



**HZT BERLIN
LECTURE CATALOGUE
SUMMER SEMESTER 2022
11.04.2022 – 23.07.2022**



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Please note:

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

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

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

Red Dates set in parantheses will not take place.

1. BA Dance, Context, Choreography

Important Dates

1st Assembly of the summer semester:

13.04.2022, Wednesday, 14:00 – 17:00

Sign up for the classes in the summer semester:

11.04.2022, Monday, 10:30 – 12:30

Registration deadline for all MAPs in the summer semester:

19.04.2022, Tuesday, 16:00

Registration for Tanzkongress via email:

Deadline 03.03.2022, Tuesday, 16:00

Further Assemblies in the summer semester:

Studio US 11 or online

11.05.2022, Wednesday, 14:00 – 17:00

08.06.2022, Wednesday, 14:00 – 17:00

06.07.2022, Wednesday, 14:00 – 17:00

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

BA Admissions: 04.-07.04.2022 (Round 1) and 23.-25.05.2022 (Final)

Jazz Institute Berlin (JIB) / HZT Studio Sessions: Saturdays 30.04.2022 + 14.05.2022

Open Day at HfS: 22.05.2022

Evening Lectures (descriptions under Channel 4):

15.06.2022, Wednesday 18:00 – 20:00, Ana Lessing Menjibar

29.06.2022, Wednesday 18:00 – 20:00, Diego Agulló

13.07.2022, Wednesday 18:00 – 20:00, Hrishikesh Pawar

Tanzkongress Mainz: 16.06. – 19.06.2022

UdK-Rundgang: 22.07. – 24.07.2022, Rundgang Opening: 21.07.22, Ernst-Reuter-Platz

BA Graduate Excursion: 25.07. – 29.07.2022 (TBC)

BA Graduate Showings: TBA

Semester feedback: 13.07.2022, Wednesday

Winter semester 22/23 introduction: 20.07.2022, Wednesday

Holidays:

15.04.2022 – Karfreitag / Good Friday

18.04.2022 – Ostermontag / Easter Monday

26.05.2022 – Christi Himmelfahrt / Ascension

06.06.2022 – Pfingstmontag / Whit Monday

Assessment Dates		
Module	Dates	Assessors
1 (BA1)	19. and 20. May 2022	Andrew Champlin / Jasna Layes-Vinovrski
2 (BA3/3+)	18. and 19. July 2022	Jason Corff / Nik Haffner
5 (BA1)	Date TBD (you receive 1 ECTS for the completion of MAP 5)	Sandra Umathum
9 (BA3/3+)	21., 23. and 24. June 2022 (you receive 1 ECTS for the completion of MAP 9)	N.N.
12 (BA3/3+)	First showings: 30. and 31. May [9:30-17:30] Second showings: 7. and 8. July [9:30-17:30] (you receive 1 ECTS for the completion of MAP 12)	Rose Beermann / Frauke Havemann / Sandra Umathum / Jason Corff

General information

Credit Points

Credit Points will be received through continuous participation in a class/seminar or by following the requirements of a class/ seminar. Requirements could be to follow a written task, hand in a workbook etc. It is upon the teacher to define the requirements. The credit points mentioned in this document as ECTS is the minimum amount that a student will receive.

Year group heads

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

Head BA1: Jason Corff

Head BA2: Eva-Maria Hoerster / Jasna Layes-Vinovrski

Head BA3 / 3+: Sandra Umathum

Improving movement and dance through observation and feedback (BA1/2/3/3+)

11.04.2022 – 22.07.2022

N.N.

MOD 1, 2, 3, 4; ECTS

Regular observational visits of N.N. in the BA morning classes, resulting in feedback given to each student in regard to their individual progress in movement, dance and somatic classes. The feedback is given in both practice-based coaching sessions and in feedback-talks (one-to-one lessons).

