

**HZT BERLIN  
LECTURE CATALOGUE  
SUMMER SEMESTER 2024**

**15.04.2024 – 20.07.2024**

**(As of 8.5.2024)**

Changes in MA SODA only since the last version of 23.4.2024)

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**Please note:**

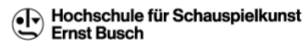
There are capacity limits for most courses, but all is calculated so that each student can participate in courses that allow reaching the full ECTS points needed per semester.

The content of this KVV: short term changes are possible and will be communicated via E-Mail.

**Red Dates set in parantheses will not take place**



The HZT Berlin is administrated by the Berlin University of the Arts and the Hochschule für Schauspielkunst Ernst Busch in cooperation with TanzRaumBerlin, a network of Berlin's professional dance scene.



## 1. CHANNEL 4

Die folgenden Veranstaltungen sind für alle HZT Studierenden offen.  
The following courses are open to all HZT students.

### **Channel 4: HZT Forum**

Mondays: 22.04., 13.05., 17.06., 08.07. 18:00-20:00

US 9

For BA students: 1 ECTS for all sessions, MOD 5,10,11

#### **Sandra Noeth, Janez Janša**

What can we do in the face of hardening ideological and identity-related positions and increasing fragmentation, which currently determine the development of society and art? How can we keep the dialogue going and seek it right now - even with those who supposedly do not belong to our group?

The question of what it takes to position ourselves and to stand up for each other is not just a socio-political or ethical issue, but one that begins in the body. It is even more crucial as art is a system in which visibility and agency, access and resources, are produced and distributed differently and unequally.

HZT-forum is a new monthly format open to all students and staff from HZT. Acknowledging the different realities, experiences and perspectives that everyone brings to the center, it aims to provide an open space to listen, to exchange experiences and share materials, tools and knowledge, to engage with best practice examples or topic-related teach-ins. Based on the principle of collective learning, it rehearses how to work on a common, decentralized and critical culture of discussion and reflection, and build trust in the possibilities of a democratic culture of discussion within an artistic and academic institution.

### ***And now?...* – Insights into cultural politics, the funding system and production in Berlin's independent scene**

2-5.04.2024 10:00-16:00 (incl. lunch break)

HZT, Uferstudios, Studio tba

For BA students: 2 ECTS, MOD 5,6,7

#### **Eva-Maria Hoerster, Prof. Zebu Kluth**

In this course we would like to give an insight into cultural-political contexts in Berlin and Germany and how the contemporary dance scene functions (organisations, houses, initiatives, the role of curators etc.). We will look at how the funding system is structured, especially in Berlin, and what funding options are available.



We will also look at the production process in order to familiarize ourselves with the many demands and requirements that are involved with freelance production and with the roles as producer, artist, employer, creator, etc.

What does it mean to work as a freelance choreographer and dancer?

## **It matters that you're here... (access & welcome tools for audiences in student showings)**

06.07.24 11:00 – 13:30 Uferstudios Studio 11

09.07.24 18:00 – 20:00 Uferstudios Studio 6

For BA students: 1 ECTS, MOD 8,9,10,11

### **Prof. Claire Cunningham**

Claire Cunningham and colleagues will offer a space for HZT students with upcoming showings (including those in September) and interested staff to come with questions, concerns and thoughts regarding audience access/care and welcome in their upcoming showings. We will consider together simple/lo-fi strategies that could perhaps be implemented. These could include us looking at:

- accessibility of marketing copy/language,
- creating pre-show access statements, information or show introductions
- sound notes or transcripts,
- audience entrance/egress,
- seating choice and layout, ease of leaving... among other things.

We will create a space where we can offer ideas to each other, practice room layouts, welcomes, etc. and draw on strategies Cunningham and her team already use. Students can also just use the space as somewhere to sit and dedicate time to thinking about this aspect of their work or to hear others questions and ideas.

If questions/issues are known in advance please email them to Claire Cunningham on [c.cunningham@hzt-berlin.de](mailto:c.cunningham@hzt-berlin.de) as this will allow better preparation and tailoring to students needs (you can also bring questions on the day though).

Choreography, Dance and Disability Arts

## **Producing, Access & Artistic Development: One to One Mentoring Sessions.**

Online

Wednesdays: 17.04.- 24.07. - 14:30-17:30 (by individual appointment)

(<https://us02web.zoom.us/j/82222505663?pwd=eGhDSE5hTEYxUmVGa2pBaE55ekdrZz09>)

**Nadja Dias with Luke Pell**



Students are invited to register for these drop-in sessions to discuss, plan and produce their final showings, productions and/or other projects they are currently working on. In these sessions students can start planning ahead of their next semester projects or receive input and support in planning, communication and access provision as part of their projects - considered in relationship to their developing practice; as well as drawing up timelines, tools for mapping practice recurring thematic concerns, production plans, budgets and access riders. Students should have an artistic idea/ proposal or project they like to develop into a production.

**To register please email Nadja Dias on [n.dias@hzt-berlin.de](mailto:n.dias@hzt-berlin.de)**

There is flexibility in regards to meeting dates - please ask.

Choreography, Dance and Disability Arts

## **Meet our audiences: Intro to Campus Uferstudios & Performance Visit**

Uferstudios/ HfS Ernst Busch

Thursday 16.05., 17-22 Uhr

### **Nadja Dias**

Nadja Dias hosts a group of external students from Hochschule Munich to get to know Uferstudios, and its various organisations, tenants and artists that form part of the current contemporary dance sector. We will experience together a performance as part of this visit with an opportunity to discuss the work afterward for the artist to share their work, what drives them and engage in dialogue with non- performance/ dance students. HZT students are welcome to join the group, engage in conversation, exchange and post show talk.

**For access and to register please email Nadja Dias on [n.dias@hzt-berlin.de](mailto:n.dias@hzt-berlin.de)**

There is flexibility in regards to meeting dates- please ask.

Choreography, Dance and Disability Arts

## **Somewhere to Talk: International working and touring for Artists and Producers**

Online

Monday, 15.07.2024 17:00-18:00

Wednesday, 17.07.2024 17:00-18:00

### **Nadja Dias & Vicky Wilson**

Students are invited to register to join one of these sessions hosted in cooperation with Glasgow based Take Me Somewhere Festival (<https://takemesomewhere.co.uk>) aimed at artists and producers interested in working and touring internationally.



This is a chance to meet Scotland based independent practitioners and be part of a session to discuss and hear about approaches to international working and touring led by Nadja Dias and Vicky Wilson who bring their joint experience working with artist Claire Cunningham to this session.

To register please email Vicky Wilson on [v.wilson@hzt-berlin.de](mailto:v.wilson@hzt-berlin.de)

## Instant Composition

### Morgenpraxis

Verantwortlich: Ingo Reulecke

verpflichtend für maC1, offen für Channel 4

For BA Students: 1 ECTS per 10 sessions, MOD 1,2,3,4

Termin: Mo 9-10:30 Uhr + Fr 9-10:30 Uhr

Teilnehmer\*innenzahl: max. 20

In dieser 90-minütigen Praxis werden wir uns primär für die Wachheit und Klarheit, aus dem Augenblick heraus zu agieren, sensibilisieren. Hierzu sollen Improvisationsscores dienen, die die Partizipierenden einerseits für sich bewältigen, andererseits aber auch in Kontakt und Austausch mit einer\*m Partner\*in oder der Gruppe stehen können. Themen werden sein: Tuning, Anfang und Ende, Inhibition, Pause, Phrasierung, Antizipation, usw.

## Sitzmeditation

### Morgenpraxis

Verantwortlich: Ingo Reulecke

Channel 4

Termin: Di, 9 - 9:30 Uhr + Do, 9 – 9.30 Uhr

In einer angeleiteten 30-minütigen Sitzmeditation werden wir uns als Einstimmung für die nachfolgende Yoga-Praxis primär auf die Atmung, die Sitzhaltung und die aufkommenden gehenden Gedanken besinnen. Dabei wollen wir einen Weg finden, uns nicht von dem immerzu aktiven Geist und seinen Gedanken bestimmen zu lassen. Diese Meditationssitzung ist vollkommen losgelöst von der Yoga-Praxis und auf der anderen Seite natürlich auf das engste mit ihr verbunden.. Beides kann unabhängig voneinander praktiziert werden.

## Vinyasa Yoga

### Morgenpraxis

Verantwortlich: Ingo Reulecke

Channel 4

Termin: Di, 9:30-10:30 Uhr + Do, 9:30-10:30 Uhr



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.

## Makers Open

Verantwortlich: HZT Team

Für: Channel 4, BA students ECTS for all 3 sessions

Termin: Mi, 24.04.24 14-17 Uhr/ Mi, 15.05.24 14-17 Uhr / 03.07.24 Mi, 14-17 Uhr

Sprache: Englisch

The Makers Open is a recurring format open to students in all programs of the HZT to show the work they are currently making. It is an opportunity to share working processes in any stage of development, anywhere from research to performance outcomes. It is also a platform for practicing how to frame one's work and find ways to give and receive critical feedback that supports the continuation of one's creative process. Students who wish to present work are invited to make an appointment in advance via a signup document to be shared via the HZT Cloud. This will confirm you as a 'presenter' and reserve a time to have a preparation coaching with the facilitator. The preparation coaching is mandatory for presenters and allows us to collaborate on finding a useful feedback format and ways to best support a presenter's session. Please note your participation as an engaged spectator, being generous and constructive with your feedback, is just as important as the participation of the presenters! Ideally, we encourage you to come and practice both positions throughout the sessions.

## Applied Anatomy

US Seminarraum 2 (see HZT ASIMUT for changes)

Wednesdays by appointment, encouraged in groups of two students

10:00- 13:00

Sabine Kinschewski

A signup sheet is available in the HZT Cloud

<https://hzt-cloud.de/apps/files/?dir=/&fileid=2562>

Until further notice, the appointments will take place Wednesdays in Seminarraum 2/ Campus Uferstudios starting on the 17th of April until the end of semester.

I offer sessions where you can ask any kind of anatomical question. I can give you explanations 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.



## Angewandte Öffentlichkeitsarbeit / Applied Public Relations

Wednesdays by appointment

Judith Brückmann

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 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.

Choreography, Dance and Disability Arts

### **Producing Support to MA Students to prepare for September (or public) sharings/ performances.**

Online

Dates: 90 min sessions throughout July- September (by individual appointment)

**Nadja Dias with Luke Pell**

Students are invited to register for these drop-in sessions to discuss, plan and produce their final showings and productions to include access planning & riders, their approaches to audience invitation, hosting, communication, production plans, and budgets.

**To register please email Nadja Dias on [n.dias@hzt-berlin.de](mailto:n.dias@hzt-berlin.de)** there is flexibility in regards to meeting dates – please ask.

Choreography, Dance and Disability Arts

### **Artistic Development, Access & Producing**

Uferstudios Seminarraum 2

Monday 20.05- Friday 24.05. 10:30-17:00

For BA students: 2 ECTS, MOD 5,6,7

**Angela Alves & Nadja Dias**





In this week Artist & Maker Angela Alves and Producer Nadja Dias explore how artist and producer can work together to develop producing, making and presentation formats that place access, crip time and accessible working methods at the heart of the work. Angela and Nadja will draw on Angela's previous work 'Tennis' to start mapping research, creation and production for a future work. Students are invited to join into this week of artistic practical explorations, responses and conversations in order to reflect on their own way of making and producing work.

**Places are limited to 5 students, please register by 22 April via email to Nadja Dias on [n.dias@hzt-berlin.de](mailto:n.dias@hzt-berlin.de).**

*NB: This project runs in Crip Time\*, a concept that acknowledges that disability brings a person into conflict with normative concepts and frames of time and productivity. Timings may therefore alter in response to the artists needs throughout the week.*

\* Definition: <https://diversity-arts-culture.berlin/woerterbuch/crip-time>

Choreography, Dance and Disability Arts

## **REST**

Uferstudios Seminarraum 2

Mondays: 15.04.-15.07. 09:00-10:00

Wednesdays: 17.04.-10.07. (19.06., 26.06.) 14:00-15:30

For BA students: 1 ECTS per 10 sessions, MOD 1,2,3,4

## **Angela Alves**

In this practical class, students are invited to rest.

It is possible to join Angela in her practice to release stress and reduce chronic pain. This practice will mainly be informed by the principles of Yin Yoga and other practices of self-regulation that help us to own our limits.

Choreography, Dance and Disability Arts

## **F/our feet** — a pilot walking\*, talking, reading group

Uferstudios Studio 6. Meet at Studio

19.07.24 18:00 - 20.30

## **Claire Cunningham & Luke Pell**

Join choreographer and performer Professor Claire Cunningham and Research Associate Luke Pell for this early summer evening walking, talking, reading group.



Proposed as part of Claire's current research towards new solo *Songs of the Wayfarers*, we'll spend time with a series of selected writings from disabled and non-disabled artists and thinkers that might invite us to re-consider the philosophies, practicalities, and poetics of what walking is from crip perspectives.

Together we'll move between different modes of conversation, journeying and companionship to think with the texts in relationship to our own experiences of time, energy and attention, asking the question 'what does walking mean for me?'

\* We recognise & challenge the assumed bipedalism of the term walking. This group welcomes, and is hosted by, people who have diverse physicalities, sensory modalities, use mobility tech and/or are neurodivergent.

**What else is good to know:**

- We'll take several breaks
- We'll meet at studio 6 in Ufer Studios/HZT campus.
- Some of the time we'll sit, or lie down, some of the time we'll go for a wander outside – together and apart
- We'll circulate a suggested reading list of short excerpts 2 weeks before we meet
- You only need to read one or two
- We'd also love it if you wanted to bring you own suggestions

Everyone is encouraged to engage as they need, in relationship to their levels of energy, pace and scale when moving, reading, speaking.

Everyone is free to rest as required; to come and go as they need and to choose the distances they travel. Support workers are encouraged to join the session, but this is not essential and should be decided in dialogue with the participant.

The studio we will use as a base has a wheelchair ramp and there are accessible toilet facilities nearby.

These sessions will be led in English but participants may engage in the tasks in the language they feel most comfortable using.

Please sign up by sending an email to Susanne Adam on [s.adam@hzt-berlin.de](mailto:s.adam@hzt-berlin.de) and we will send you the reading list 2 weeks before the session.

## **Performing Age and Ageing**

Mi, 08.05.2024, 14-19 Uhr

Sprache: Englisch, Deutsch

### **Susanne Vincenz, Anja Kerschewicz**

In dieser Veranstaltung lernen wir die choreografischen Arbeiten und künstlerischen Forschungen der beiden Choreografinnen Boglárka Börcsök und Susanne Martin kennen. In einer Mischung aus Vorträgen und Bewegungsexplorationen werden die Künstlerinnen den



Teilnehmenden praktische Einblicke in die Arbeit mit der Verkörperung und Thematisierung von Alter(n) im zeitgenössischen Tanz gewähren.

"Der Tanz hat eine vielschichtige Position in Bezug auf Alter und Altern. Der westliche Theatertanz hat sich oft auf jugendliche Körperlichkeit konzentriert und ist damit an einer unhinterfragten Marginalisierung älterer Körper beteiligt. [...] Der zeitgenössische Tanz ist jedoch auch ein Ort, an dem neue Wege der Erfahrung und Darstellung menschlicher Körper [jeden Alters und jeder Fähigkeit] in Bewegung hinterfragt und erfunden werden." (Martin, *Dancing Age(ing)* 2017).

**Susanne Martin** wird ihre PhD-Forschungsarbeit "Dancing Age(ing)" vorstellen, in der sie das Potenzial des Tanzes für eine kritische Intervention in unsere Alter(n)s-Kultur untersucht. Sie fragt, wie sie ihren eigenen Körper nutzen kann, um verschiedene Konzepte, offene Fragen und multidimensionale Phänomene des Alter(n)s auf die Bühne zu bringen. Was bedeutet es für unser Verständnis von Alter und Altern, wenn wir uns all der nicht-linearen Zeiterfahrungen bewusst werden, die die performativen Künste möglich machen?

**Boglárka Börcsök** stellt die Arbeit 'Figuring Age' vor, eine Performance-Installation, die drei ältere Tänzer aus Budapest im Alter zwischen 90 und 101 Jahren porträtiert. Das Werk besteht aus einer durational performance und einer Zweikanal-Videoinstallation, die gleichzeitig in verschiedenen Räumen laufen. Börcsök verwebt darin die Geschichten und Erinnerungen der älteren Tänzerinnen mit ihren alltäglichen Gesten, Haltungen und Tanzbewegungen und zeichnet nach, wie die drei Frauen ihr Leben und ihre Bewegungspraktiken verändert haben, um die soziopolitischen Veränderungen des 20. Jahrhunderts zu überleben.

