Yoga

Block 1 Intensive

Monday – Friday: 08.04.-30.04.2026, 09:00-10:15

Block 2-4

Monday, Tuesday, Friday: 05.05.-17.07.2026 (25.05., 22.06.), 09:00-10:15

Roni Katz

Modul 1, 2, 3, 4

ECTS 1 per 10 sessions



For BA 1 & 2 students this is the training opportunity in the first block as RAUMLABOR starts at 10:30 every day.

The word Vinyasa is derived from the Sanskrit term *nyasa*, which means “to place” and the prefix *vi*, “in a special way”. Here in the west, Vinyasa means flow, moving mindfully. Through physical and mental rigor and concentration this morning class brings together breath, asana (poses), and core work into a precise and persistent flow sequence. Taking into consideration a long day ahead of dancing, thinking, and socializing, this class facilitates warm-up and centering for the multilayered body, mind, heart and soul. The 90 minutes class includes meditation, deep physical practice, and space for rest and integration which will set us into a spacious and awake state of agility and calmness. Through paying full attention to how we work our muscles and joints we cultivate a non-judgmental yet critical way of being present while moving through the world.

[Sign up here](#)

COLLOQUIA

BA 3, 3+

MAP 2 Colloquium

MAP 2 Colloquium: 06.07.2026, 14:00-16:00
Exam: 13.07.2026, 14:00-17:30

Prof. Nik Haffner, Colette Sadler
Modul 2

Required participation for all students registered for MAP 2.

[Sign up here](#)

BA 1, 2, 3

MAP 10 & Modul 11 Colloquium

MAP 10 & Modul 11 Colloquium: 15.06.2026, 14:00-16:00
MAP 10 Exam: 16.07./ 17.07.2026, 14:00-18:00

Prof. Nik Haffner, Colette Sadler, Olympia Bukkakis, Sandhya Daemgen,

Required participation for all students registered for MAP 10.

[Sign up here](#)



BA 3, 3+

MAP 12 Colloquium

Monday: 03.04.-29.06.2026 (25.05.), 14:00-17:30

Frauke Havemann, Jen Rosenblit

Modul 12 ECTS 2

Required participation for all students registered for MAP 12.

Frauke Havemann is a filmmaker and choreographer. Her numerous works have been shown extensively in international festivals, galleries and theaters. She manages the AULA, an independent rehearsal and performance space and regularly co-curates the series 'Unter dem Pflaster'. She has been teaching at HZT since 2019. <https://fraukehavemann-onair.de>

Jen Rosenblit (1983. USA) makes performances based in Berlin after many years in New York City, surrounding architectures, bodies, text, and ideas concerned with problems that arise inside of agendas for togetherness. Rosenblit's works lean toward the uncanny and favor the erotic. www.jenrosenblit.net

[Sign up here](#)



Important MAP 12 Dates

MAP 12 Registration:	03.03.2026 until 14:00
1 st Studio Visit:	27.05.2026, 14:00-18:00 28.05./29.05.2026, 11:00-13:00/ 14:00-17:00
2 nd Studio Visit:	01.07.2026, 14:00-19:00 02.07./03.07.26, 11:00-13:00/ 14:00-17:00
Feedback:	09.07./10.07.2026, 14:00-18:00

BA Graduate Works

Required participation for all students registered for MAP 12.

Production Meetings:	13.05.2026, 10:00-12:00 08.07.2026, 10:00-12:00
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[Sign up here](#)

MAP FEEDBACK SESSIONS

MAP 3 (BA 2)

Feedback: 20.04.2026, 11:00-12:30

MAP 4 (BA 3, 3+)

Presentation & Feedback: 05.05./ 06.05.2026, 14:00-17:30

MAP 6 (BA 3, 3+)

Feedback: 09.04./10.04.2026, 14:00-17:30

BA1, 2, 3, 3+

Observation & Feedback

Sigal Zouk is available for One-to-One mentoring during the months of April, May and June 2026. Please write to her directly on sigalzouk@googlemail.com.