Open Office Hours

Visit the shared document OPEN OFFICE HOURS SOSE 2022: <https://www.hzt-cloud.de/f/49996>

Studium Generale (as part of MOD 5, 6)

Visit this page for detailed information on the courses: <https://www.udk-berlin.de/studium/studium-generale/lehrveranstaltungen-des-studium-generale/>

BA 1 mornings

Rhythms, Colors, Patterns

Studio 3

Mondays: 11.04.-22.07. **(18.04. + 23.05. + 06.06.)** - 09:00-12:30

Thursdays: 11.04.-22.07. **(26.05.)** - 11:00-12:30

Andrew Champlin, Assaf Fleischmann

MOD 1, 2; ECTS 3

Based upon the knowledge and experience gathered in the previous semester, this course will offer: a deeper dive into understanding the interaction between layers of rhythms and the ways they could be translated into dance, a journey into discovering the relations between colors, the inner self and movement and the opportunity to create individual and group projects, experimenting with the exchange between leading, interpreting and viewing. All of these and more will be added to the two main core skill-based trainings of furthering ballet vocabulary and quick memorization of movement sequences.

Dynamic Expansion / Moveable Cinema: Embodiment dance/movement practice

Studio 3

Tuesdays: 11.04.-22.07. **(24.05.)** - 09:00-10:30

Thursdays: 11.04.-22.07. **(26.05.)** - 09:00-10:30

Shannon Cooney

MOD 3, 4; ECTS 2

Dynamic Expansion; an integrated and somatic approach to orient to the Craniosacral System; tuning into its fluid dynamics and stillness phenomena grounds the practice. Tuning into and moving from the Fluid Body connects one to their deep knowing and inner-outer connectivity. The fluid nature of the practice gives space for and the freedom of movement.

Moveable Cinema is embedded in *Dynamic Expansion*; created to expand the felt-sense and consciousness of vision while in movement. It enables one to find a unique path to explore consciously how the expanded sense of vision can be an available process. Guided through a series of mandalas (or practices), it creates space for tuning into one's holistic body with the acuity of the present. Beyond self-oriented movement research, practices with others challenge and enrich subtle and powerful forms of witnessing. This becomes a vital and reliable tool for performance.

This practice offers many possible applications to one's personal artistic/creative work or practice including: a vibrant palette/range of movement qualities, joy in movement, fine-tuned visual field perception, enhanced depth of focus, heightened and subtle states of presence, refined self-perception skills, new systems of connecting with self others and, profound and grounded experiences in the sensorial field.

Shannon Cooney, Canadian dance artist: choreographer, performer, facilitator and dance educator. She has been presenting her choreography since 1993 in Canada, Europe and the UK. She's performed in many choreographers' works, improvisations, and installations and she danced from 1994-2006 with Toronto-based Dancemakers.

She has lived in Berlin since 2006 and since then her focus has been in the research and development of her teaching practice; melding dance with Craniosacral principals called *Dy-*

namic Expansion, Moveable Cinema. This teaching practice is the “garden” for her choreographic projects, recent works include: *Fluid Resilience* (2020) *Fielding: solo with Cases* (2018), *Fielding* (2017), *every one everyone* (2013), *acoustic sightlines* (2012), *Assemblages* (2011) and dance-video installation, *Spiral Pendulum: dance* (2009).

She teaches locally and internationally for dance centres, companies and universities including: Cullberg and Weld Company, SKH University of the Arts, Royal Swedish Ballet, Stockholm, Meg Stuart/Damaged Goods, University of Art in Berlin, HZZ- BA dance program, P.A.R.T.S. (BE) fabrik Potsdam, ImPulsTanz, Tanzquartier Wien, Circuit-Est, Montreal, Dancemakers, Ottawa Dance Directive (ODD), Toronto's Love-In Toronto, Dance House, Dublin (IR), for the independent dance scene in Istanbul, Turkey, and ongoing at Tanzfabrik-Berlin. As a creative facilitator she works with students, BA, Masters and PhD candidates as well as artists and collectives some include, Kondition Pluriel-Marie-Claude Poulin, Alison Denham, with Jared Gradiger and Angela Schubot, and Francesca Pedulla, She has a private practice where she facilitates personal and professional development through expanded consciousness, co-creatively with Nature, craniosacral and movement awareness.