## Un/Doing Choreography

Verantwortlich: Susanne Vincenz + Gast

Für: maC1, offen für maC2 und all-HZT

Termin: Fr, 19.04.2024, 11-13 Uhr + 14-17 Uhr

### Isabel Lewis

Trained in dance, philosophy, and literary criticism, artist Isabel Lewis<sup>[SEP]</sup> (born 1981 in Santo Domingo, Dominican Republic) creates works that resist classification, affirming pleasure, connection, and permeability. Lewis employs an expanded sense of the choreographic; she generates affective bodily experiences that address all of the senses in her inherently collaborative practice. Her terminology for many of her works is occasions: immersive social situations in which the dramaturgy of the moment is composed in real time. Her works have been presented internationally in biennials and solo exhibitions as well as in music, theater, and dance festivals. Lewis is a professor at the Fine Art Academy (HGB), Leipzig, leading the Class for Performative Arts since 2021.<sup>[SEP]</sup>

## Instant Composition

Morgenpraxis

Verantwortlich: Ingo Reulecke



Für: verpflichtend für maC1, offen für Channel 4

Termin: Mo 9-10:30 Uhr + Fr 9-10:30 Uhr

Teilnehmer\*innenzahl: max. 20

For BA students: 1 ECTS, MOD 1,2,3,4

In dieser 90-minütigen Praxis werden wir uns primär für die Wachheit und Klarheit, aus dem Augenblick heraus zu agieren, sensibilisieren. Hierzu sollen Improvisationsscores dienen, die die Partizipierenden einerseits für sich bewältigen, andererseits aber auch in Kontakt und Austausch mit einer\*m Partner\*in oder der Gruppe stehen können. Themen werden sein: Tuning, Anfang und Ende, Inhibition, Pause, Phrasierung, Antizipation, usw..

## **Sitzmeditation**

Morgenpraxis

Verantwortlich: Ingo Reulecke

Termin: Di, 9 - 9:30 Uhr + Do, 9 – 9.30 Uhr

In einer angeleiteten 30-minütigen Sitzmeditation werden wir uns als Einstimmung für die nachfolgende Yoga-Praxis primär auf die Atmung, die Sitzhaltung und die aufkommenden gehenden Gedanken besinnen. Dabei wollen wir einen Weg finden, uns nicht von dem immerzu aktiven Geist und seinen Gedanken bestimmen zu lassen. Diese Meditationssitzung ist vollkommen losgelöst von der Yoga-Praxis und auf der anderen Seite natürlich auf das engste mit ihr verbunden.. Beides kann unabhängig voneinander praktiziert werden.

## **Vinyasa Yoga**

Morgenpraxis

Verantwortlich: Ingo Reulecke

Termin: Di, 9:30-10:30 Uhr + Do, 9:30-10:30 Uhr

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) -Abolgen erlernt und variiert, die dann spielerisch zu schwierigen Asanas weiterleiten.

## 2. BA DANCE CONTEXT CHOREOGRAPHY

MAP Assessment Dates		
MODULE	DATES	ASSESORS
1 BA1	15.-16. July	Prof. Philipp Gehmacher, Prof. Dr. Anne Juren
2 BA 1	Colloquium 08. July Exam: 15. July	Colette Sadler, Prof. Nik Haffner
5 BA 2	During the seminar times Feedback: 27. May, 14:00-17:00	Prof. Dr. Ana Vujanović
9 BA 3	07.-08. May	Prof. Dr. Anne Juren, Alice Chauchat
10 BA 1	Colloquium: 03. June 14:00-16:00 Presentation during UDK Rundgang: 20. July	Prof. Nik Haffner, Colette Sadler, Prof. Dr. Ana Vujanović, Diego Agulló
12 BA 3	Studio Visits: 30.-31.05. & 04.-05.07. Feedback: 11.-12.07.	Frauke Havemann, Prof. Philipp Gehmacher



## Important Dates

<b>BA Assembly</b> (10:00-12:30)	Monday 08. April 2024 Monday 27. May 2024 Monday 01. July 2024
<b>Course Registration</b> (BA 2 & 3)	by 18. March 2024
<b>MAP Registration</b> (BA 1 & 3)	Mondays, Tuesdays, Wednesdays, Thursdays, Fridays 15.–19.04.2024, 12:30-14:00
<b>Project Work Documentation</b> (Module 10,11,12)	by 30. September 2024
<b>Makers Open</b> (14:00-17:00)	Wednesday 24. April 2024 Wednesday 15. May 2024 Wednesday 3. July 2024
<b>Choreographic Intensives</b> Showing	21. June 2024
<b>UdK Rundgang</b>	20. July 2024
<b>Holidays</b>	
Maifeiertag	1. May 2024
Himmelfahrt	9. May 2024
Pfingstmontag	20. May 2024

## 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.

### Yearheads

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: Prof. Dr. Ana Vujanović

Head BA2: Prof. Philipp Gehmacher/ Colette Sadler

Head BA3 / 3+: Eva-Maria Hoerster

### **Open Office Hours (Teaching Staff)**

Visit the shared document OPEN OFFICE HOURS SoSe 24

### **Weekly open office hours (SHK)**

Exact times to be defined

### **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>

### **Mentors**

Mentoring, Private lessons, Appointments on demand.

(To be announced...)

## **Course Offers**

### **Block 1 – Morning**

BA1,2,3

#### **All exist leads outside**

US 11 (see HZT ASIMUT for changes)

Mondays: 08.04.-03.05.24 (08.04.), 09:00-10:30

Tuesdays: 08.04.-03.05.24, 09:00-10:30

Thursdays: 08.04.-03.05.24, 09:00-10:30

Fridays: 08.04.-03.05.24, 09:00-10:30

#### **Mikael Marklund**

**Modul 1,2,3,4            ECTS 2**

In this dance class we will be focusing on the point where technique becomes expression. As a celebration of dance, the beauty, the sorrow, and all its abstraction, this class follows the lineage of working with the body through its subjectivity, objectiveness, and multiple



identities. A positioning where we step outside of a situation or happening to propose or offer an outside perspective.

While working with choreographers with distinctive styles and techniques I had to learn how to bring the body to a place where it proposes or offers something without me choosing what it says. A place where dance is already happening, where the body is offering/proposing perspectives that can be shaped and polished to convey different expressions.

During this time, we will approach this offering/proposing as an aesthetic question.

Something that is already going on, has been going on and hopefully will keep going on.

Choreography, improvisation, tasks, concepts, set material, are all different ways to shape specific perspectives.

In this class we will look at different ways for that journey to take place aiming at the place where we learn from the dancing we do. Having had the luck to work with great colleagues and amazing choreographers, this class is a collection from some of the experiences when the body taught me relations to colleagues, thoughts, sensations, time, and space when I started to work as a contemporary dancer.

The practice consists of:

\*Warm up: Switching between anatomical, presence, energetic and spacious approaches on how to prepare the body and setting a tone for what to work with.

\*Improvisations: Based on team, logic, sensations, and concept as ways to see how to build coherency in decision making.

\*Choreography: Learning material that is based on another person as well to find different ways to play dance, using both the oneself and the colleges as instruments for something written to come alive.

\*Health: If the body is our instrument, are we still the player of that instrument?

When do we play, when do we get played, who plays? Me, my colleagues, the audience, the choreographer? Where do we put borders, where to give space? What is a sustainable and healthy way to deal with the paradox of crafting and being crafted while dancing?

After finishing his education at P.A.R.T.S in 2008, **Mikael Marklund** has been working as a dancer for Rosas / Anna Teresa De Keersmaecker for 5 years and then moved to Berlin to work with Laurent Chétouane for the following 6 years. After that and until now, he has been freelancing and working with different choreographers such as Moritz Majce, Matej Kejžar and Leonard Engel. During the years he also taught classes and workshops at the BA in Dance, Context, Choreography at the HZT in Berlin and in the different festivals in Iran, Paris and Munich and more, as part of his work with Laurent Chétouane.

Those experiences of working on stage presence and playing a piece over and over again led him to think about the relationship between embodiment and technique and alone the years, and with the support of the people he was working with, he developed tools and ideas of body presences and execution and started to find an approach to dancing where technique and communication started to blend. His interest in dance has always been in how





to make set material look improvised and improvised material look set. How to be dancing and being danced.

BA1 & 2

## **RAUMLABOR**

US 8 & 14 (see HZT ASIMUT for changes)

Mondays: 08.04.-03.05.24 (08.04.), 10:30-12:30

Tuesdays: 08.04.-03.05.24, 10:30-12:30

Wednesdays: 08.04.-03.05.24 (01.05.), 10:30-12:30

Thursdays: 08.04.-03.05.24, 10:30-12:30

Fridays: 08.04.-03.05.24, 10:30-12:30

**Vladimir Miller, Annegret Schalke, Nikola Pieper, Constanza Piña, Martin Sieweke, Prof. Philipp Gehmacher, Prof. Claire Cunningham**

**Modul 8,9,10,11      ECTS 6 in total**

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

In this seminar, mornings and afternoons, we will create a shared research and practice environment in Studio 14 and 8. We will reflect upon and practice the notions of space, object, sound and light as contributing "other bodies" in the context of live performance. We will learn about and dive into the concept of (supporting) media (light, sound, props), challenge this heritage and practice how body, physicality, light, sound, space, object and prop can be experienced integral to each other.

All participants will have the opportunity to acquire extended knowledge in the use and handling of theatre technology whilst there will be a focus on understanding matters of light, sound and space within and beyond their technological possibilities. Participants will work in two differently equipped spaces (Studio 8 and Studio 14) and will be supported by various experts in the aforementioned media.

The aim of RAUMLABOR is to promote a deeper understanding of how the media and disciplines of light, sound and space/scenography/object, as well as the physical theatre or art and non-art spaces we often work in, can create a variety of settings for a live event or even be the live event. We will divide into groups, work, explore, realize ideas, to finally share with each other what has come up during this seminar.

RAUMLABOR 2024 is facilitated by Vladimir Miller (dramaturgy, research development, scenography), Nikola Pieper and Constanza Piña (sound, sound design, sound objects), Annegret Schalke (lights, light objects), Martin Sieweke (object, prop, materials) and the staff members Claire Cunningham and Philipp Gehmacher.

**Vladimir Miller** is an artist, researcher, scenographer and dramaturge. His practice aims at re-negotiating institutional modes of spatial production in collaborative research settings. He



uses collective building processes to shift the relationship between practice and space within institutional environments towards commoning and self-organisation. His work in education is closely interwoven with his research: as program and research curator at a.pass, Brussels and other institutions he facilitates the development of artistic research trajectories in collaborative environments. Vladimir Miller has been a frequent collaborator with the choreographers and artists Philipp Gehmacher, Meg Stuart, Anne Juren, Jozef Wouters, Claudia Bosse and others. His artistic work incorporates scenography, installation, directing, dramaturgy, performance and video in varying combinations. He was lecturer in Scenography at the University of Hamburg and Guest Professor at the Institute for Applied Theatre Sciences at the JLU in Gießen. He currently teaches spatial dramaturgy at KASK Ghent, at Royal Conservatoire Antwerp and artistic research at Toneelacademie Maastricht. Vladimir Miller was mentor and program curator at a.pass 2009-2020 and the curator of the a.pass Research Center 2021-2023. He is a doctoral candidate at the PhD in Practice at the Academy of Fine Arts, Vienna. Furthermore, Vladimir Miller was Fellow at the Institut für Raumexperimente, Berlin, at Akademie Schloss Solitude, Stuttgart and at Onassis AiR, Athens.

**Nikola Pieper** (E/DE) is a sound engineer and self-taught sound artist. After finishing her training in Canary Islands/Spain and being part of the local experimental music scene, she has been working in Berlin as a technical director for dance and theater since 2010. In the last years she has done sound design and music for Ana Lessing Menjibar, Kiana Rezvani, Simone Weber and Julia Turbahn amongst others. Her music is made with electronic and non electronic instruments and also field and foley recordings manipulated to create rhythms and melodies. She is also interested in hardware hacking and basic electronics and aims to combine this knowledge to create simple and unique instruments.

**Constanza Piña** (Curicó, 1984) visual artist, dancer, researcher and independent educator. She bases her work on electronic experimentation, open source technologies, DIY philosophy and techno feminist social practices. She explores noise as a sonic, political, cultural and spiritual phenomenon. Constanza is active in the underground experimental music scene since 2010 under the pseudonym Corazón de Robota sound project in which, using only DIY synthesizers built by herself, she explores the field of audible and inaudible frequencies, psycho-physical perceptions of sound and the rhythmic dimensions of noise. Since 2013, he has been researching on Andean ancestral computing systems developing the piece Khipu // pre-Hispanic electrotexile computer, awarded with honorable mention at Ars Electronica Prix 2020. Her work has been part of international festivals and spaces throughout Latin America, Europe, US, Canada and Asia. She currently teaches DIY synths in her school project Non Binary Electronic Berlin.

**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. She is also interested in ways of creating communication between light, sound and video and has been part of the light/sound/video artist residencies gangplank with Bruno Pocheron on several occasions. She is committed to the usage of expertise and experiment to find ways of creating new light spaces for performance and dance to exist in and with.

In his work **Martin Sieweke** researches on different notions of material-relation, considering the very configurations of materials as a capacity to be with. His artistic strives to learn from and with the things that are around us, to find hybridization in form and function that escapes the contemporary (capitalistic) understanding of design and sleekness, of soundless navigation between goods, purposes, and tools. Hanging out with the leftovers, lingering around with already used materials, repairing, reshaping and speculating about other forms of relating constitutes a viewing direction which establishes across multiple collaborative and individual practices of bag-making, scenography, workshops and performances. In 2023 he was an associate researcher at the post-graduate program at a.pass, Brussels and is currently enrolled in the MA New Performative Practice at SKH in Stockholm.

BA3

## **Fantasmical Anatomies Lesson and Other Somatic Practices**

US 11 (see HZT ASIMUT for changes)

Mondays: 15.04.-03.05.24 (08.04.), 11:00-12:30

Tuesdays: 15.04.-03.05.24, 11:00-12:30

Thursdays: 15.04.-03.05.24, 11:00-12:30

Fridays: 15.04.-03.05.24, 11:00-12:30

**Prof. Dr. Anne Juren**

**Modul 2,4 ECTS 2**

„*Fantasmical Anatomies lesson* is a soma-poetic lesson in which one can start encountering and sensing the body as both physical matter and poetic. Each day, I will propose to navigate through an Awareness Through Movement Feldenkrais® lesson and other somatic practices. In this series of lessons, we might experience the ‘bare movements’, a non-expressed or non-visual form of action that might bring underneath soma-poetic forms of language to the surface.“ Anne Juren



Bring comfortable yoga mats and warm clothes.

Born in France, **Anne Juren** is a choreographer, dancer and performer. She lives and works in Vienna, where she founded the Wiener Tanz- und Kunstbewegung association in 2003. Juren's choreographic and artistic works are shown in theatres and museums, at festivals and biennial exhibitions worldwide. In her artistic practices, Juren seeks to expand the concept of choreography by exploring the body's sensorial, kinaesthetic and soma poetics. Anne Juren has been a Feldenkrais practitioner since 2013. She completed her PhD at the Stockholm University of the Arts under the supervision of André Lepecki and Sandra Noeth



## Block 1 – Afternoon

BA1 & 2

### RAUMLABOR

US 8 & 14 (see HZT ASIMUT for changes)

Mondays: 08.04.-03.05.24, 14:00-17:30

Tuesdays: 08.04.-03.05.24, 14:00-17:30

Wednesdays: 08.04.-03.05.24 (01.05.), 14:00-17:30

Thursdays: 08.04.-03.05.24, 14:00-17:30

Fridays: 08.04.-03.05.24, 14:00-17:30

**Vladimir Miller, Annegret Schalke, Nikola Pieper, Constanza Piña, Martin Sieweke,  
Prof. Philipp Gehmacher, Prof. Claire Cunningham**

**Modul 8,9,10,11      ECTS 6 in total**

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

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**Vladimir Miller** is an artist, researcher, scenographer and dramaturge. His practice aims at re-negotiating institutional modes of spatial production in collaborative research settings. He uses collective building processes to shift the relationship between practice and space within institutional environments towards commoning and self-organisation. His work in education



is closely interwoven with his research: as program and research curator at a.pass, Brussels and other institutions he facilitates the development of artistic research trajectories in collaborative environments.

Vladimir Miller has been a frequent collaborator with the choreographers and artists Philipp Gehmacher, Meg Stuart, Anne Juren, Jozef Wouters, Claudia Bosse and others. His artistic work incorporates scenography, installation, directing, dramaturgy, performance and video in varying combinations. He was lecturer in Scenography at the University of Hamburg and Guest Professor at the Institute for Applied Theatre Sciences at the JLU in Gießen. He currently teaches spatial dramaturgy at KASK Ghent, at Royal Conservatoire Antwerp and artistic research at Toneelacademie Maastricht. Vladimir Miller was mentor and program curator at a.pass 2009-2020 and the curator of the a.pass Research Center 2021-2023. He is a doctoral candidate at the PhD in Practice at the Academy of Fine Arts, Vienna. Furthermore, Vladimir Miller was Fellow at the Institut für Raumexperimente, Berlin, at Akademie Schloss Solitude, Stuttgart and at Onassis AiR, Athens.

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**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. She is also interested in ways of creating communication between light, sound and video and has been part of the light/sound/video artist residencies gangplank with Bruno Pocheron on several occasions. She is committed to the usage of expertise and experiment to find ways of creating new light spaces for performance and dance to exist in and with.

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BA 3

### **Code Series and J'aime as two choreographic platforms to study, explore and practice the choreographic, the dancing body and their materiality.**

Studio 11 (see HZT ASIMUT for changes)

Tuesdays: 16.04.-03.05.24, 14:00-17:30

Wednesdays: 16.04.-03.05.24 (01.05.), 14:00-17:30

Thursdays: 16.04.-03.05.24, 14:00-17:30

Fridays: 16.04.-03.05.24, 14:00-17:30

**Prof. Dr. Anne Juren & Alice Chauchat**

**Modul 9      ECTS 4**

*Required participation for all students registered for MAP 9.*

During the afternoon sessions, the two choreographic works Code Series (2005) and J'aime (2004) will become the platform for this course to explore and question collectively and practically the choreographic, the dancing body and their materiality. Code Series is originally a dance solo that addresses aspects of different modalities of different articulations



in the production of movement. Based on the philosophical notion of “Difference and Repetition” by Gilles Deleuze, the piece uses variations and differences by performing a dance phrase as sets of movements that are repeated again and again and modified each time. J’aime is a duo which explores the joy inherent in dancing, being observed while dancing, and observing dance. This choreography results in a clubbing model live on stage and composes a neatly structured tale of and about movement, music, and the dancing bodies therein. By exploring these two different works, their structures, their bodies, their contexts and formats, the three-week course will allow the participants to get into the choreographic aspects of these works, study and practice their scores, and revisit them physically, singularly and collectively. With these two proposed choreographic works as a starting point, the participants will be able to find their way to engage with their own choreographic and dance material both physically and dialogically, opening up ways to engage critically and physically with choreographies.

The course will be co-taught by Alice Chauchat and Anne Juren.

**Alice Chauchat**, based in Berlin, works as a choreographer, dancer, assistant, teacher, mentor, etc. Collaboration (and thereby the negotiation of distance, otherness, decentring, etc.) has been a recurring reality and a growing concern in her work. This ongoing research produces a collection of scores, choreographic concepts and performances. It occurs in dance studios, on stage, urban spaces and in text form. Her interest in ways of sharing situations, artistic responsibility or means of production and discursive tools led her to participate in setting up the open collective *Praticable*, developing the everybody’s internet-based active archive project, or the *PerformingArtsForum* in Saint-Erme, France. 2010-12, she co-directed *Les Laboratoires d’Aubervilliers*, an artistic research centre in the suburbs of Paris. 2013-16, she facilitated the *Teachback* programme for dance and pedagogy research with Jennifer Lacey at *ImpulsTanz* Vienna. Alice teaches for many educational programmes in Europe, institutional and self-run.

Born in France, **Anne Juren** is a choreographer, dancer and performer. She lives and works in Vienna, where she founded the *Wiener Tanz- und Kunstbewegung* association in 2003. Juren’s choreographic and artistic works are shown in theatres and museums, at festivals and biennial exhibitions worldwide. In her artistic practices, Juren seeks to expand the concept of choreography by exploring the body’s sensorial, kinaesthetic and soma poetics. Anne Juren has been a *Feldenkrais* practitioner since 2013. She completed her PhD at the *Stockholm University of the Arts* under the supervision of André Lepecki and Sandra Noeth.





## Block 2 – Morning

Studio 11  
BA 1, 2 & 3

### Choice A

## THE EMERGENCE OF DANCE

US 11 (see HZT ASIMUT for changes)

Mondays: 06.05.-31.05.24 (20.05., 27.05.), 11:00-12:30

Tuesdays: 06.05.-31.05.24, 11:00-12:30

Thursdays: 06.05.-31.05.24 (09.05.), 11:00-12:30

Fridays: 06.05.-31.05.24, 11:00-12:30

### Sigal Zouk

Modul 1,2,3 & 4      ECTS 2

At first, we practice something like what comes before it becomes dance. the becoming of dance.

Being in the body. In space. In time. being looked at, being recognized, and recognizing the situation as it is. and let it grow from there, finding the logic of the moment.

The class combines physical body work with awareness development practice, various improvisational patterns designed to enhance and fine-tune the synchronization of physical, mental and emotional awareness and the sensitivity of the Person.

We are heightening our awareness of our own body and the space around it. We are learning how to use our mental and emotional present moment state as a starting point from which we can connect to our performance tasks. We are improving our ability to shift between different states. Through a series of guided improvisations, we are training our ability to unite the mental, the physical and the emotional; being and doing; choreography and presence.

**Sigal Zouk** is a dancer/artist working in Berlin since 1997. She received her training at the Emek Izrael Dance School and joined the Bat-Sheva Ensemble from 1994-96. After moving to Berlin and working with artists such as Luc Dunberry and Juan Cruz Dias de Esanola, she became a member of Sasha Waltz and Guests from 1999-2004. In 2005, she began her collaboration with Meg Stuart/Damaged Goods; first as a dancer and then as choreographic advisor/outside eye for the work of Stuart and Gehmacher as well as Stuart's following works. In 2007, she began her long-time collaboration with Laurent Chetouane in which she created 10 dance and theatre works for the stage. She has worked with other artists such as Boris Charmatz (Musee de la Dans), AWST & Walter, Zeirkratzer, Simone Aughterlony, Ian Kaler, Antje Shupp and Shannon Cooney. During the past few years, she has begun to develop her teaching practice where she guides professional dancers to locate their feeling body to a presence that has the potential to navigate in and through any situation. She



teaches in several European dance departments and institutions including Tanzfabrik Berlin, ZZT Hochschule für Musik und Tanz Köln, DDSKS Copenhagen, DOCH Stockholm, Cullberg Ballet Stockholm, Academy for dance in Bucharest, Suzanne Dellal Center Tel-Aviv and Ponderosa. Zouk accompanies artists and choreographers such as Jared Gradinger/Angela Schubot, Meg Stuart, Sheena McGrandles, Antje Shupp, The progressive wave, Tamara Rettenmund, Mor Demer, Shannon Cooney and Moritz Majce on their artistic journey, helping them to work with their limitations and their potentiality. She was awarded the best performer in Dortmund Festival 2010 as well as dancer of the year from Tanz Magazine 2011.

BA 1,2 & 3

**Choice B**

## **BECOMING TENDER**

### **dance training + body and community care practices**

Studio 3 (see HZT ASIMUT for changes)

Mondays: 06.05.-31.05.24 (20.05., 27.05.), 11:00-12:30

Tuesdays: 06.05.-31.05.24, 11:00-12:30

Thursdays: 06.05.-31.05.24 (09.05.), 11:00-12:30

Fridays: 06.05.-31.05.24, 11:00-12:30

**Kira Kirsch**

**Modul 1,2,3 & 4      ECTS 2**

Becoming Tender celebrates the opportunity and necessity of dancers coming together daily to practice, learn with and care for each other. It is also an invitation to take refuge from overload and pressure, balancing the nervous system and finding rest and healing in your dance practice. Throughout the course, we explore the body's materialities, anatomical relationships, and sensory experiences through various approaches. One key technique to bridge somatics into structured movement is a method called "sequencing," which involves moving the body in parts, playing with and harnessing energy within the elastic spectrum of muscles and connective tissue. Sequential movement principles allow for less inertial resistance and promote tonal changes in neuromuscular activity. It gently stretches soft tissues and enhances perception of dynamic processes in a gradual and gentle manner. Explorations and concepts are made palpable through images, video, models, hands-on exploration, improvisation and looped movement patterns that can lead into more complex phrases.

It is my objective to prepare participants with useful techniques and tools they can sense, inhabit and autonomously apply in their individual practices and artistic research as well as enjoy dancing together.

The Axis Syllabus is a somatic approach to dance and movement techniques and a collection of knowledge for learning, researching and experiencing movement. This includes



moving and thinking with anatomical relationships, physics, bio-tensegrity, ongoing multi-disciplinary research, movement analysis and transmission. An Axis Syllabus class aims to create a collaborative learning environment and effective space for personal research.

**Kira Kirsch** is a movement artist, community organizer, experiential researcher, mother and initiator/curator born in East-Berlin. After seven years in San Francisco, she now works and lives with her family in Berlin as residents of Lake Studios - an artist run dance, production and performance place. She is deeply invested into creating and shaping spaces for people to experience, learn about and sensitize their mind-body-movement continuum. She has pioneered, taught and continuously researched through the lens of the Axis Syllabus (AS) for more than 20 years and has established dance research communities in Brussels, San Francisco and Berlin. Her work is also deeply influenced by her studies in Moving Alchemy/Sarah Shelton Mann, Biodynamic Craniosacral Studies, Mind in Motion (Nita Little), NVC and BMC. As a curator she collaborated on "SENSING IN festival", mov\*ed-a peer exchange platform for movement educators and has established a regular educational program under the name of Movement Artisans in Berlin. Kira is invited internationally to both contemporary and CI festivals and teaches at professional dance institutions. Recent artistic projects have been "Many Lives" with choreographer Jorge de Hoyos, (dis)comfort behaviours with actress Anneke Schwabe, "Earth will Come" with film maker Katelyn Stiles and musician/poet Barnaby Tree or music video "We are the flood" and short film "dreamstroy" with the collective Cargocult.

## Block 2 - Afternoon

BA 1

### Dance and choreography: poetics, ethics, and politics

US 10 (see HZT ASIMUT for changes)

Tuesdays: 07.05.-17.05.24, 14:00-17:30

Wednesdays: 07.05.-17.05.24, 14:00-17:30

Thursdays: 07.05.-17.05.24 (09.05.), 14:00-17:30

Fridays: 07.05.-17.05.24, 14:00-17:30

**Prof. Dr. Ana Vujanović**

**Modul 5      ECTS 2**

*Required participation for all students registered for MAP 5.*

Within the seminar I would like to enhance students' self-reflection on their artistic and dance practices, interests, and artworks, and how they are situated in their social context. The specific focus of the MAP 5 seminar will be to identify, discuss, and analysis the following registers of dance and choreography:



- Poiesis – which refers to the process of artistic creation, its methods, principles, and formats (such as experiment, process, score, research, etc.),
- Ethics – moral categories that students find important and try to implement in their work (for instance, no animal abuse, accessibility, inclusivity, fair play, etc.), and
- Politics – as an orientation of the artist in existing macro- and micro-political categories (such as feminism, antiracism, anarchism, liberalism, socialism, etc.).

Applying a contextual approach to art, we will examine these principles transversally, trying to identify, for instance, both political proposals that an artwork deliberately brings to public scene and political categories that themselves define the performance or dancing body, once they appear in public.

The seminar will be split in three parts: it will start with two days of input (talks, reading and discussions) (7-8 May); based on that input, I will device 3.000-word written assignments for students's self-work in the next days (30 hours spread on 9-16 May); and then in the third part (17 & 27 May), I will work one day with students individually on their writings (17 May), while the last day will be dedicated to reading the texts in the big group (27 May).

The written exam of MAP5 is to be done within the framework of the seminar, no additional writing is needed.

BA 1, 2 & 3

## **Choreography as (in) visual art**

US 3 (see HZT ASIMUT for changes)

Tuesdays: 07.05.-17.05.24, 14:00-17:30

Wednesdays: 07.05.-17.05.24 (15.05.), 14:00-17:30

Thursdays: 07.05.-17.05.24 (09.05.), 14:00-17:30

Fridays: 07.05.-17.05.24, 14:00-17:30

**Colette Sadler**

**Modul 6,7,9 ECTS 2**

This seminar looks at the intersection between choreography and the visual arts from different perspectives. We will begin by looking at the work of contemporary artists whose work sits both within the visual arts and choreography, such as Florence Peake and Thomas Radin. Through the lens of their multimedia approaches encompassing dance, sculpture, painting and video we will consider how duration, objecthood, space and materiality are translated. Where does the need or desire for one medium end and another one begin and why?

The tableau vivant, from the French for 'living picture', combines aspects of a theatrical performance with painting and photography. In this seminar we will also consider how post-



modern dance and choreography has internalized the concerns of visual art as a motor for choreographic research by tracing the legacy of artists such Trisha brown and Mara Hassabi. The seminar will include a number of trips to visual art spaces in Berlin to meet with curators and discuss their current interest and approaches to curating dance and multimedia performance work.

## Block 3 – Morning

BA 1, 2 & 3

### Choice A

### Body-Mind Centering® and Instant composition

US 3 (see HZT ASIMUT for changes)

Mondays: 03.06.-28.06.24, 11:00-12:30

Tuesdays: 03.06.-28.06.24, 11:00-12:30

Thursdays: 03.06.-28.06.24, 11:00-12:30

Fridays: 03.06.-28.06.24, 11:00-12:30

**Odile Seitz-Walser**

**Modul 1,2,3,4      ECTS 2**

### Under the aspects of time, space and weight with the liquids

This course explores the modulations under the aspects of time, space and weight that are possible in dance and that refine it endlessly. These are explored in particular in connection with body fluids such as blood, lymph, cell fluid, etc. In this way, the qualities of movement are changed with ease and the ability to resonate with others is strengthened. The spontaneity to improvise with each other and to explore the elements of time, space and weight in every moment is encouraged.

Using anatomical information, dance becomes a rich exploratory space with direct application to instant composition. The following questions are examined: How does self-perception and dancing together change under the aspect of time? How does dance inscribe itself in space when it becomes perceptible? How do connections to others and to space change when gravity and lightness inform and influence the movement? The result is an expressive and free dance experienced from within.

**Odile Seitz** was born in France in 1973. She studied at Conservatoire National Supérieur de Musique et de Danse in Lyon and danced in various dance companies and with many choreographers in both France and Berlin. Additionally, Seitz was a co-founder of Collectif Praticable together with Alice Chauchat, Isabelle Schad and Frédéric De Carlo. Since 2011, she has been working as a practitioner and teacher of Body-Mind Centering®, dancer and choreographer, as well as a healing practitioner for Craniosacral Therapy in Berlin.

Seitz teaches at both secondary and university level dance schools in Berlin, at fabrik Potsdam, and at Stockholm University of the Arts. She has also worked in the frame of



multiple dance festivals (Potsdam, Bielefeld, Würzburg, Vienna, etc.). Since 2019, she has been a teacher in the licensed certification programs and part of the core staff of Moveus, the BMC® Certification Training Program in Germany.

[www.odile-seitz.de](http://www.odile-seitz.de)

BA 2 & 3

**Choice B**

## **Softly Hardcore: Martial Arts & Contact Improvisation**

US 11 (see HZT ASIMUT for changes)

Mondays: 03.06.-28.06.24, 11:00-12:30

Tuesdays: 03.06.-28.06.24, 11:00-12:30

Thursdays: 03.06.-28.06.24, 11:00-12:30

Fridays: 03.06.-28.06.24, 11:00-12:30

**Makisig Akin**

**Modul 1,2,3,4**

**ECTS 2**

In this seminar, we will be exploring the basic fundamentals of Traditional Northern Style Kung Fu Chinese Martial Arts, Filipino Martial Arts and Contact Improvisation and how these ideologies can be implemented in our dancing bodies. We will work collectively, in duos and in solo bodies. We will work in and out of contact with each other and the floor. This class will train our reflexes, developing fast decision making and utilizing how to move with more understanding of how the floor/environment can support us. All this while we simultaneously contextualize our lived identities and the current state of the world and how this impacts our artistic work.

**Makisig Akin** (they/them) is a queer, transgender Filipino born choreographer, dance artist, facilitator, and activist. They are raised in the Philippines and currently based in both Berlin, Germany and Boulder, Colorado, USA. Their work focuses on the recognition of intersectional identities, reconnecting with their ancestry, and decentralizing Western ideologies in dance making. They examine how survival strategies can be translated into a communal physical practice, which then they use as a catalyst to a creative healing process/experience. Recently, they co-founded The Love Makers dance company with Anya Cloud. Makisig Akin finished their Master's of Fine Art in Dance Choreography in the program World Arts and Cultures/Dance at University of California Los Angeles, USA in June 2019. Their physical/movement training includes Filipino Traditional Dance, Contact Improvisation, Kung Fu, Filipino Martial Arts, Improvisation, walking meditation, Authentic Movement, Climbing, Brazilian Jiu Jitsu and Contemporary Dance. Akin intensively studied and trained in Northern Style Chinese Martial Arts, Mei Hwa Chang Quan (Plum Blossom Long Fist Kung Fu) by Grandmaster Wu Ti-Pang, under the instruction of Master Jason Tsou. In this time, Makisig Akin worked closely with Master Tsou and was exposed to



practices of Yang Taiji Quan, Taiji Qigong, Chen Taiji, Chen Cannonfist, Praying Mantis and Pigua forms. They incorporate the epistemologies of Filipino Martial Arts and other Southeast Asian movement practices such as Qigong, Taiji, and Kung Fu in their movement explorations. Recently, they have been exploring Brazilian Jiu Jitsu since 2021. Akin delves deep into their understanding that their artistic work is the means to learn, develop, explore and relearn the edges of themselves more purely as a person who accepts the truth of interdependence in our daily life and the world at large.