In Berlin, she and her partner are stewards of an organic a permaculture garden.

www.shannoncooney.org

Hunting shapes – Movement research and composition / Practice

Studio 3

Tuesdays: 11.04.-22.07. **(24.05.)** - 11:00-12:30

Fridays: 11.04.-22.07. **(15.04. + 27.05.)** - 09:00-12:30

Maria Colusi

MOD 1, 2; ECTS 3

The interest of this class is to find new perspectives in how we think the body and the movement. How we embody ideas through shapes? What underlies our movement behaviours and in which way we make, develop and communicate them with the others? How we can recognize our identity in the way we move? These questions are supporting and enriching this practice allowing a different process to happen. The first part of the class is a guided improvisational warm-up, where we tune the body by integrating breath, gravity, textures, supports, rhythms, speed changes and coordination in order to create a dialogue between action and the awareness of the spontaneous movement. In the second part we will embody, explore and develop different movement-tasks or ideas articulating them in time and space challenging the way we phrase movements stimulating our choices and creativity. The third part focuses on the practice of composition in a group form, using all the previously worked elements in a playful and precise way. Being directors and performers at the meantime.

Maria Colusi born in Argentina has carried out an intense work as dancer and choreographer for theatrical settings, contemporary dance and films. She was member of the Contemporary Ballet teatro general San Martin, Tangokinesis Company and since 2003 of Sasha Waltz & Guests Company. She has simultaneously developed her own choreographic work including: ‘Displaced / Angekommen’ 2022, ‘Sink’ 2019, ‘Querandi’ 2018, ‘Tone undertow’ 2015; ‘Topo’ 2014; ‘Witness’ 2013 with the composer Edgardo Rudnitzky. She has collaborated in several film and theater projects with directors as Luciano Suardi, Alejandro Tantanian, Sergio Renan, Eduardo Mignona and Ola Mafalaani. Her works has been performed in several venues as Radial System, Dorky Park, Dock11, Kunst Festival des Arts, Berliner Ensemble, Theater kapelle, Schloss Solitude, Centro Artistico it Grattaclelo, Laborgras among others.

In the pedagogical realm she leads, improvisation workshops in Maraméo Tanzhalle Berlin, Tanzfabrik schule, Dock11, Laborgras, Radialsystem, Die etage, Soundance Festival, Sasha

Waltz & guests company, Staatsballet berlin cdsh Hamburg /Germany, Associazione Europea Danza /Italy, University in Arts/ Argentina, Masloul dance school /Israel, Tanzschule mk /South Korea, Institut del Teatre/ Spain and Labcamp- Goethe Institut in Sri Lanka. Her work was supported by Neustart Kultur Distanz-solo, Inicial- Akademie der Kunst, Takecare-Darstellendekunst, Einsteigförderung Senatskanzlei - Kulturelle Angelegenheiten Berlin, Germany and Fundacion Antorchas, Argentina.

www.mariacolusi.com

BA 1 afternoons / Block I

11.04. – 06.05.2022

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

Let us dance together

Studio 3

Mondays: 11.04.-06.05. **(18.04.)** - 14:00-17:30

Tuesdays: 11.04.-06.05. - 14:00-17:30

Thursdays: 11.04.-06.05. - 14:00-17:30

Fridays: 11.04.-06.05. **(15.04.)** - 14:00-17:30

Lina Gómez

MOD 8; ECTS 4

During these 4 weeks I would like to propose a space where we can share experiences, create memories, speculate, imagine, project, move, together. I would like us to look at creating, composing, improvising as a group. We will experiment with some creation procedures and movement exercises inspired by different somatic practices, Brazilian dances, breathing exercises, and some oriental movement practices that I have collected over the years and adapted according to the energy of the group I am with.

I think it is important to stimulate a space of exchange, where we can exercise and explore our capacity for reflection, confrontation, adaptation, and persistence in a group configuration. - Sharing, exchanging and confronting our interests with another, listening, making space, welcoming - I like to look at group configurations in creation processes as metaphors of community, of society, as active metaphors of resistance and coexistence.

Lina Gómez is a Colombian choreographer, dancer and teacher based in Berlin. Her recent choreographic work *Träumerei des Verschwindens* was presented at Radialsystem supported by the Berlin Senate Einzelprojektförderung 2021. Her work *A Passo di Mulo* got the same support in 2018 and the Wiederaufnahmeförderung in 2019. Her work *Restraint* was developed at ada Studio and premiered at Sophiensaele during the Tanztage Berlin 2018. Presented in various venues across Europe, *Restraint* is also part of the European dance platform Aerowaves Twenty19. Furthermore, she is the co-founder of the Cia. Aberta de Dança of São Paulo (2008) and has been developing works collectively there ever since as a choreographer and performer. Moreover, Gómez has also worked as a dancer with Yoshiko Chuma, Tino Sehgal, Edson Fernandes and Jorge Garcia, among others. The Goethe-Institut supported her artistic residencies in Chile, Japan, Turkey, Uruguay and India. In 2020, Gómez was a resident at radialsystem as part of the "Body Time Space" program. She is a scholarship holder of the pilot project Tanzpraxis 2020/2021 of the Berlin Senate Administration and received the funding Dis-tanz-solo 2021 of the Dachverband Tanz Deutschland. Gómez received an MA in Choreography at the Inter-University Centre for Dance Berlin (HZZ) and a BA in "Communication of the Arts of the Body" with an emphasis

on Dance and Theatre from the Catholic University of São Paulo.
www.linapgomez.com

BA 1 afternoons / Block II – IV (see afternoon offer for BA 2 / 3 / 3+ below)

BA 3 / 3+ Module 12 Colloquium

Module 12 Colloquium

Studio TBA

Monday: 25.04. - 14:00-17:00

Monday: 02.05. - 14:00-17:00

Monday: 09.05. - 14:00-17:00

Monday: 16.05. - 14:00-17:00

Monday: 23.05. - 14:00-17:00

Monday: 30.05. - 09:30-17:30 (assessment) first studio visit / research presentation

Tuesday: 31.05. - 09:30-17:30 (assessment) first studio visit / research presentation

Monday: 13.06. - 14:00-17:00

Monday: 20.06. - 14:00-17:00

Monday: 27.06. - 14:00-17:00

Monday: 04.07. - 14:00-17:00

Thursday: 07.07. - 09:30-17:30 (assessment) second studio visit / research presentation

Friday: 08.07. - 09:30-17:30 (assessment) second studio visit / research presentation

Monday: 11.07. - 14:00-17:00 closing of the colloquium all together

Sandra Umathum, Frauke Havemann, Rose Beermann

MOD 12; ECTS 1

This colloquium is for all students preparing for their Module 12 assessment this semester. We will meet on the respective Mondays to share individual research trajectories through presentations, common practices and conversations. The colloquium is a moderated peer-to-peer format in which artistic interests, questions, methods, practices and discourses are articulated and questioned with collegial critical support. Complementary to the colloquium, each graduate student will receive 3 hours of one-on-one mentoring arranged directly with Sandra, Frauke, and Rose. Participation in this colloquium is a prerequisite to do the Module 12 assessment, which consists of 2 studio visits / research presentations on the dates listed above.

BA 2 / 3 / 3+ mornings / Block I

11.04. – 06.05.2022

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

Choice A:

Accessing the 'Available Body': Movement Research

Studio 11

Mondays: 11.04.-06.05. **(18.04.)** - 11:00-12:30

Tuesdays: 11.04.-06.05. - 11:00-12:30

Thursdays: 11.04.-06.05. - 11:00-12:30

Fridays: 11.04.-06.05. **(15.04.)** - 11:00-12:30

Alvin Collantes

MOD 1, 2, 3, 4; ECTS 2

This course is a movement research laboratory that dives into the language of Gaga, taught by Certified Gaga Teacher, Alvin Collantes. Gaga is a movement language founded by Ohad Naharin, previous artistic director of Batsheva Dance Company. The language of Gaga offers users to access the "Available Body" by connecting to their bodies and imaginations, experiencing physical sensations, improving their flexibility and stamina, exercising their agility and explosive power while enjoying the pleasure of movement in a welcome, accepting atmosphere. Throughout the class, participants are guided by a series of evocative instructions deployed to increase awareness of and further amplify sensation. Rather than turning from one prompt to another, information is layered, building into a multisensory, physically challenging experience. While many instructions are imbued with rich imagery, the research of Gaga is fundamentally physical, insisting on a specific process of embodiment. Inside this shared research, the improvisational nature of the exploration enables each participant's deeply personal connection with Gaga.