[www.makisigakin.com](http://www.makisigakin.com)





## Block 3 – Afternoon

### Choreographic Intensives

BA1, 2 & 3

#### Choice A

#### Grounding Substance

US 11 (see HZT ASIMUT for changes)

Tuesdays: 20.05.-21.06., 14:00-17:30

Wednesdays: 20.05.-21.06., 14:00-17:30

Thursdays: 20.05.-21.06., 14:00-17:30

Fridays: 20.05.-21.06., 14:00-17:30

#### Thiago Granato

Modul 8,9 ECTS 5

*Grounding Substance* is a choreographic exercise whose starting point is one of the most common human technologies, often forgotten as such, which is the act of walking. From its mechanical characteristics, different cultural influences, symbolic meanings, and political orientations, the act of walking is reflected in the constant negotiation we experience between the laws of biophysics and all the subjectivity of the desires that keep us on our feet nowadays, moving forward.

In this Choreographic Intensive Thiago Granato proposes a speculative immersion in practices considered fundamental, both individual and collective, which will be structured in a hybrid choreographic architecture where spaces of different shapes and qualities can coexist and be walked through, peacefully or not. Provisional spaces that emerge from insistent care, which is not always totally safe.

For this construction, the act of listening, in relation to the performativity of the hands, will be considered an action that seeks a quality of consciousness capable of “hearing something different”, or “hearing in a different way”, in order to create contact surfaces with persistence and careful resistance.

**Thiago Granato** (he/him) is a Latin American dance artist and educator from Brazil based in Berlin. His productions are the results of processes that insist on promoting experiences of political transformation through aesthetic innovation. They have been presented in South America, Asia, Middle East and Europe. In 2020 he completed his Master degree at the Stockholm University of the Arts in the program NPP – New Performative Practices, directed by Chrysa Parkinson. Took part of the Ex.e.r.ce 8 Program at Centre Chorégraphique National de Montpellier (FR), coordinated by Xavier Le Roy. Hosted workshops in contexts such as HZT/UDK in Berlin (DE), Amsterdam University of the Arts (NE), Uniarts Stockholm (SE), Institut del Teatre de Barcelona (ES), Universidad de Castilla-La Mancha/ Museo Reina Sofía Madrid (ES), and Cdcn Toulouse Occitanie (FR). In 2022 he co-curated the





International Performing Arts Festival and Laboratory Linha de Fuga in Coimbra (PT) and in 2023 was one of the facilitators of The Listening Academy Berlin (DE).

[www.thiagogranato.com](http://www.thiagogranato.com)

BA1, 2 & 3

**Choice B**

## Things Can Be Other Things (and some things are just what they are)

US 12 (see HZT ASIMUT for changes)

Tuesdays: 20.05.-21.06., 14:00-17:30

Wednesdays: 20.05.-21.06., 14:00-17:30

Thursdays: 20.05.-21.06., 14:00-17:30

Fridays: 20.05.-21.06., 14:00-17:30

**Jamila Johnson-Small**

**Modul 8,9 ECTS 5**

I've been working with a modular score for the last couple of years, I'm still obsessed, still curious, still finding it useful. It's emerged through my asking myself the question of what the minimal number of instructions needed to bring something into being might be. Over the last while I've been holding this question close, trying continually to pare back in order to give more space to what-is-already-t/here – the stuff that comes with us, that follows us into rooms, that is emitted from our energy fields, that haunts us in the night, the alchemy that happens with certain encounters and in particular constellations.

The work involves stillness, listenin–, at/tuning, invites the challenge of what it is, or might be, to meet the moment with the whole of your being in and as dancing.

The work uses clock time as a tool, a holding space, whilst also working with the embodied understanding of the fallacy of its primacy amidst the array of multiple simultaneous cycles and movements that the systems operating in and through our bodies and the earth offer us as markers, signs, rites. The work is interested in reconfiguring our embodied relationships to clock time, learning the changeable feeling of a passing second, focussing on the unit of one minute. My hope is for the group to become its own kind of time-keeping or time-shifting device in the performance of the work, through dedicated daily practice. We will reflect together as I work on refining the score to the most minimal instructions, and towards the writing down of instructions that appear to be already written as we begin to practise together.

**Jamila Johnson-Small** (SERAFINE1369) is a London born and based artist, dancer and body-focused researcher working with dancing as a philosophical undertaking, a political project with ethical psycho-spiritual ramifications for being-in-the-world; dancing as intimate



technology. They work with/in the context of the hostile architectures of the metropolis towards moments and states of transcendence.

SERAFINE1369 is busy with propositions and practices – of dancing, spatial arrangement, sonics and modes of receiving – that counter the tendency towards bodily compression, inflammation and alienation. This approach acknowledges the cosmic oneness of all things as manifested through the ecologies of relation and the fact that everything is made of the same stuff, whilst being intensely curious about the magic and mysteries of life processes of distinction, variation, cycles, decomposition; movement as it transforms and sustains. Their methodology is intuitive and many-headed and underpinned by their interest in the invisible systems and structures that choreograph bodies in life. The political implications of this work encourage an anti-colonial, anti-assimilationist practice concerned with the integrity and efficacy of structures (bodily and social), collaboration, hosting and an interest in somatics, semiotics and symbiotics from a body-led, experiential position.

They understand working with bodies is working with vibration – sound, light, frequency; their performances are containers, frames that conjure weathers and many voices through the interplay between dancing, sound, objects, words and light. The non-linear passage of time, cycles and systems of counting have a recurrent thematic presence in their work, themes of being haunted and being trapped.

The forms and poetics that emerge through the synthesis of their research – into therapeutic somatic bodywork techniques and movement efficiency; experiential and visionary anatomy; dancing and strategies for expansive non-hierarchical pedagogical practice; divination and other oracular and associative technologies; conditions and alternative work models; theatrical and cinematic devices – organically extend into different media.

Their practice is relational, cum-lative and often collaborative and they work in various constellations, at different scales and in different roles to build spaces for communing/attuning/communicating. Spaces that might hold the complex, multiple and contradictory; spaces that consider movement and transformation as inevitable. Their work prioritises listening and is responsive to the specificities of context, using movement as a tool for flattening hierarchies of perception between visible and invisible (felt/sensed/remembered) presences. In the roles of choreographer and facilitator, their work with others is concerned with opening up embodied channels of connection and flow, practices to access and utilise body/sensing/emotion as oracular resource, locating desire and refining and understanding positionality.



## Block 4 – Morning

BA1 only

### Future Physicalities

US 3 (see HZT ASIMUT for changes)

Mondays: 02.07.-12.07.24, 10:30-12:30

Tuesdays: 02.07.-12.07.24, 10:30-12:30

Thursdays: 02.07.-12.07.24, 10:30-12:30

Fridays: 02.07.-12.07.24, 10:30-12:30

**Prof. Dr. Anne Juren, Prof. Philipp Gehmacher**

**Modul 1 ECTS 2**

*Required participation for all students registered for MAP 1.*

This MAP1 workshop focuses on notions of training in contemporary dance practices (Western and beyond) and how to facilitate and guide through physical exploration and experience. We will question and practice different approaches and most importantly assumptions of how to engage in and train a body, movement and physicality. We will question further ideologies of movement as language or material, as well as biomechanics, the soma, introspection, sense perception and embodiment. To finally project into our near and distant future how we all want to engage in and with physical practice and training during our shared time at HZT.

This Workshop includes the MAP1 Assessment on the 15th and 16th of July 2024 which asks each participant registered for MAP1 to facilitate/teach a 15mins physical practice session to their peers. The preparation for the MAP1 Assessment will need to take place as much outside the workshop hours as partly within.

**Anne Juren**, born in France, is a choreographer, dancer and performer. She lives and works in Vienna, where she founded the Wiener Tanz- und Kunstbewegung association in 2003. Juren's choreographic and artistic works are shown in theatres and museums, at festivals and biennial exhibitions worldwide. In her artistic practices, Juren seeks to expand the concept of choreography by exploring the body's sensorial, kinaesthetic and soma poetics. Anne Juren has been a Feldenkrais practitioner since 2013. She completed her PhD at the Stockholm University of the Arts under the supervision of André Lepecki and Sandra Noeth.

BA 2 & 3

### Choice A

### Moving through...

US 11 (see HZT ASIMUT for changes)

Mondays: 02.07.-19.07.24, 11:00-12:30

Tuesdays: 02.07.-19.07.24, 11:00-12:30

Thursdays: 02.07.-19.07.24, 11:00-12:30



Fridays: 02.07.-19.07.24, 11:00-12:30

### **Ana Lessing Menjibar**

**Module 2,3,4 ECTS 1**

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.

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, born and based in Berlin. In 2020 she graduated in the performance art Master's program, Solo/Dance/Authorship (SoDA) at HZT-Berlin. In her interdisciplinary practice, she weaves body, sound worlds and language in multimedia installations, in which she experiments with the transformative potential of flamenco in the context of contemporary dance and performance.

[www.analessingmenjibar.com/](http://www.analessingmenjibar.com/)

BA 2 & 3

### **Choice B**

### **The Session Space**

US 12 (see HZT ASIMUT for changes)

Mondays: 02.07.-19.07.24, 11:00-12:30

Tuesdays: 02.07.-19.07.24, 11:00-12:30

Thursdays: 02.07.-19.07.24, 11:00-12:30

Fridays: 02.07.-19.07.24, 11:00-12:30

### **Myriam Lucas**

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

Sessions (jams, open floors, labs) are a format of coming together that derives from the Urban freestyle dance community. Sessions exist in many different forms and depend mainly on the community they are serving. You go to these session spaces to share, to learn, to play, to perform, to be busy with yourselves while in the company of others (Parallel Play), to



chat about things going on in the community (micro or macro), and to have a consistent group of people who can share in the practice of witnessing.

In “The Session Space” we will engage with the methods and practices of Urban dance training sessions. We will explore ways Urban freestyle dancers train, perform and communicate and, in the process, practice how to be busy with ourselves while being witnessed and, more importantly, while witnessing others. We are going to use House and Hip-Hop movement foundation to work towards creating a collective movement vocabulary (our own movement style) over the three-week period. There will be ALOT of dancing to music. Let’s play!

**Myriam Lucas** is a dancer, teaching artist and choreographer from San Diego, California. She began her dancing as a freestyle Hip-Hop dancer and has since moved into other Urban dance forms and various contemporary movement techniques. In 2010 she completed a 3-year Teacher Training with Eveoke Dance Theater. Since completing her training, she has taught classes, workshops, intensives ranging from elementary to collegiate students and beginning to professional dancers. In 2018 she completed her BA in Dance, Context and Choreography at HTZ Berlin. Since graduating, she has focused her research on Urban Session spaces. She aspires to document and spread knowledge about the inner workings of Urban dance methodologies in artistic and practical ways. Currently, she is based in Berlin.

## **Block 4 – Afternoon**

BA1, 2 & 3

### **Projektwochen**

US 3,12 (see HZT ASIMUT for changes)

Tuesdays: 25.06.-19.07., 14:00-17:30

Wednesdays: 25.06.-19.07., 14:00-17:30

Thursdays: 25.06.-19.07., 14:00-17:30

Fridays: 25.06.-19.07., 14:00-17:30

**Prof. Nik Haffner, Colette Sadler, Prof. Dr. Ana Vujanović, Diego Agulló**

**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 (3.July 14:00 – 16:00)

During these four weeks students are working on their own projects, being accompanied by members of staff 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.

Final projects will be presented in the frame of UdK Rundgang on Friday, 20 July in the evening in the HZT Uferstudios. The UdK Rundgang will be coordinated by Diego Agulló.

## Morning Block 2-4

BA1, 2 & 3

### Morning Class / Vinyasa Yoga

US 11 (see HZT ASIMUT for changes)

Tuesdays: 07.05.-18.07., 9:00-10:30

Thursdays: 07.05.-18.07 (09.05.), 9:00-10:30

#### Roni Katz

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

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** is a choreographer and dancer, and an eternal yoga practitioner. In 2014 She completed her teacher training at the Lotus Seed Community Center in Portland Oregon, and has been teaching regular classes and retreats at Yellow Yoga Berlin from 2014 to 2021. Roni’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. Both collectively and solo, the work is driven by the necessity and desire to be in community, with and in relation to other human and other-than-human collaborators. The practice, slow and steady, brings into play exposure, subjectivities, sensuality, intimacy and pleasure. Since graduating from the BA program at HZT Berlin in 2014 Roni presented work at different venues in Europe and Israel/Palestine.



## Observation & Feedback

### Sigal Zouk

During the summer semester 2024 Sigal Zouk will be observing the morning classes. Upon request she will be giving individual feedback and mentoring if desired.

Please send an email to [sigalzouk@googlemail.com](mailto:sigalzouk@googlemail.com).

## Makers Open

US11 & ZIN (see HZT ASIMUT for changes)

Wednesdays: 24.04., 15.05. & 03.07.24, 14:00-17:00

### Colette Sadler

#### Modul 7,8,9

**1 ECTS for all 10 sessions**

The Makers Open is a recurring format open to students in all programs of the HZT to show the work they are currently making. It is an opportunity to share working processes in any stage of development, anywhere from research to performance outcomes. It is also a platform for practicing how to frame one's work and find ways to give and receive critical feedback that supports the continuation of one's creative process.

Students who wish to present work are invited to make an appointment in advance via a signup document to be shared via the HZT Cloud. This will confirm you as a 'presenter' and reserve a time to have a preparation coaching with the facilitator. The preparation coaching is mandatory for presenters and allows us to collaborate on finding a useful feedback format and ways to best support a presenter's session.

Please note your participation as an engaged spectator, being generous and constructive with your feedback, is just as important as the participation of the presenters! Ideally, we encourage you to come and practice both positions throughout the sessions.

## BA 2 & 3 Colloquia

BA 3

### MAP 2 Colloquium

US 3 (see HZT ASIMUT for changes)

Colloquium and assignment introduction: 08.07., 14:00-17:00

Exam date: 15.07.

### Prof. Nik Haffner, Colette Sadler

#### Modul 2





BA1, 2 & 3

## MAP 10 & Mod 11 Colloquium

US 10 (see HZT ASIMUT for changes)

Intro Task and MAP10 Assessment Assignment: 03.06., 14:00-16:00

**Diego Agulló, Prof. Nik Haffner, Colette Sadler, Prof. Dr. Ana Vujanović,**

BA 3

## MAP 12 Colloquium

US 11, 3 (see HZT ASIMUT for changes)

Mondays: 15.04.-01.07.24 (20.04.), 14:00-17:00

First studio visit: 30.-31.05.

Second studio visit: 04.-05.07.

Feedback: 11.-12.-07.

**Frauke Havemann & Prof. Philipp Gehmacher**

**Modul 12                      ECTS 1**

## Graduate Works

Mentoring: Diego Agulló

Production meeting: 10. July 2024

Deadline hand-in tech rider: 2. September 2024 12:00 noon to Max Stelzl.

Performances: Between the 16<sup>th</sup> and 27<sup>th</sup> of September in Studio 11 and 8.





## 3. MASTER CHOREOGRAPHY

Beginn der Lehrveranstaltungen: 15.04.2024 (Montag)

Ende der Lehrveranstaltungen: 20.07.2024 (Samstag)

Die Räume, in denen die Lehrveranstaltungen stattfinden, sind dem Online-Kalender zu entnehmen.

Wenn nichts anderes erwähnt ist, finden alle Veranstaltungen auf Deutsch statt.

### Prüfungen:

M1 Prüfer\*innen: Ingo Reulecke, Regina Baumgart (Stellvertr. Wanda Golonka)

M2 Prüfer\*innen: Ingo Reulecke, Wanda Golonka

M3 Prüfer\*innen: Susanne Vincenz, Wanda Golonka

M4 Prüfer\*innen: Christiane Berger, Susanne Vincenz

M5 Prüfer\*innen: Christiane Berger, Susanne Vincenz

M6 Prüfer\*innen: Wanda Golonka, Ingo Reulecke

### maC1

**M1: Präsentation der  
Prozessdokumentation (Arbeitsbuch)**

**Prüfungsdatum: Mo, 15.07.2024**

M2: Potsdam

M3: keine Prüfung

M4: keine Prüfung

**M5: Trailer des M6-Projekts**

**Abgabedatum: Mo, 10.06.2024**

**M6: Potsdam**

### maC2

**M7: Masterprojekte**

**15. + 16.05.2024 Leo Baur**

**14. + 15.06.2024 Melissa Herrada Vázquez**

**21. + 22.06.2024 Holger Benedict Seidelin**

**29. + 30.06.2024 Carolina de Vega**

**05. + 06.07.2024 Elvan Tekin**

## Save the Date

### April

13.04.2024, 18 Uhr: Premiere Tanzkomplizen JUNGES BLUT „Choreografieren für junges Publikum“, Podewil.



## **Mai**

08.05.2024, 15-19 Uhr: Performing Age and Age(ing): Veranstaltung mit Susanne Martin und Boglárka Börcsök

15.05.2024: Premiere Masterprojekt Leo Baur, ZIN – Bühne Unten.

## **Juni**

01.06.2024: Tag der Offenen Tür „Ernst Busch“, ZIN.

01.06 – 05.07.2024: Medienchoreographie Ausstellung, Foyer der ZIN.

14.06.2024: Premiere Masterprojekt Melissa Herrada Vázquez, ZIN – Bühne Unten.