Alvin Collantes is a certified Gaga teacher, photographer and dance artist based in Berlin, Germany. He completed the Gaga Teacher's Training Course in 2018 under the artistic direction of Bosmat Nossan with the generous support from the Ontario Arts Council's Skills & Careers Development Grant for Artists of Colour and Canada Council for the Arts' Career Development Grant. During the course, he participated in Gaga Intensives and took company classes at Batsheva Dance Company under the artistic mentorship of Ohad Naharin. Alvin facilitates a dance floor meditation session called "Dose of Pleasure" that empowers humans to make impactful change by harnessing the power of groove and cultivating the pleasure body. Guided through sensational poetry and super groovy music, the session is for you to release the tension and recharge your batteries so we can remember who we are. The online livestream sessions gathered a community of dancers all over the world including Australia, Canada, The Philippines, Mexico and Germany. When restrictions loosened in Berlin, Alvin hosted sessions at Tempelhofer Feld (a former DDR Airport located in the city centre), which gathered 100-150 dancers with social distancing per session. This movement has been featured in Nike X Zalando Winter Campaign, ARTE TV, Vice Germany, iHeartBerlin and DW News. This movement has been awarded a special grant by the Senate Department for Culture and Europe.

www.alvincollantes.com

Choice B:**voice, movement, space**

Studio 12

Mondays: 11.04.-06.05. **(18.04.)** - 11:00-12:30

Tuesdays: 11.04.-06.05. - 11:00-12:30

Thursdays: 11.04.-06.05. - 11:00-12:30

Fridays: 11.04.-06.05. **(15.04.)** - 11:00-12:30**Jasna Layes-Vinovrski***MOD 1, 2, 3, 4; ECTS 2*

In this morning class we will prepare body and mind for performance work - by working on body movement and speech simultaneously. Voice, speech and movement are often interwoven in my choreographic work. In my search for the best way to prepare for the performance of such work, I have developed a warm-up training that does not prioritise movement over voice or vice versa, but seeks to include both from the beginning to the end of the warm-up training. This includes training our ability to moderate our breath and to be able to speak articulately even if we are sometimes in a high-energy state.

The warm-up begins with tuning into our bodies, awareness exercises and a short meditation. Then following the warming of the muscles and fluids that make up our speech apparatus (larynx, pharynx, trachea, tongue, lips, saliva, etc.), which is continuously accompanied by movements of the whole body. Further on we will deal with the articulation of speech and the projection of the voice in space, using different languages (also invented languages).

Each language activates different muscles in our speech apparatus and this can be used as a great stimulus for creating movement material. The class ends with various playful exercises that open up a space for students to explore working with all the tools that have been introduced.

This warm-up is not just for students working with speech and voice. It is open to anyone who wants to broaden their horizons in terms of performativity.

BA 2 / 3 / 3+ mornings / Block II

09.05. – 20.05.2022

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

Choice A:**Ballroom history and Vogue fem elements**

Studio 12

Mondays: 09.05.-20.05. - 11:00-12:30

Tuesdays: 09.05.-20.05. - 11:00-12:30

Thursdays: 09.05.-20.05. - 11:00-12:30

Fridays: 09.05.-20.05. - 11:00-12:30

Valeria Di Giorgi*MOD 1, 2, 3, 4; ECTS 1*

kiki_lounge_berlin [@ria_saint_laurent](#) is an artist, professional dancer, voguing choreographer and trans activist.

Ria started dancing in hip hop, dancehall and house at the age of 8. In 2015 she discovered voguing. She specialized in vogue fem and runway. By being active in the ballroom scene, she won several trophies and made a name for herself with the House of Melody, which has been active under the name House of Saint Laurent since 2019 and has shaped the ballroom scene in Germany. In August 2019 she moved from Düsseldorf to Berlin, where she works as an artist in videos, magazines and at festivals. In her courses, she emphasizes understanding ballroom culture, musicality and understanding one's own body.

Choice B:

It can heal you, it can hit you

Studio 11

Mondays: 09.05.-20.05. - 11:00-12:30

Tuesdays: 09.05.-20.05. - 11:00-12:30

Thursdays: 09.05.-20.05. - 11:00-12:30

Fridays: 09.05.-20.05. - 11:00-12:30

Diego Agulló

MOD 1, 2, 3, 4; ECTS 1

This workshop responds to the need of combining somatic training with an ethical approach, which means that we will consider the body in an integral way, not only as physical body but also as ethical/spiritual. *How to train an ethical attitude in Life from and through the body?* During these 8 morning sessions we will intensively approach the somatic and ethical principles for self healing and self defense provided by a practice of *embodied philosophy* that Diego has been working on for the last 6 years combining philosophy, Qigong, martial arts and dance. All the exercises are rooted in a very precise breathing technique and we will make use of our voice to assign sounds to the breathing, creating a kind of collective body synchronized through singing Mantras. Also, we will use wooden sticks to apply principles of self massage and acupressure. The practice is an *internal* art and it produces an immediate uplifting effect in the body and a psychedelic-like state of mind that yields to another perception of time and consciousness.

From Tai Chi we will practice *Tuishou*, also known as *Pushing Hands*, where winning is not the goal but to maintain balance with one another, staying soft and listening. *Everyone* wants to learn how to win but very few people want to learn how to lose. It should not generate any form of negative feelings or emotions: not when you push (you are not against your partner) or get pushed (no frustration, anger, resentment). Pushing hands is the art of learning how to affirm to be defeated and to suffer loss: give yourself up in order to follow the other, swallow your pride, subdue your ego and will. This means the real opponent is yourself and how you react when you lose.

BA 2 / 3 / 3+ mornings / Block III

30.05. – 24.06.2022

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

Choice A:

Moving through ... (Flamenco Dance Techniques)

Studio 11

Mondays: 30.05.-24.06. **(06.06.)** - 11:00-12:30

Tuesdays: 30.05.-24.06. - 11:00-12:30

Thursdays: 30.05.-24.06. - 11:00-12:30

Fridays: 30.05.-24.06. - 11:00-12:30

Ana Lessing Menjibar

Max. 20 Students

MOD 1, 2, 3, 4; ECTS 2

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

We will explore Flamenco as an art form to experience how it resonates in our bodies and in forms our dance. Looking specifically at its dramaturgical structure; interrelated rhythms; emotional and energetic states and movement qualities, we want to understand the idea of Duendeand, 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.

Choice B:

Group Research & Exploration in the Individual Practice Technics

Studio 12

Mondays: 30.05.-24.06. **(06.06.)** - 11:00-12:30

Tuesdays: 30.05.-24.06. - 11:00-12:30

Thursdays: 30.05.-24.06. - 11:00-12:30

Fridays: 30.05.-24.06. - 11:00-12:30

Peeps

MOD 1, 2, 3, 4; ECTS 2

From traditional African movements to House dance basics mixed with different energies, mix of dance workplay and personal dance development. This semester you will learn the basic steps of House and try out ways of expressing yourself through rhythmic sequences and improvisation. What's good for beginners is that the basic steps are broken down and explained in detail - This gives you a solid basis for moving, grooving and dancing freely to the music. Structured like a journey, a journey where everyone can (re)discover, and try out new ways to move, use the space, floorwork and exchanges. We will get down to the basics, learn fundamentals and set off on a dance exploration – a transcendental, energetic and special experience for all of us.

Peeps is a Berlin-based dance choreographer/movement director from Paris. He grew up with African movements and learned the art of hip hop in Paris in the early 2000s. Inspired by this art of movement, he learned and developed his classical basics in jazz, modern and tap dance in New York starting in 2004. Since 2010 he taught dance workshops and trained individuals from choreography, rhythm, body awareness techniques in Paris, Berlin, Italy, Seoul or Tokyo. He is also a coach/teacher at the Flying Steps and Lecturer of the Flying Steps Diploma. Collaboration as performer with Ian Kaler in "Incipient Futures" 2016/17, "oT | (Incipient Futures)", an energetic and intimate exploration of how music, dance and movement shape, change and play with (temporal) unions and alliances. Since 2017, he has been teacher & Coach at the Impulstanz Festival in Vienna and director of "In difference" dance research study with Ian Kaler in Summer 2021 and early 2022 a series of workshops at SEAD Salzburg for third year students and a dance piece creation called "Hatcha Amapana".