21.06.2024: Premiere Masterprojekt Holger Benedict Seidelin, US 14.

29.06.2024: Premiere Masterprojekt Carolina de Vega, ZIN – Bühne Unten.

## **Juli**

05.07.2024: Premiere Masterprojekt Elvan Tekin, US14.

19.-21.07.2024: UDK Rundgang



## Kontinuierliche Veranstaltungen

maC1

maC2

### Instant Composition

#### Morgenpraxis

Verantwortlich: Ingo Reulecke

Für: verpflichtend für maC1, offen für Channel 4

**Für BA Studierende: 1 ECTS per 10 Sessions, MOD 1,2,3,4**

Termin: Mo 9-10:30 Uhr + Fr 9-10:30 Uhr

Teilnehmer\*innenzahl: max. 20

In dieser 90-minütigen Praxis werden wir uns primär für die Wachheit und Klarheit, aus dem Augenblick heraus zu agieren, sensibilisieren. Hierzu sollen Improvisationsscores dienen, die die Partizipierenden einerseits für sich bewältigen, andererseits aber auch in Kontakt und Austausch mit einer\*m Partner\*in oder der Gruppe stehen können. Themen werden sein: Tuning, Anfang und Ende, Inhibition, Pause, Phrasierung, Antizipation, usw.

### Sitzmeditation

#### Morgenpraxis

Verantwortlich: Ingo Reulecke

Für: Channel 4

Termin: Di, 9 - 9:30 Uhr + Do, 9 – 9.30 Uhr

In einer angeleiteten 30-minütigen Sitzmeditation werden wir uns als Einstimmung für die nachfolgende Yoga-Praxis primär auf die Atmung, die Sitzhaltung und die aufkommenden gehenden Gedanken besinnen. Dabei wollen wir einen Weg finden, uns nicht von dem immerzu aktiven Geist und seinen Gedanken bestimmen zu lassen. Diese Meditationssitzung ist vollkommen losgelöst von der Yoga-Praxis und auf der anderen Seite natürlich auf das engste mit ihr verbunden. Beides kann unabhängig voneinander praktiziert werden.



## Vinyasa Yoga

### Morgenpraxis

Verantwortlich: Ingo Reulecke

Für: Channel 4

Termin: Di, 9:30-10:30 Uhr + Do, 9:30-10:30 Uhr

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.

## Makers Open

Verantwortlich: HZT Team

Für: Channel 4

Termin: Mi, 24.04.24 14-17 Uhr/ Mi, 15.05.24 14-17 Uhr / 03.07.24 Mi, 14-17 Uhr

Sprache: Englisch

The Makers Open is a recurring format open to students in all programs of the HZT to show the work they are currently making. It is an opportunity to share working processes in any stage of development, anywhere from research to performance outcomes. It is also a platform for practicing how to frame one's work and find ways to give and receive critical feedback that supports the continuation of one's creative process. Students who wish to present work are invited to make an appointment in advance via a signup document to be shared via the HZT Cloud. This will confirm you as a 'presenter' and reserve a time to have a preparation coaching with the facilitator. The preparation coaching is mandatory for presenters and allows us to collaborate on finding a useful feedback format and ways to best support a presenter's session. Please note your participation as an engaged spectator, being generous and constructive with your feedback, is just as important as the participation of the presenters! Ideally, we encourage you to come and practice both positions throughout the sessions.



## Un/Doing Choreography

Verantwortlich: Prof. Susanne Vincenz

Modul: maC1, offen für maC2 und all-HZT

Termin: Fr, 19.04.2024, 11-13 + 14-17 Uhr, Mo, 22.04.2024, 11-13 + 14-17 Uhr / 04.07.2024, 11-13 + 14-17 Uhr

Sprachen: Deutsch und Englisch

In der regelmäßig stattfindenden Veranstaltung sind Choreograf\*innen zu Gast, deren Positionen und Ästhetiken für die Studierenden relevant sind. Gemeinsam erkunden wir Arbeitsweisen im choreographischen Feld: In welcher Weise findet eine Auseinandersetzung mit Themen statt? Wie gestaltet sich der künstlerische Prozess und welche Kontinuitäten und Brüche gibt es von einer Arbeit zur nächsten? Un/Doing Choreography ist ein offenes Austauschformat, in dem es um das kritische Potenzial choreographischer Praxis geht.

maC1

maC2

Woche 0

### **HZT meets Tanzbüro Berlin**

Verantwortlich: Eva-Maria Hörster & Antonia Gersch

Für: maC1, maC2, BA, SODA, all HZT

Termin: Mi, 10.04.2024, 16-18 Uhr

This is a chance for HZT students to be introduced to Tanzbüro Berlin, our neighbour at Ufer Studios. Tanzbüro provides an extensive range of free advice for the independent dance scene and is an essential pivot between Berlin dance makers and the city's cultural administration. Please bring your questions.

### **Premiere Tanzkomplizen JUNGES BLUT „Choreografieren für junges Publikum“**

Für: maC1 und maC2

Termin: Sa, 13.04.2024, 18 Uhr

Ort: Podewil

**Mariana Romagnani: Um wieder anzufangen**

Ein Stück für alle ab 6 Jahren



Die maC-Studierende Mariana Romagnani beschäftigt sich in ihrem ersten Tanzstück für junges Publikum „Um wieder anzufangen“ mit der Kraft des Spielens. Was fühlst du, wenn du etwas Neues ausprobierst oder etwas Unvorhergesehenes passiert? Es wird chaotisch und lustig! Wir spielen! Worte werden geworfen, Sätze getanzt, Zitate versteckt und Geschichten erzählt. Auf der Suche nach einem gemeinsamen Abenteuer soll das Eintauchen in das Unvorhergesehene das Vertrauen stärken, dass die Welt anders sein kann als sie scheint.

## Research Lab von JUNGES BLUT „Choreografieren für junges Publikum“- Impulsvorträge, Diskussionen, Workshops

Eine Kooperation zwischen TANZKOMPLIZEN, der Offensive Tanz, und dem HZT Berlin

Für: maC1 verpflichtend, für maC2 optional (mit verbindlicher Anmeldung)

Termin: So + Mo, 14.+ 15.04.2024, 10-17 Uhr

**Ort: Podewil**

### **Eine Kooperation zwischen TANZKOMPLIZEN, der Offensive Tanz und dem HZT Berlin**

Studierende aus maC HZT Berlin und aus dem Zentrum für Zeitgenössischen Tanz Hochschule für Musik und Tanz Köln treffen auf erfahrene Choreograf\*innen und Expert\*innen des Bereichs „Tanz für junges Publikum“.

JUNGES BLUT verknüpft künstlerische Aspekte mit dem aktuellen kulturpolitischen Kontext sowie mit Prozessen rund um Ausbildung, Produktion, Vermittlung und Distribution von Tanz für junges Publikum. Die drei Tage beinhalten ein Research Lab für Studierende und den Besuch des Tanzstück „Um wieder anzufangen“ für Kinder ab 6 Jahren.



maC1

maC2

Woche 1 – Recherche Zeigen,  
Screening, Recherche, Portrait in  
Motion, Undoing

### Recherche Zeigen M7 (5 Master)

Dozent\*innen: maC Team

Für: maC2 (bzw. maC Master), maC1 schaut zu

Termin: Di, 16.04.2024, 11-13 Uhr

Die maC Masterstudierenden stellen in Anwesenheit von maC1 die Recherchen der vorlesungsfreien Zeit für ihre Masterprojekte vor.

### Rare Screening of Caraneway Event

**Merce Cunningham and Tacita Dean**

Verantwortlich: Isabel Robson

Für: maC1, maC2, SODA

Termin: Di, 16.04.2024, 18-21 Uhr

In late 2008, Berlin-based artist Tacita Dean had the possibility to film three days of Merce Cunningham's rehearsals with his company at the striking former Ford Car Plant overlooking San Francisco Bay. Dean completed the editing of the 16mm film material shortly after Cunningham's death the following year. *Craneway Event offers insight into both how the choreographer and the film-maker orchestrate movement and chance, as the pelicans fly past, the boats pass and the daylight changes through the huge industrial windows.*

### Recherche Salzkammergut

Verantwortlich: maC Team

Für: maC1

Termin: Do, 18.04.2024, 11-13:30 Uhr

Die Studierenden stellen die Recherchen der vorlesungsfreien Zeit für die gemeinsame Performance im Salzkammergut vor.





## Visualisierung choreographischer Praxis: Portrait in Motion

Verantwortlich: Isabel Robson

Für: maC1, offen für maC2

Termin: Do, 18.04.2024, 14:30-17:30 Uhr

Einzeltermine nach Vereinbarung

Wie kann ich meine choreographische Arbeit filmisch umsetzen? Wie kann Video (Montage und Bildgestaltung) choreographisch gedacht werden? Welche Art von Filmsprache und digitale Gestaltung braucht die eigene choreografische Agenda? Ziel ist es, dass Studierende ein Artist's Statement in Form eines kurzen Videoclips erstellen entweder als erste Übung (maC1) oder für das Portrait in Motion, das das Portraitheft am Ende der Masters digital ergänzt (maC2).

## Un/Doing Choreography

Verantwortlich: Susanne Vincenz + Gast

Für: maC1, offen für maC2 und all-HZT

Termin: Fr, 19.04.2024, 11-13 Uhr + 14-17 Uhr

Un/Doing Choreography with Isabel Lewis

Trained in dance, philosophy, and literary criticism, artist Isabel Lewis (born 1981 in Santo Domingo, Dominican Republic) creates works that resist classification, affirming pleasure, connection, and permeability. Lewis employs an expanded sense of the choreographic; she generates affective bodily experiences that address all of the senses in her inherently collaborative practice. Her terminology for many of her works is occasions: immersive social situations in which the dramaturgy of the moment is composed in real time. Her works have been presented internationally in biennials and solo exhibitions as well as in music, theater, and dance festivals. Lewis is a professor at the Fine Art Academy (HGB), Leipzig, leading the Class for Performative Arts since 2021.



## Woche 2

### Un/Doing Choreography

Verantwortlich: Claire Cunningham, Susanne Vincenz

Für: maC1, offen für maC2

Termin: Mo, 22.04.2024, 11-13 Uhr + 14-17 Uhr

Sprache: Englisch

During this 1day workshop Prof. Claire Cunningham will share elements of her own practice through practical work and conversation, alongside introducing the students to the research strands of the Professorship of Choreography, Dance & Disability Arts, and consider with the students the intersections of her research with their own interests and practices.

### Site Specific: Vorbereitung Tanztage

#### Potsdam

Verantwortlich: Ingo Reulecke, Susanne Vincenz

Für: maC1

Termin: 23- 26.04.2024, Di, Do, Fr, 11-13 Uhr  
+ 14-17 Uhr

Tanz und Choreographie in öffentlichen Räumen eröffnet andere Fragen als im Studio oder auf der Bühne: Wo sind die Grenzen zwischen Performance und Nicht-Performance? Wer ist das Publikum? Welche Scores und Kompositionen sind produktiv, welche weniger? Vor dem Hintergrund zunehmender Verdichtung und Privatisierung des städtischen Raums geht es dabei immer auch um soziopolitische Strukturen und Fragen nach Teilhabe. Die Veranstaltung ist eine Vorbereitung auf die Semesterprojekte, die im Rahmen des Festivals Tanztage in Potsdam stattfinden.



## Makers Open

Verantwortlich: HZT Team

Für: Channel 4

Termin: Mi, 24.04.2024, 14-17 Uhr

Sprache: Englisch

Beschreibung: s.o.

## Wochen 3 - 5

### Dreiwöchiges Selbststudium: Proben

M6

Für: maC1

Mo, Di, Mi, Do, Fr, Sa, 29.04- 18.05.2024,  
täglich 9 – 21 Uhr

Die Studierenden bereiten ihre Studienprojekte vor, die im Rahmen des Festivals „tanztage Potsdam“ aufgeführt werden.



## Woche 4

### Performing Age and Ageing

Verantwortlich: Susanne Vincenz, Anja Kerschewicz

Für: Channel 4

Termin: Mi, 08.05.2024, 14-19 Uhr

Sprache: Englisch, Deutsch

In dieser Veranstaltung lernen wir die choreografischen Arbeiten und künstlerischen Forschungen der beiden Choreografinnen Boglárka Börcsök und Susanne Martin kennen. In einer Mischung aus Vorträgen und Bewegungsexplorationen werden die Künstlerinnen den Teilnehmenden praktische Einblicke in die Arbeit mit der Verkörperung und Thematisierung von Alter(n) im zeitgenössischen Tanz gewähren.

"Der Tanz hat eine vielschichtige Position in Bezug auf Alter und Altern. Der westliche Theatertanz hat sich oft auf jugendliche Körperlichkeit konzentriert und ist damit an einer unhinterfragten Marginalisierung älterer Körper beteiligt. [...] Der zeitgenössische Tanz ist jedoch auch ein Ort, an dem neue Wege der Erfahrung und Darstellung menschlicher Körper [jeden Alters und jeder Fähigkeit] in Bewegung hinterfragt und erfunden werden." (Martin, *Dancing Age(ing)* 2017).

**Susanne Martin** wird ihre PhD-Forschungsarbeit "Dancing Age(ing)" vorstellen, in der sie das Potenzial des Tanzes für eine kritische Intervention in unsere Alter(n)s-Kultur untersucht. Sie fragt, wie sie ihren eigenen Körper nutzen kann, um verschiedene Konzepte, offene Fragen und multidimensionale Phänomene des Alter(n)s auf die Bühne zu bringen. Was bedeutet es für unser Verständnis von Alter und Altern, wenn wir uns all der nicht-linearen Zeiterfahrungen bewusst werden, die die performativen Künste möglich machen?

**Boglárka Börcsök** stellt die Arbeit 'Figuring Age' vor, eine Performance-Installation, die drei ältere Tänzer aus Budapest im Alter zwischen 90 und 101 Jahren porträtiert. Das Werk besteht aus einer durational performance und einer Zweikanal-Videoinstallation, die gleichzeitig in verschiedenen Räumen laufen. Börcsök verwebt darin die Geschichten und Erinnerungen der älteren Tänzerinnen mit ihren alltäglichen Gesten, Haltungen und Tanzbewegungen und zeichnet nach, wie die drei Frauen ihr Leben und ihre Bewegungspraktiken verändert haben, um die soziopolitischen Veränderungen des 20. Jahrhunderts zu überleben.



## Woche 5

### Makers Open

Verantwortlich: HZT Team

Für: Channel 4

Termin: Mi, 15.05.2024, 14-17 Uhr

Sprache: Englisch

s.o.

## Wochen 6 und 7

### Exkursion Tanztage Potsdam

#### Studienprojekt M6

Verantwortlich: Wanda Golonka, Ingo

Reulecke, Susanne Vincenz

Für: maC1

Di, 21.-Fr, 31.05.2024

Sprache: Deutsch, Englisch

Im Rahmen der Tanztage Potsdam werden die Semesterprojekte des ersten Jahrgangs gezeigt. Die Arbeiten entstehen im öffentlichen Raum und sind Teil des Festivalprogramms der fabrik Potsdam.



## Woche 8: M6 - Feedback und Trailer schneiden

### Feedback M6

Verantwortlich: maC Team

Für: maC1 - Einzeltermine nach Absprache

### Potsdam Trailer schneiden

#### M5 Prüfung

Verantwortlich: Isabel Robson

Modul: M5

Termin: Di, 4.6.2024, 11-13 Uhr Trailer  
schneiden Seminar + 14-17 Uhr

Einzelkonsultationen nach Termin /

Mi, 5.6.2024, 9-17 Uhr Einzelkonsultationen  
nach Termin

Abgabe: 10.6.2024, 14:00-14:30 Uhr

Trailer Screening mit maC Team

Anhand verschiedener Beispiele aus der  
Tanzwelt werden wir zuerst Strategien für die  
Bearbeitung eines Trailers der eigenen Live-  
Choreographie analysieren.

Die praktische Herausforderung besteht darin,  
innerhalb von vier Tagen einen 1-3 minütigen  
Trailer zu eurer Potsdam Arbeit selber zu  
schneiden, indem ihr wesentliche Momente  
des Dokumentationsmaterials eurer M6-Arbeit  
auswählt. In dieser Woche finden  
Einzeltermine statt.

Die letzte Fassung wird dem maC-Team als  
Teil Eurer M5-Prüfung präsentiert.



## Woche 9 - G/R/E/T/E

### G/R/E/T/E im Kontext der Wiener Moderne

#### Ein kunst-/kultur-/tanz- wissenschaftliches Seminar

Verantwortlich: Christiane Berger

Für: maC1

Termin: Mo, Di, Do, Fr, 10.-14.06.2024, 11-13  
Uhr

Grete Wiesenthal (1885-1970), eine Pionierin des modernen Tanzes, war unter weiteren illustre Vertreter\*innen der Wiener Moderne, Gast bei Margarete Stonborough-Wittgenstein, der Schwester des Philosophen Ludwig Wittgenstein und Besitzerin der Villa Toscana, in die sie um die Jahrhundertwende und bis in 30er Jahre hinein vor allem Künstler\*innen der Wiener Moderne einlud.