BA 2 / 3 / 3+ mornings / Block IV

27.06. – 22.07.2022

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

Choice A:

New Thoughts in Indian Dance !

Studio 12

Mondays: 27.06.-22.07. - 11:00-12:30

Tuesdays: 27.06.-22.07. - 11:00-12:30

Thursdays: 27.06.-22.07. - 11:00-12:30

Fridays: 27.06.-22.07. - 11:00-12:30

Hrishikesh Pawar

MOD 1, 2, 3, 4; ECTS 2

India is a land of curiosity for the world outside, be it its culture, food, festivities and of course ARTS. With over a few hundred languages, folk forms, 8 classical dance forms and a good modern/contemporary dance history.

The session will explore Kathak - a North Indian dance form, introducing very simple cognitive forms, hand gestures, footwork, maths in the rhythms, percussions and the Bhava (Emotions) aspect. The thousand year old dance form has gone through a significant change from temple dancing to king's courts, from stage to films it has shared many facets of expressions. The section hence will decode this form through practical dancing, understanding history and creating traditional movement work. Opening the form will help students understand the flexibility of Kathak which can be used to create Contemporary works, hence helping expand their own movement vocabulary which they can implement in their own choreographic journey.

Hrishikesh Pawar – The Artistic Director of Centre for Contemporary Dance is a Pune based Contemporary dancer/choreographer. He has studied Kathak with Pt. Rohini Bhate and later was a guest student at the prestigious Palucca Hochschule in the Dance Teaching Program in Dresden. His collaborative work was featured at various Art Festivals such as Fringe Festival, Canada, the Dokumenta, Kassel, Germany. At present his work is featured at the Kochi Biennale 2018/19.

He is a visiting faculty at: National Institute of Design, Ahmedabad; Film and Television Institute, Pune; Riverside School, Ahmedabad; NIDO International School, Sangamner, Nashik; Symbiosis Institute of Design, Pune.

He has also been speaking at various TedX Conferences. He was awarded the McArthur Fellowship for 2015/16.

Apart from various films, stage shows and theatre works he is most rooted in his work with people suffering from Parkinson is affiliated with the Mark Morris Dance Company.

Choice B:

Contact Improvisation

Studio 11

Mondays: 27.06.-22.07. - 11:00-12:30

Tuesdays: 27.06.-22.07. - 11:00-12:30

Thursdays: 27.06.-22.07. - 11:00-12:30

Fridays: 27.06.-22.07. - 11:00-12:30

Diana Thielen

MOD 1, 2, 3, 4; ECTS 2

„Contact Improvisation is an open-ended exploration of the kinaesthetic possibilities of bodies moving through contact. Sometimes wild and athletic, sometimes quiet and meditative, it is a form open to all bodies and enquiring minds.“ Ray Chung Workshop Ankündigung, London, 2009

Through Contact Improvisation (CI) this class explores the kinetic potential of our bodies. Contact Improvisation works within parameters of functional movement practices, which follow and work with laws of physics. Contact Improvisation is momentum based and the virtuosity of the form arise while different body structures act collaboratively with each other. But CI not only calls upon body-parts to work in collaboration. This collaboration does not just occur within our own bodies but also occurs in collaboration with other bodies. The question: How do we relate to each other? All teachings of Diana understand our identities embedded within complex power structures. Identity is therefore understood as situated knowledge rather than a fixed position. With this in mind, Dianas approach aims to respect Trauma informed principles: Safety; Trustworthiness and Transparency; Peer Support; Collaboration; Choice and Empowerment; and Cultural Humility.

BA 2 / 3 / 3+ afternoons / Block I

11.04. – 06.05.2022

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

The Desire of the Space Between

Studio 11

Mondays: 11.04.-06.05. **(18.04.)** - 14:00-17:30

Tuesdays: 11.04.-06.05. - 14:00-17:30

Thursdays: 11.04.-06.05. - 14:00-17:30

Fridays: 11.04.-06.05. **(15.04.)** - 14:00-17:30

David Bloom
 MOD 8, 9; ECTS 4

In this workshop, we will look at the potential of Desire as a choreographic tool. Desire never emerges in a vacuum, but rather *intersubjectively*, in the space between people, filled with history and complexity. We will bring our attention to the difference between having a particular taste, fantasy, or fetish - and projecting that onto another person, or people, or non-human entity - and allowing desires and relations to emerge through observing, listening, and receiving. The space between us, so present and compulsory these past two years, is reimagined as a space of possibility and magic.