In der Wiener Moderne findet in Abgrenzung zum Naturalismus und in Abwendung von einer rationalen Erklärung der Welt eine Hinwendung zu Innerlichkeit und Psyche, interessant werden die Grenzen zwischen Traum und Wirklichkeit, zwischen Verstand und Gefühl. Es gilt das Postulat einer „l'art pour l'art“. Wegweisende Künstler der Wiener Moderne sind Gustav Klimt, Oskar Kokoschka und Egon Schiele, im Diskurs spielen Friedrich Nietzsche und Richard Wagner eine entscheidende Rolle.

Wir widmen uns in diesem Seminar die Frage, wie wir uns heute mit dieser Zeit und künstlerischen Strömung ins Verhältnis setzen können.

#### G/R/E/T/E Selbststudium / Proben

Für: maC1, Alumni-Tänzer\*innen

Termin: Mo, Di, Mi, Do, Fr, 10.06-14.06.2024,



14-18 Uhr

Die Studierenden proben für ihre Arbeiten, die  
im Salzkammergut aufgeführt werden.



## Woche 10 - G/R/E/T/E

### G/R/E/T/E Seminar

Verantwortlich: Christiane Berger

Für: maC1

Termin: Mo, Di, Do, 17.-20.06.2024, 11-13 Uhr

Beschreibung: s.o.

### G/R/E/T/E Proben

Für: maC1

Termin: Mo, Di, Mi, Do, 17.-20.06.2024, 14-18  
Uhr

Beschreibung: s.o.

### Hinfahrt Salzkammergut

Verantwortlich: Wanda Golonka, Ingo  
Reulecke, Isabel Robson, Susanne Vincenz

Für: maC1 + Alumni

Termin: Fr, 21.06.2024 um 07:04 Uhr von  
Berlin Hbf mit Ankunft um 15:23 Uhr in  
Gmunden



## Woche 11

### Exkursion - Salzkammergut

Verantwortlich: Wanda Golonka, Ingo  
Reulecke, Isabel Robson, Susanne Vincenz  
Für: maC1 + Alumni  
Termin: Fr, 21.06 - Mo, 30.06.2024

Das Konzept der Kulturhauptstadt wird im Jahr 2024 weitergedacht und stellt sich den Herausforderungen des ländlichen Raumes. 23 Gemeinden im Salzkammergut schließen sich dafür zusammen. Der Studiengang ist eingeladen, in diesem Rahmen eine kollektive Choreographie im Park der Villa Toscana (Gmunden) zu entwickeln, welche sich zum Ort und zur Wiener Moderne ins Verhältnis setzt.

### Rückfahrt Salzkammergut

Für: maC1 + Alumni  
So, 30.06.2024 um 16.36 Uhr von Bahnhof  
Gmunden, Ankunft Mo, 01.07.2024 um 00:51  
Uhr in Berlin Hbf

### **Die bewegte Kamera: G/R/E/T/E**

SALZKAMMERGUT

Verantwortlich: Isabel Robson  
Für: maC1  
Termin: Do – Sa, 27.-29.06.2024

Gegen Ende der Recherche in Salzkammergut werden wir Bewegungsstudien im Freien mit der Kamera begleiten. Wir werden die letzten drei Tage der Recherche damit verbringen, die ortsspezifischen Arbeitsansätze mit Video und Fotografie zu dokumentieren, die ihr auf dem Weg erkundet habt.



Woche 12 –Ausstellung,  
Medienchoreographie, Makers  
Open, Un/Doing Choreography

Makers Open

Verantwortlich: HZT Team

Für: Channel4

Termin: Mi, 03.07.2024 14-17 Uhr

Sprache: Deutsch

Beschreibung: s.o.

Un/Doing Choreography

Verantwortlich: Susanne Vincenz + Gast

Für: maC1, offen für maC2 und All-HZT

Termin: Do, 04.07.2024 11-13 Uhr + 14-17 Uhr

Beschreibung: s.o.



## Woche 13

### Exkursion Avignon

Verantwortlich: Wanda Golonka

Für: maC1 – Teilnahme optional

Termin: So, 07.07 – Fr, 12.07.2024

Sprachen: Deutsch, Englisch, Französisch

Jeden Sommer verwandelt sich Avignon in eine gigantische Bühne für Live-Unterhaltung. Ob auf den Straßen oder in den Theatern, die Kunst ist überall! Das Stadtzentrum von Avignon bietet eine Vielzahl von Theatern mit Vorstellungen (meist Uraufführungen), an verschiedenen Orten innerhalb und außerhalb der Stadt sind weitere Vorstellungen programmiert.

Junge Menschen aus fünf Kontinenten sind für fünf Festivaltage eingeladen, an einem umfassenden künstlerischen, pädagogischen und kulturellen Programm teilzunehmen. Mit diesem Programm möchte das Festival den interkulturellen Dialog und die Begegnung zwischen jungen Kulturschaffenden von Morgen fördern, ein weltweites Netzwerk aufbauen und den Kunstschaffenden von Morgen das Festival durch Vorstellungsbesuche vorstellen.

Weitere Infos unter: [festival-avignon.com](http://festival-avignon.com)

### **Choreographic Plant Room\_Mixed Reality (MR) Workshop**

Künstlerische Forschung zwischen Körper und MR

Verantwortlich: Isabel Robson & Prof. Susanne Vincenz

Für: maC1, maC2, BA, SODA, all HZT

Termin: Mo, Di, Do, Fr, 08.-12.07.2024, 11-13 Uhr + 14-17 Uhr

Teilnehmer\*innenzahl: max. 5 Studierende

This two-week media choreography workshop offers the possibility to explore the body in interaction with augmented reality.



Students can engage with a set-up from the artistic research project, Choreographic Plant Room, which uses augmented reality as a scenographic tool, testing their own movement ideas with customised virtual 3D objects and sounds.  
There are limited places for 5 students only but results of the research will be shared on the final day.

Dieser zweiwöchige Medienchoreografie-Workshop bietet die Möglichkeit, den Körper in Interaktion mit Augmented-Reality zu erkunden.  
Studierende können sich mit einem Set-up aus dem künstlerischen Forschungsprojekt "Choreographic Plant Room" auseinandersetzen, dass Augmented Reality als szenografisches Werkzeug nutzt und ihre eigenen Bewegungsideen mit maßgeschneiderten virtuellen 3D-Objekten und Klängen testen.  
Es gibt nur eine begrenzte Anzahl an Plätzen für 5 Studierende, aber die Ergebnisse der Forschung werden am letzten Tag vorgestellt.

## Makers Open

Verantwortlich: HZT Team  
Für: Channel 4  
Mi, 24.04.24 14-17 Uhr/ Mi, 15.05.24 14-17  
Uhr / 03.07.24 Mi, 14-17 Uhr  
Sprache: Englisch  
Beschreibung s.o.

## Woche 14

### M1 Prüfung

Verantwortlich: Ingo Reulecke, Paulina Baumgart  
Für: maC1  
Termin: Mo, 15.07.2024, 11-13:30 Uhr

Reflexionsgespräche  
Verantwortlich: Wanda Golonka, Ingo Reulecke, Susanne Vincenz, Christiane Berger  
Für: maC1  
Termin: Di, 16.07.2024, 11-14. Uhr



## **Choreographic Plant Room\_Mixed Reality (MR) Workshop** Künstlerische Forschung zwischen Körper und MR

Verantwortlich: Isabel Robson & Prof. Susanne Vincenz  
Für: maC1, maC2, BA, SODA, all HZT  
Termin: 15. – 19.07.2024, Mo, Di, Do, Fr, 11-13 Uhr + 14-17 Uhr  
Teilnehmer\*innenzahl: max. 5 Studierende

Beschreibung: s.o.

### **Einzelstunden maC1 und maC2**

In den Modulen 1, 2, 3 und 4 stehen jeder Studierenden pro Semester jeweils zwei Einzelstunden zur Verfügung, die sie bei den Dozenten aus dem maC-Team nehmen kann. Die Einzelstunden sind bevorzugt als Unterstützung des Selbststudiums gedacht, um individuelle Interessen zu vertiefen.

### **Modulverantwortliche:**

- M1: Körper- und Bewegungsrecherche: Ingo Reulecke
- M2: Modelle künstlerischer Zusammenarbeit: Ingo Reulecke
- 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





## 4. MASTER SOLO / DANCE / AUTHORSHIP

### Deadlines

101, 102	301
June 24, 25 101 Presentations	March 31 202 Essay
July 01 101 Workbook	April 7 301 final proposal
September 1 102 Written Paper	June 4, 5, 6, 7 301 Presentations
	June 16 301 Workbook
	July 5 401 Draft proposal: Final SODA Project
	July 12 401 Final proposal: Final SODA Project
	September 13 401 Draft written part
	October 4 401 Final version written part

NOTE for modules 101 and 102:

Visiting of events (performances, exhibitions...) and seminars related to them will be announced later.

### Mentors

*Individual sessions, by appointment*

Angela Alves, Marlene Bellissimo, Alice Chauchat, Claire Cunningham, Lingji Hon, Anne Juren, iki yos piña narváez, hn. lyonga njimapie, Anna Nowicka, Felix Mathias Ott, Ivana Sajko, Alex Viteri Arturo, Sigal Zouk

### Tutors

Individual sessions, by appointment

Janez Janša, Sandra Noeth, Jason Corff



SODA 2023-25

BA 1 & 2, HZT SODA students (301),

## **RAUMLABOR**

US 8 & 14 (see HZT ASIMUT for changes)

Monday: 08.04. - 14:00-17:30 (please note: there is no morning session this day)

Tuesday: 09.04. - 10:30-12:30, 14:00-17:30

Wednesday: 10.04. - 10:30-12:30, 14:00-17:30

Thursday: 11.04. - 10:30-12:30, 14:00-17:30

Friday: 12.04. - 10:30-12:30, 14:00-17:30

**Vladimir Miller, Annegret Schalke, Nikola Pieper, Con-stanza Piña, Martin Sieweke, Prof. Philipp Gehmacher, Prof. Claire Cunningham**  
**For: SODA 301 (optional)**

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

In this seminar, mornings and afternoons, we will create a shared research and practice environment in Studio 14 and 8. We will reflect upon and practice the notions of space, object, sound and light as contributing "other bodies" in the context of live performance. We will learn about and dive into the concept of supporting media (light, sound, props), challenge this heritage and practice how body, physicality, light, sound, space, object and prop can be experienced integral to each other.

All participants will have the opportunity to acquire extended knowledge in the use and handling of theatre technology whilst there will be a focus on understanding matters of light, sound and space within and beyond their technological possibilities. Participants will work in two differently equipped spaces (Studio 8 and Studio 14) and will be supported by various experts in the aforementioned media.

The aim of RAUMLABOR is to promote a deeper understanding of how the media and disciplines of light, sound and space/scenography/object, as well as the physical theatre or art and non-art spaces we often work in, can create a variety of settings for a live event or even be the live event. We will divide into groups, work, explore, realize ideas, to finally share with each other what has come up during this seminar.

RAUMLABOR 2024 is facilitated by Vladimir Miller (dramaturgy, research development, scenography), Nikola Pieper and Constanza Piña (sound, sound design, sound objects), Annegret Schalke (lights, light objects), Martin Sieweke (object, prop, materials) and the staff members Claire Cunningham and Philipp Gehmacher.

SODA 2024-26

HZT SODA students (101)

## **ORIENTATION WEEK**

US 3,9; Yard, Library, outside HZT

Monday: 15.04. – tba

Tuesday: 16.04. – tba

Thursday: 18.04. – tba



Friday: 19.04. – tba

**Jason Corff, Francesca Valeria Karmrodt**  
**For: SODA 101**

Welcoming week for the new SODA 1 (2023-25) generation. Students will be introduced to the general institutional context of their study, starting from HZT, its position and relation towards the 2 universities (Udk and HfS), towards Uferstudios as a core place for contemporary dance and performance in Berlin as well as wide range of connections all study programs are involved in.

*SODA 2023-25*

*HZT SODA students (301)*

### **Critique & Feedback: Feedback 301 final proposal**

Mediathek

Monday: 15.04. – 10:30-14:30

Tuesday: 16.04. – 10:30-13:30

**Sandra Noeth, Janez Janša**  
**For: SODA 301**

This feedback session is designed to reflect on the 301 proposals; aiming to respond to the articulation of student's methodology, concept and proposed outcome. The feedback will be framed in questions and artistic support.

*HZT SODA Team, Andrii Romanenko, Juana del Mar Jimenez Infante, Malin Arnell(external)*

### **Preparatory meeting for the pre-selection and auditions**

SODA office

Wednesday: 17.04. – 14:00-16:00

**Sandra Noeth, Janez Janša, Jason Corff, 301 students (Andrii Romanenko, Juana del Mar Jimenez Infante) + external Malin Arnell**  
**For: internal**

*(draft of the program for auditions)*

*SODA 2023-25, SODA 2024-26*

*HZT SODA students (101, 301)*

### **Task based study: Hand in Hand walk**

Start in Uferstudios yard

Thursday: 18.04. – 10:30-14:30

**Janez Janša**  
**For: SODA 101, 301**

Hand in Hand is simply a walk in which both generations of MA SODA walk for 3 hours through urban landscape of Berlin holding their hands. A group of cca 15 people forms a



long line of moving bodies creating unpredictable and challenging parcours. Leading position is constantly changing offering different dynamics introduced by temporarily leaders. No matter how long and how many legs a multiple bodies have, they have only 2 free hands, the one at the beginning of the line and another at the very end.

*SODA 2023-25, SODA 2024-26*

*HZT SODA students (101, 301), HZT SODA Team*

### **Jour Fixe**

US 9

Thursday: 18.04. – 14:30-16:30

**Sandra Noeth, Janez Janša, Jason Corff**

**For: SODA 101, 301**

*SODA 2023-25, SODA 2024-26*

*HZT SODA students (101, 301), HZT SODA Team*

### **Colloquia: Food & Politics**

Kitchen & yard

Thursdays: 18.04., 02.05., 16.05., 30.05., 20.06., 11.07. – 17:00-20:00

**Janez Janša**

**For: SODA 101, 301**

Food & Politics is a format in which students of SODA 2 invite for a dialogue a compatriot living in Berlin to discuss political issues in their countries and artists' relation towards it. The SODA community profit from the international profile of the program by bringing focus on diverse contextual areas. For each of the sessions one of the students is responsible for the guest and the food (with the support of peers and budget provided by MA SODA).

*SODA 2023-25,*

*HZT SODA students (301),*

### **Task based study: Thesis Seminar, Session 1**

US 3

Friday: 19.04. – 10:30-16:30

**Janez Janša**

**For: SODA 301**

Thesis Seminar discusses and reflects current issues of students' preparation for their 301 presentations. Session 1 is focused on relation between key elements of their work in the 3rd semester: relation between research, performance, framing statement and workbook. In session 1 research aspects as they were written in the 301 proposals are revisited.



*SODA 2023-25, SODA 2024-26*

*Alle HZT*

## **Channel 4: HZT Forum**

US 9

Mondays: 22.04., 13.05., 17.06., 08.07. – 18:00-20:00

**Sandra Noeth, Janez Janša**

**For: all HZT**

What can we do in the face of hardening ideological and identity-related positions and increasing fragmentation, which currently determine the development of society and art? How can we keep the dialogue going and seek it right now - even with those who supposedly do not belong to our group?

The question of what it takes to position ourselves and to stand up for each other is not just a socio-political or ethical issue, but one that begins in the body. It is even more crucial as art is a system in which visibility and agency, access and resources, are produced and distributed differently and unequally.

HZT-forum is a new monthly format open to all students and staff from HZT. Acknowledging the different realities, experiences and perspectives that everyone brings to the center, it aims to provide an open space to listen, to exchange experiences and share materials, tools and knowledge, to engage with best practice examples or topic-related teach-ins. Based on the principle of collective learning, it rehearses how to work on a common, decentralized and critical culture of discussion and reflection, and build trust in the possibilities of a democratic culture of discussion within an artistic and academic institution.

*SODA 2024-26*

*HZT SODA students (101)*

## **Intensive 1: Research practice**

US 9

Monday: 22.04. – 10:30-16:30

Tuesday: 23.04. – 10:30-16:30 (US 11)

Wednesday: 24.04. - 14:00-17:00

Thursday: 25.04. – 10:30-16:30

Friday: 26.04. – 10:30-16:30

**Sandra Noeth, Janez Janša, Jason Corff**

**For: SODA 101**

The idea of research is at the core of the MA SODA program. In response to the complex realities that we are living in, it is concerned with the potential of artistic and in particular body-based approaches that help to address the intersections between aesthetics, politics, and ethics.

In this first intensive, the core staff of the MA SODA will give insights their research practices, conditions, formats, contexts. Combining artistic research, investigative and



forensic approaches as well as theoretical and discursive practices, students are introduced to the research culture, methods and ethics developed at MA SODA in different formats. Wednesday: Prof. Claire Cunningham will share elements of her own practice, alongside introducing the students to the research strands of the Professorship of Choreography, Dance & Disability Arts, and consider with the students the intersections of her research with their own interests and practices.

SODA 2023-25

HZT SODA students (301)

### **Intensive: Performative Writing**

US 3

Monday: 22.04. – 10:30-17:30

Tuesday: 23.04. – 10:30-16:30

Thursday: 25.04. – 10:30-17:30

Friday: 26.04. – 10:30-17:30

**Simona Semenič**

**For: SODA 301**

*By April 15 midnight students should send one of the following materials:*

*option A\_ The text used in a performance currently being developed by students. If only a few words are used, including exclamations, they are considered a text. The quantity of the text (words in performance) is of no matter.*

*option B\_ If the words are not used, the students should send me the structure of the performance they will be working on. The structure can be written in lines (as "titles" of the scenes).*

*option C\_ If there are no words and no structure developed in the performance, the students can also send a paragraph about the message they want to communicate to the audience.*

*option D\_ If other options are not possible, the students should send a paragraph about their starting point (rational, emotional, spiritual, physical - by their choice) of the performance.*

*Students are more than welcome to send materials for all the options.*

Simona Semenič's workshops for developing or writing texts for a performance lean against Anne Boghart's Six Viewpoints. Her teaching integrates the six components - space, shape, time, emotions, movement, and story – to make students aware of (1) numerous equally relevant inputs and (2) vast possibilities of outputs: the artist's ideas, which need to be developed, the context in which they are creating, and, also the techniques available for every of many components on each stage of the work. Outputs operate as a communication between the artist, the art, and the audience and the indefinite possibilities of interpretations within it. Semenič works with students as co-authors to break down the barrier between student and teacher and work as fellow artists, discovering the best way to approach the performance material.



Wednesday (optional): Individual work with Simona Semenič, 24.04. - 10.30-17.30h  
Seminar 2

*SODA 2023-25, SODA 2024-26*

*public*

## **Simona Semenič: I, THE VICTIM**

US 11

Tuesday: 23.04. – 18:00-20:00

**Simona Semenič**

**For: public**

A profound portrayal of someone whose life has tested her in more ways than one, which has led to a twisted fascination and longing for perilous life circumstances.

The anatomy of a victim's mind is on full display in the play at hand and offers a self-deprecating and witty analysis of a soul and body that not only endure tragedy but in their own twisted way, also crave it. As every ounce of humility is shed, we not only sympathize with the given story, but find ourselves reflecting upon our own hardships – how they shaped us, influenced our development, and scarred us irreparably and forever. From bedwetting to debilitating illnesses, the source material deals with the raw complexities of life, growing up, and overcoming crippling odds. By portraying realistic issues it deals with the nature of “the victim”, how it functions, and how it constantly needs an injection of the mishap to nourish itself – all of which leaves us with a surreal realization – we are nothing without the tragedy that we’ve endured.

Followed by the artist talk moderated by Janez Janša.

*SODA 2024-26*

*HZT SODA students (101)*

## **Intensive 2: What's in a name?**

US 9

Monday: 29.04. – 10:30-17:30

Tuesday: 30.04. – 10:30-17:30

Thursday: 02.05. – 10:30-17:30

Friday: 03.05. – 10:30-17:30

**Janez Janša**

**For: SODA 101**

“What's Montague? It is nor hand, nor foot,  
Nor arm, nor face, nor any other part  
Belonging to a man. O, be some other name!  
What's in a name? That which we call a rose





By any other name would smell as sweet;  
So Romeo would, were he not Romeo call'd,  
Retain that dear perfection which he owes  
Without that title."

What is so bothering in a name, not only for Shakespeare's Juliet, but basically for every person that has to accommodate to a name given to them? Where do our names come from? What are the regimes of naming in different contexts? What is relation between a proper name and identity? What do we perform with our names? How do our names perform us? To whom our names belong to? How are our names imprinted on us and how can we get rid of those imprints? How can we work with our names? How does your name operate when it becomes a Name? These and related questions that bring forward the performative potential of name and naming will be approached in a set of different formats that range from writing, sharing, performing and publishing.

*SODA 2023-25*

*HZT SODA students (301)*

### **Critique & Feedback: 202 Essay Feedback**

Mediathek

Thursday: 02.05. – 10:30-15:30

Friday: 03.05. – 10:30-14:30

**Sandra Noeth**

**For: SODA 301**

These feedback sessions will focus the students' 202-essays. By reading together and using different feedback and editing practices, we will engage with everyone's writing and research trajectory.

*SODA 2024-26*

*HZT SODA students (101)*

### **self-study week**

Monday-Friday: 06.-10.05.



*SODA 2023-25*

*HZT SODA students (301)*

### **Task based study: Thesis Seminar**

US 8

Friday: 10.05 10:30-17:30

Thursday: 16.05. – 10:30-17:30

**Janez Janša**

**For: SODA 301**

Thesis Seminar discusses and reflects current issues of students' preparation for their 301 presentations. Session 2 is set as a miniature overview of the current state of their 301 works (a preview of the presentation + framing statement), followed by a group discussion on issues related to their works.

*SODA 2024-26*

*HZT SODA students (101)*

### **Colloquia, Critique and Feedback Accumulation: Introduction of Students practices + Group Feedbacks**

US 8, 9

Monday: 13.05. – 10:30-15:30

Tuesday: 14.05. – 10:30-15:30

Wednesday: 15.05. – 14:00-17:00

**Sandra Noeth, Janez Janša**

**For: SODA 101**

An accumulation of something is a large number of things which have been collected together or acquired over a period of time. However, more than simply gathering and adding on things, it is also a principle that starts to mobilize and transform knowledge when shared. In two days, students will bring their individual and specific practices, experiences and contexts to the fore. They are invited to present their current works and inquiries in pairs and to engage in different modalities of peer-to-peer feedback.

*SODA 2023-25*

*HZT SODA students (301)*

### **Visiting 101 + Feedback session for/with 101**

US 8, 9

Monday: 13.05. – 10:30-15:30

Tuesday: 14.05. – 10:30-15:30

**Sandra Noeth, Janez Janša**

**For: SODA 301**

Feedback is one of the key working approaches at MA SODA, highly recommended on peer-to-peer level, too. Students in the 3rd semester engage in feedbacking presentations of their peers who just started their studies.



*SODA 2023-25, 2024-26*  
*HZT SODA students (101, 301)*  
**self-study week**  
Monday-Friday: 20.-24.05.

*SODA 2024-26*  
*HZT SODA students (102)*  
**Lecture Seminar on Research**  
US 9 (for May Dates) / Atelier Schwedenstr 14 (For June Dates)

Monday 27.05 10:30-17:30  
Tuesday 28.05 10:30-17:30  
Thursday 30.05 10:30-17:30  
Monday 03.06 10:30-17:30  
Tuesday 04.06 10:30-17:30

(No more session on Friday)

**Sandra Noeth**  
**For: SODA 102**

Research is an activity that you never do alone as it is never separate and independent from the relationships that create you and that you create (cf. M. Hoogenboom). The lecture seminar is dedicated to the fundamentally relational quality of body-based research. In conversation with a range of methodological approaches and case studies from the arts, theory and other fields of application, we will engage with different theoretical conceptualizations of “the body” and critically reflect on the intersections between art, knowledge production and society: How is reality constructed and how can we access it through body-based practices and reflection? What are the ideas and ideologies, the vocabulary, the economies and the values that condition our own practices and investigations? What kind of knowledge and understanding are embodied, tacit and implicit in artworks and creative processes, and how can these be explored and articulated in artistic research? What does it mean, and what does it take, to expose our bodies to others in Berlin in 2024?

Preparatory materials will be provided by mid-April.

*SODA 2023-25*  
*HZT SODA students (301)*  
**Task based study: Studio visits**  
US 8



Tuesday: 28.05. – 10:30-15:30  
Thursday: 30.05. – 10:30-15:30

**Janez Janša, Jason Corff**  
**For: SODA 301**

Teachers of the SODA team encounter individual students in their working environment, enter in working situation based on students' showing, presenting, drafting, experimenting elements of their 301 works.

*SODA 2024-26*  
*HZT SODA students (102)*

**Task based study: Preparation for the essay writing**

Seminar 2  
Thursday: 06.06. – 10:30-17:30  
Friday: 07.06. – 10:30-17:30

**Sandra Noeth**  
**For: SODA 102**

Writing is a key moment in artistic research. It is a way of worldmaking, of situating and sensing ourselves in relation to others and to our environment. In the practice-led sessions, we will use strategies of reading and (hand)writing in order to explore the theoretical, physical and imaginary movements of writing and prepare for the 102 module of the study program. Please bring paper/note book and pens to the session.

*SODA 2023-25*  
*public*

**Assessment: 301 Presentations**

US 8, 9  
Tuesday: 04.06. – 18:00-21:00  
Wednesday: 05.06. – 18:00-21:00  
Thursday: 06.06. – 18:00-21:00  
Friday: 07.06. – 18:00-21:00

**Sandra Noeth, Janez Janša, Jason Corff**  
**For: SODA 301, public**

*SODA 2024-26*  
*HZT SODA students (101)*

**Task based study: Workbook Seminar**

Monday: 10.06. – 10:30-15:30 (Mediathek)  
Tuesday: 11.06. – 10:30-15:30 (US 9)

**Jason Corff**  
**For: SODA 102**



The Workbook is a key formal element of assessment throughout the MA-SODA course. Seminar is dedicated to unfolding of the objectives of the Workbook: self-reflexive written accounts of performance making; the production of performance documentation; and facility with writing appropriate to interpretation and explanation. In terms of assessment the Workbook will provide evidence of the making processes and the individual student's ability to articulate their own practice in critical and reflective modes.

*SODA 2023-25*

*HZT SODA students (301)*

### **Editing Lab**

Atelier Schwedenstraße 14

Monday: 10.06. – 10:00-16:00

Tuesday: 11.06. – 10:00-16:00

Wednesday: 12.06. – 13:00-17:00

Thursday: 13.06. – 10:00-16:00

Friday: 14.06. – 10:00-16:00

**Sandra Noeth, Janez Janša**

**For: SODA 301 (optional)**

The editing lab is a practice-led format that is closely linked to „Corporeal Matters“, a book series that regularly publishes moments of research, encounter and debate generated at the HZT. In close contact with the book editors and based on case study work, students will get insights into different principles of editorial work, from micro practical solutions, to more general related to editorial ethics and politics.

*SODA 2024-26*

*HZT SODA students (101)*

### **Task based study: Studio visits**

US 8,9

Monday: 17.06. – 10:30-15:30

Tuesday: 18.06. – 10:30-15:30

**Sandra Noeth, Janez Janša**

**For: SODA 101**

In this format, teachers of the MA SODA team encounter students in their working environments and processes. The studio visits are based on individual showings of the students in which they will present, draft and experiment with materials and elements of their 301 work.

*SODA 2023-25*

*HZT SODA students (301)*

### **Critique & Feedback: Feedback Sessions 301**

Mediathek

Wednesday: 19.06. – 14:00-17:00



Thursday: 20.06. – 11:00-16:00

**Sandra Noeth, Janez Janša, Jason Corff**  
**For: SODA 101**

*SODA 2024-26*

*HZT SODA students (101)*

**Assessment: 101 Presentations**

US 8,9

Monday: 24.06. – 10:30-15:30

Tuesday: 25.06. – 10:30-15:30

**Sandra Noeth, Janez Janša, Jason Corff**  
**For: SODA 101**

*SODA 2023-25*

*HZT SODA students (301)*

**Critique & Feedback: Preparation for the 401 proposal**

Mediathek

Thursday: 27.06. – 14:00-17:00

**Janez Janša, Jason Corff**

**For: SODA 301**

The preparation for 401 proposals consists of a session for Q & A that addresses the 401 proposals. It is designed to support students how their projects can be in a proposal format; in detailing objectives of the proposal, methodology, brief project description, concept details, plan of realization, practical needs.

*SODA 2023-25, SODA 2024-26*

*Public*

**Book launch: The Gaze of the X-Ray**

US 11

Thursday: 27.06. – 18:00-20:00

**Shahram Khosravi**

**For: SODA 101, 301 (optional), public**

Shahram Khosravi is professor of Anthropology at Stockholm University. His research interests include the anthropology of Iran, forced displacement, border studies and temporality. Khosravi is the author of several books including *Young and Defiant in Tehran* (2008); *The Illegal Traveler: an auto-ethnography of borders* (2010); *Precarious Lives: Waiting and Hope in Iran* (2017); *After Deportation: Ethnographic Perspectives* (2017, editor); *Waiting. A project in Conversation* (2021, editor), and *Seeing Like a Smuggler* (2022, co-editor). He has been an active writer in the international press. He is a co-founder of Critical Border Studies, a network for scholars, artists and activists to interact.



*SODA 2023-25, SODA 2024-26*

*HZT SODA students (101, 301)*

## **Meeting Shahram Khosravi**

US 9

Friday: 28.06. – 10:30-12:00

**Shahram Khosravi, Sandra Noeth, Janez Janša**

**For: SODA 101, 301**

*SODA 2024-26*

*HZT SODA students (101)*

## **Seminar: Collective Treatment and Soma Practices Based on Fantasmical Anatomies #2**

US 9

Tuesday: 02.07. – 13:00-18:00

Thursday: 04.07. – 13:00-18:00

Friday: 05.07. - 13:00-18:00

Saturday: 06.07. – 13:00-18:00

**Anne Juren**

**For: SODA 101**

Fantasmical Anatomies Collective Treatment and Soma Practices #2 is simultaneously a set of choreographic strategies, somatic practices and encounters to revisit and collectively question your current artwork and research. In this workshop, I will share and expose some of my choreography approaches and methodologies developed during my artistic research Studies on Fantasmical Anatomies. Expanding on our work in the last sessions, we will depart from body-orientated practices to question and encounter the materiality of your research from the corporeal, the somapoetics and the sensorial. We will work with different somatic practices at the intersection between the soma-therapeutic and the choreographic and develop collective and individual strategies to infold some of the questions and "politics of the body" present in your actual research.

*SODA 2023-25*

*HZT SODA students (301)*

## **self-study week**

Monday-Friday: 01.-05.07.

*SODA 2024-26*

*HZT SODA students (101)*



## **Critique & Feedback: Feedback Sessions**

Mediathek

Monday: 08.07. – 10:30-14:30

Tuesday: 09.07. – 10:30-13:30

**Sandra Noeth, Janez Janša, Jason Corff**

**For: SODA 101**

*SODA 2023-25*

*HZT SODA students (301)*

## **Critique & Feedback: Feedback sessions on 401 Draft proposals (individual with tutors)**

Mediathek

Thursday: 11.07. – 10:30-15:30

Friday: 12.07. – 10:30-15:30

**Sandra Noeth, Janez Janša, Jason Corff**

**For: SODA 301**

This feedback session is designed to reflect on the 401 proposals; aiming to respond to the articulation of student's methodology, concept and proposed outcome. The feedback will be framed in questions and artistic support.

*SODA 2023-25, SODA 2024-26*

*HZT SODA students (101, 301), HZT SODA Team*

## **Jour Fixe**

US 9

Wednesday: 10.07. – 14:00-16:00

**Sandra Noeth, Janez Janša, Jason Corff**

**For: SODA 101, 301**

*SODA 2024-26 (SODA 101)*

## **Workshop: REST at HZT**

Seminarraum 2

Monday: 15.07. – 10:30-17:30

Tuesday: 16.07. – 10:30-17:30

Thursday: 18.07. – 10:30-17:30

Friday: 19.07. - 10:30-17:30

**Angela Alves**

**For: SODA 101**

This workshop is about creating a restful space at HZT. Firstly, we will take care of the environment. We will think together about the needs of Seminar Room 2. What does this space need to become a happier space where the dancers' bodies can feel nurtured and





release stress? How can we practically support it, so that it will also support us and becomes a cosy place at HZT where students and staff can spend a restful time? We also cater to the needs of a rest space in terms of sound and light, and of course we are going to rest. A lot.

*SODA 2023-25*

*HZT SODA students (301)*

## **Thesis Seminar / Writing and Re-search**

Studio 9

Monday: 15.07. – 10:30-16:30

Tuesday: 16.07. – 10:30-16:30

**Sandra Noeth**

**For: SODA 301**

The thesis seminar accompanies the students into the last phase of their artistic research processes. Next to working on the focus, structure and context of the individual papers (written part of the 401 module), it provides a framework to prepare the publication of everyone's research findings.

The end of the lecture period 20 July 2024.

401 Deadline for the Draft / 401 written part: September 13, 2024

Written Part / Critique and Feedback: September 18 – 20

Individual Feedback Meetings (2h per student): Sandra Noeth

Studio/online (to be scheduled individually)

*SODA 2023-25*

*HZT SODA students (301)*

## **Task based study: Thesis Seminar**

US 9

Wednesday: 17.07. – 14:00-19:00

**Janez Janša**

**Max Stelzl**

**For: SODA 301**

Thesis Seminar discusses and reflects current issues of students' preparation for their 301 presentations.



## 5. CHOREOGRAPHY, DANCE AND DISABILITY ARTS

### Announcement

The seminar "Intro to access for blind and visually impaired people with Gravity Access Services" was planned with Jess Curtis, Gerald Pirner and Claire Cunningham from 4 - 5 July 2024. The seminar has been cancelled without replacement due to the unexpected death of our friend and colleague Jess Curtis.

We, as so many other friends and colleagues, continue to be shaken by the deeply sad news of Jess Curtis's death. We are heartbroken, to have lost such an incredible friend, artist and ally in disability activism. The team of Claire Cunningham feels for all who mourn the loss of Jess Curtis, his smile, his humour, his energy, his wisdom and his talent.

<https://www.jesscurtisgravity.org/home>



## CHOREOGRAPHY, DANCE AND DISABILITY ARTS continue

*BA Dance Context Choreography*

**BA 1 & 2**

### **RAUMLABOR**

Uferstudios Studio 8 & Studio 14 (see HZT ASIMUT for changes)

Mondays: 08.04.-03.05.24 (08.04.), 10:30-12:30 14:00-17:30

Tuesdays: 08.04.-03.05.24, 10:30-12:30 14:00-17:30

Wednesdays: 08.04.-03.05.24 (01.05.), 10:30-12:30 14:00-17:30

Thursdays: 08.04.-03.05.24, 10:30-12:30 14:00-17:30

Fridays: 08.04.-03.05.24, 10:30-12:30 14:00-17:30

**Vladimir Miller, Annegret Schalke, Nikola Pieper, Constanza Piña, Martin Sieweke,  
Prof. Philipp Gehmacher, Prof. Claire Cunningham**

**Modul 8,9,10,11      ECTS 6 in total**

**For: BA 1 & 2**

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

*Prof. Claire Cunningham will be a staff member in Raumlabor 15.04. - 20.04.24.*

In this seminar, mornings and afternoons, we will create a shared research and practice environment in Studio 14 and 8. We will reflect upon and practice the notions of space, object, sound and light as contributing "other bodies" in the context of live performance. We will learn about and dive into the concept of (supporting) media (light, sound, props), challenge this heritage and practice how body, physicality, light, sound, space, object and prop can be experienced integral to each other. All participants will have the opportunity to acquire extended knowledge in the use and handling of theatre technology whilst there will be a focus on understanding matters of light, sound and space within and beyond their technological possibilities. Participants will work in two differently equipped spaces (Studio 8 and Studio 14) and will be supported by various experts in the aforementioned media.

The aim of RAUMLABOR is to promote a deeper understanding of how the media and disciplines of light, sound and space/scenography/object, as well as the physical theatre or art and non-art spaces we often work in, can create a variety of settings for a live event or even be the live event. We will divide into groups, work, explore, realize ideas, to finally share with each other what has come up during this seminar.

During the week 15.04 – 20.04 Prof. Claire Cunningham will join the Raumlabor to support and contribute to explorations and dialogues relating to their interest in ethics of performance, engagement with and responsibility to audience, and creative potential of interwoven access and anti-ableist practices.



RAUMLABOR 2024 is facilitated by Vladimir Miller (dramaturgy, research development, scenography), Nikola Pieper and Constanza Piña (sound, sound design, sound objects), Annegret Schalke (lights, light objects), Martin Sieweke (object, prop, materials) and the staff members Claire Cunningham and Philipp Gehmacher.  
(for full details and biogs please refer to entries for BA 1&2)

*SODA 2024-25*

## **Introduction to research practice – Prof. Claire Cunningham**

Uferstudios Studio 9  
24.04.24 14:00 – 17:00

**Prof. Claire Cunningham**  
**For: MA SODA 1, module 101**

Prof. Claire Cunningham will share elements of her own practice, alongside introducing the students to the research strands of the Professorship of Choreography, Dance & Disability Arts, and consider with the students the intersections of her research with their own interests and practices.

maC

## **Un/Doing Choreography**

Campus Zinnowitzerstr. Room 3.40  
Montag 22.04.24 11:00 - 13:00 & 14:00 – 17:00

**Prof. Claire Cunningham**  
**For: maC**

During this 1 day workshop Prof. Claire Cunningham will share elements of her own practice through practical work and conversation, alongside introducing the students to the research strands of the Professorship of Choreography, Dance & Disability Arts, and consider with the students the intersections of her research with their own interests and practices.

*Channel 4*

## **Producing, Access & Artistic Development: One to One Mentoring Sessions.**

Online

Wednesdays: 17.04. - 24.07. - 14:30 - 17:30 (by individual appointment)

(<https://us02web.zoom.us/j/82222505663?pwd=eGhDSE5hTEYxUmVGa2pBaE55ekdrZz09>)



### **Nadja Dias with Luke Pell**

**For: BA 1, BA 2, BA 3, MA SODA, MaC**

Students are invited to register for these drop-in sessions to discuss, plan and produce their final showings, productions and/or other projects they are currently working on. In these sessions students can start planning ahead of their next semester projects or receive input and support in planning, communication and access provision as part of their projects - considered in relationship to their developing practice; as well as drawing up timelines, tools for mapping practice recurring thematic concerns, production plans, budgets and access riders. Students should have an artistic idea/ proposal or project they like to develop into a production.

**To register please email Nadja Dias on [n.dias@hzt-berlin.de](mailto:n.dias@hzt-berlin.de)** there is flexibility in regards to meeting dates – please ask.

*Channel 4*

### **Producing Support to MA Students to prepare for September (or public) sharings/ performances.**

Online

Dates: 90 min sessions throughout July- September (by individual appointment)

### **Nadja Dias with Luke Pell**

**For: MA SODA, MaC**

Students are invited to register for these drop-in sessions to discuss, plan and produce their final showings and productions to include access planning & riders, their approaches to audience invitation, hosting, communication, production plans, and budgets.

**To register please email Nadja Dias on [n.dias@hzt-berlin.de](mailto:n.dias@hzt-berlin.de)** there is flexibility in regards to meeting dates- please ask.

*Channel 4*

### **Meet our audiences: Intro to Campus Uferstudios & Performance Visit**

Uferstudios/ HfS Ernst Busch

Thursday 16.05. 17-22 Uhr

### **Nadja Dias**

Nadja Dias hosts a group of external students from Hochschule Munich to get to know Uferstudios, and its various organisations, tenants and artists that form part of the current



contemporary dance sector. We will experience together a performance as part of this visit with an opportunity to discuss the work afterward for the artist to share their work, what drives them and engage in dialogue with non- performance/ dance students. HZT students are welcome to join the group, engage in conversation, exchange and post show talk.

**For access and to register please email Nadja Dias on [n.dias@hzt-berlin.de](mailto:n.dias@hzt-berlin.de)**

*Channel 4*

## **Artistic Development, Access & Producing**

Uferstudios Seminarraum 2

20.05- 24.05. 10:30-17:00

### **Angela Alves & Nadja Dias**

In this week Artist & Maker Angela Alves and Producer Nadja Dias explore how artist and producer can work together to develop producing, making and presentation formats that place access, crip time and accessible working methods at the heart of the work. Angela and Nadja will draw on Angela's previous work 'Tennis' to start mapping research, creation and production for a future work. Students are invited to join into this week of artistic practical explorations, responses and conversations in order to reflect on their own way of making and producing work.

**Places are limited to 5 students, please register by 22 April via email to Nadja Dias on [n.dias@hzt-berlin.de](mailto:n.dias@hzt-berlin.de).**

*NB: This project runs in Crip Time\*, a concept that acknowledges that disability brings a person into conflict with normative concepts and frames of time and productivity. Timings may therefore alter in response to the artists needs throughout the week.*

\* Definition: <https://diversity-arts-culture.berlin/woerterbuch/crip-time>

## **REST**

Uferstudios Seminarraum 2

Mondays: 15.04.-15.07. 09:00-10:00

Wednesdays: 17.04.-10.07. (19.06., 26.6.) 14:00-15:30

### **Angela Alves**

In this practical class, students are invited to rest. It is possible to join Angela in her practice to release stress and reduce chronic pain. This practice will mainly be informed by the principles of Yin Yoga and other practices of self-regulation that help us to own our limits.



## **Somewhere to Talk: International working and touring for Artists and Producers**

*Online*

Monday, 15.07.2024 16:00 - 17:00

### **Nadja Dias & Vicky Wilson**

Students are invited to register to join one of these sessions hosted in cooperation with Glasgow based Take Me Somewhere Festival (<https://takemesomewhere.co.uk>) aimed at artists and producers interested in working and touring internationally.

This is a chance to meet Scotland based independent practitioners and be part of a session to discuss and hear about approaches to international working and touring led by Nadja Dias and Vicky Wilson who bring their joint experience working with artist Claire Cunningham to this session.

**To register please email Vicky Wilson on [v.wilson@hzt-berlin.de](mailto:v.wilson@hzt-berlin.de)**

*Workshop*

### **REST at HZT**

Uferstudios Seminarraum 2

15.-19.07. – 10.30-17.30h

**Hosted by Angela Alves for MA SODA 101**

**Seminarraum 2**

This workshop is about creating a restful space at HZT.

Firstly, we will take care of the environment. We will think together about the needs of Seminar Room 2. What does this space need to become a happier space where the dancers' bodies can feel nurtured and release stress? How can we practically support it, so that it will also support us and becomes a cosy place at HZT where students and staff can spend a restful time?

We also cater to the needs of a rest space in terms of sound and light, and of course we are going to rest. A lot.

*Channel 4*

**It matters that you're here... (access & welcome tools for audiences in student showings)**



06.07.24, 11:00 – 13:30 Uferstudios, Studio 11

09.07.24, 18:00 – 20:00 Uferstudios, Studio 6

### **Prof. Claire Cunningham**

Claire Cunningham and colleagues will offer a space for HZT students with upcoming showings (including those in September) and interested staff to come with questions, concerns and thoughts regarding audience access/care and welcome in their upcoming showings. We will consider together simple/lo-fi strategies that could perhaps be implemented. These could include us looking at:

- accessibility of marketing copy/language,
- creating pre-show access statements, information or show introductions
- sound notes or transcripts,
- audience entrance/egress,
- seating choice and layout, ease of leaving... among other things.

We will create a space where we can offer ideas to each other, practice room layouts, welcomes, etc and draw on strategies Cunningham and her team already use. Students can also just use the space as somewhere to sit and dedicate time to thinking about this aspect of their work or to hear others questions and ideas.

If questions/issues are known in advance please email them to Claire Cunningham on [c.cunningham@hzt-berlin.de](mailto:c.cunningham@hzt-berlin.de) as this will allow better preparation and tailoring to students needs (you can also bring questions on the day though).

### *Channel 4*

**F/our feet** – a pilot walking\*, talking, reading group

19.07.24, 18:00 – 20:30, Uferstudios ,Studio 6

### **Claire Cunningham & Luke Pell**

Join choreographer and performer Professor Claire Cunningham and Research Associate Luke Pell for this early summer evening walking, talking, reading group.

Proposed as part of Claire's current research towards new solo *Songs of the Wayfarers*, we'll spend time with a series of selected writings from disabled and non-disabled artists and thinkers that might invite us to re-consider the philosophies, practicalities, and poetics of what walking is from crip perspectives.

Together we'll move between different modes of conversation, journeying and companionship to think with the texts in relationship to our own experiences of time, energy and attention, asking the question 'what does walking mean for me?'





\* We recognise & challenge the assumed bipedalism of the term walking. This group welcomes, and is hosted by, people who have diverse physicalities, sensory modalities, use mobility tech and/or are neurodivergent.

**What else is good to know:**

- We'll take several breaks
- We'll meet at studio 6 in Ufer Studios/HZT campus.
- Some of the time we'll sit, or lie down, some of the time we'll go for a wander outside – together and apart
- We'll circulate a suggested reading list of short excerpts 2 weeks before we meet
- You only need to read one or two
- We'd also love it if you wanted to bring you own suggestions

Everyone is encouraged to engage as they need, in relationship to their levels of energy, pace and scale when moving, reading, speaking.

Everyone is free to rest as required; to come and go as they need and to choose the distances they travel. Support workers are encouraged to join the session, but this is not essential and should be decided in dialogue with the participant.

The studio we will use as a base has a wheelchair ramp and there are accessible toilet facilities nearby.

This sessions will be led in English but participants may engage in the tasks in the language they feel most comfortable using.

Please sign up by sending an email to Susanne Adam on [s.adam@hzt-berlin.de](mailto:s.adam@hzt-berlin.de) and we will send you the reading list 2 weeks before the session.

## Studium Generale

### Invitation to attend

Uferstudios (studio TBC)

25.04 – 26.04.2024 10:00 - 13:00 & 14:15 – 17:00 (10:00 – 10:20 am soft arrival)

### Prof. Claire Cunningham

**For: staff & students – UdK, HfS Ernst Busch and from specific partner-programs within Charité and FU Berlin, Max. 10 Students, with waitlist.**

This 2-day workshop will see Prof. Claire Cunningham share aspects of her performance and choreographic practice relating to perception and the tuning of attention.

Working with simple exercises of movement (no need for dance experience) and speech/voice alongside watching, listening and documenting in a manner accessible to you,



we will engage in tasks looking at:

- attending to our own attention;
- the connection between movement and language;
- the potential within these scores in gaining ownership (or re-ownership) over our bodies
- exploring new modes of noticing, moving and improvising.

This workshop welcomes persons of diverse physicalities, neurodivergence and sensory modalities. The work will use structured improvisation and allows everyone to engage at their own chosen levels of energy, pace and scale of movement. Any physical contact will be done with consent built into the task. Participants will be free to rest as required, and to come and go as they need. Support workers are encouraged to join the workshop but this is not essential and decided in dialogue with the participant. The studio has a wheelchair ramp and there are accessible toilet facilities nearby.

The sessions and conversations will be led in English but participants may engage in the tasks in the language they feel most comfortable using.

Both students and teaching staff members from different disciplines from UdK Berlin, HfS Ernst Busch, and from specific partner-programs within Charité and FU Berlin are welcome.

Please note attendance at both days is required; available places in the workshop are limited.

The registration deadline for the workshop is **Friday, 1<sup>st</sup> March 2024**.

For your registration or if you have any access requests or questions please contact:  
Susanne Adam ([s.adam@hzt-berlin.de](mailto:s.adam@hzt-berlin.de))

## **Songs of a Wayfarer**

Research, Development & Creation

10.03. – 23.02.2024 – Kammerspiele, Munich

04.06. – 30.06.2024 – Mousonturm, Frankfurt/Main

08.07. – 21.07.2024 – HZT, Berlin

26.08. – 15.09.2024 – HZT, Berlin

07.10. – 05.11.2024 – Mousonturm, Frankfurt/Main

Touring dates (tbc)

03.11. – 05.12.2024 – Mousonturm, Frankfurt/Main (Premiere); Next Festival, Kortrijk;

No Limits Festival, Berlin; Sadler's Wells, London

**Prof. Claire Cunningham**



**Guests: Anna Booth, Chris Copland, Michelle Ettlin, Matthias Herrmann, Gregor Knüppel, Dan Watson, Julia Watts-Belser, Bethany Wells & NN**

Claire Cunningham will be continuing the process of developing her new solo performance piece *Songs of A Wayfarer* over the course of 2024.

## **4 Legs Good- Lecture Demonstration**

11.04.2024: Hochschule für bildende Künste Hamburg (HFBK), Hamburg

02.05.2024: Academia Dimitri, Versio, Switzerland

### **Prof. Claire Cunningham**

As part of sharing her practice and introducing students and audiences to her work, Claire Cunningham will present her lecture demonstration.

## **Artistic Research**

11.03. – 15.03.2024, Uferstudios, Seminarraum 2

### **Angela Alves & Juli Reinartz**

In this week Angela Alves starts her research with choreographer Juli Reinartz to lay the basis for a future work and her artistic research project “Crippling nervous systems. How to dance with stressed cultures” (WT).

## **Artistic Research**

22.07. – 24.07. 2024, Uferstudios, Studio 6

### **Angela Alves & Guests**

Angela Alves takes a break between the end of the semester and the start of the summer vacations to let things sink in, revisit past artistic material and connect it to the present research.

## **Research development**

### **Workshop: Art & the Critical Medical Humanities: Confabulations X Health & Care**

19.06. – 21.06.2024, Royal College of Art, London

Angela Alves with Céline Kaiser and Monika Ankele

In cooperation with Fiona Johnstone (University of Durham); Allison Morehead (Queens University, Canada), and Imogen Wiltshire (University of Lincoln, formerly the University of



Leicester) & IMHAR. Institute for Medical & Health Humanities and Artistic Research (Inter-Institute of University of Applied Sciences and Arts)

In the collaborative project *Lying in: Bed* Angela Alves explores the bed as a space of negotiation together with medial cultural scientist Céline Kaiser and historian and scientific researcher Monika Ankele.

After an online presentation, *Lying in: Bed* will be translated into text as part of an edited volume of the two-year event series *Confabulations: Art Practice, Art History, Critical Medical Humanities (2021-2023)* to be published with Bloomsbury Academic in the series *Critical Interventions in the Medical and Health Humanities*.

The workshop will be dedicated to workshopping the contents of the book and offers opportunities for potential future entanglements between art and critical medical humanities.

<https://confabulationsdotorg.wordpress.com/>

<https://confabulationsdotorg.wordpress.com/current-programme/lying-in-bed/>

<https://www.imhar.net/>