We will work somatically, with processes such as the digestive system, fundamentally connected to both desires and boundaries, in order to support the emergence of complex, intersubjective desire. We will also tap into aspects of Tantra and BDSM, looking for that deep state of consent that is not only an act of saying “yes” or “no”, but a continually unfolding “con-sentire”, feeling together.*.

We will then explore how the notion of authentic Desire relates to making artistic work in an environment that is saturated with it. As in, “what would I make if I could make anything I wanted?”

It is also an attempt at transparency around relationships of power, identity, attraction and repulsion within the structure of a workshop situation. It proposes a holistic approach to choreography with intimacy and care, that both draws from and affects our personal, social, and political realities.

*(thanks to choreographer and consent researcher Joy Mariama Smith for bringing my attention to that etymology)

David Bloom is a choreographer, dancer, teacher, parent, filmmaker, pianist, bodyworker, and fermenting Jewish mystic.

more info at: <https://davidbloom.info>

BA 3 / 3+ Module 12 Colloquium (see above)

All BA (not BA 3 / 3+ completing MAP 12) afternoons / Block II

09.05. – 20.05.2022

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

Choice A:

THE COMFORTABLE LIGHT

Studio 11

Mondays: 09.05.-20.05. - 14:00-17:30

Tuesdays: 09.05.-20.05. - 14:00-17:30

Thursdays: 09.05.-20.05. - 14:00-17:30

Fridays: 09.05.-20.05. - 14:00-17:30

Benjamin Schälke

MOD 5, 6; ECTS 2

Wie kann man Lichtdesign denken? Über Lichtdesign reden, ohne permanent an den Hürden technischen Wissens zu scheitern. Ist es möglich Kategorien zu erstellen die eine Bewertung von Licht über die Beschreibung „schön“ hinausgeht?

Einen Schritt über das technische Know - How gehen, hin zu Überlegungen über kreative Lichtumsetzungen, Beschreibungen von Arbeitsweisen. Ein Versuch über Lichtdesign zu reden, wie kann ich ein Licht für eine Produktion denken.

Ist der Lichtkörper ein anderer als der Lichtraum? Wie mache ich das?

Über ausgewählte Produktionen sprechen, über den ganzen Prozess bis zu den letzten Entscheidungen.

How can we think of lighting design? Talking about lighting design without permanently failing at the hurdles of technical knowledge. Is it possible to create categories that evaluate light beyond the description "beautiful"?

Go a step beyond the technical know-how to considerations about creative lighting implementations, descriptions of working methods. An attempt to talk about lighting design, how can I think of a light for a production.

Is the body of light different from the space of light? How do I do that?

Talking about selected productions, about the whole process up to the final decisions.

Benjamin Schälke, arbeitet seit 1991 als freiberuflicher Lichtdesigner (u.a. Hannah Hegenscheidt, Hermann Heisig, Hyoung Min Kim, Jee Ae Lim, Martin Clausen, Rabia Mroue, She She Pop, Peter Zadek, William Forsythe). Er ist Mitbegründer der Tanztage Berlin, wo er bis 2010 als Technischer Leiter tätig war. Als Technischer Leiter war er außerdem u.a. für Tanz im August, Dance On, Uferstudios Berlin tätig.

2007 hat er zusammen mit Inge Koks die Tanztage Berlin programmiert und geleitet.

2006 und 2007 zeigte er eigene Produktionen in den Sophiensaelen Berlin.

Er gibt Seminare/Workshops für Lichtdesign (HFG/ZKM Karlsruhe, Kunsthochschule Düsseldorf, HZT Berlin, Korean National University of Arts)

2017 veröffentlichte er das Lichtdesignbuch = The Ugly Light

Choice B:

playful and pragmatic – how to think and work with costumes in performances

Studio 3

Mondays: 09.05.-20.05. - 14:00-17:30

Tuesdays: 09.05.-20.05. - 14:00-17:30

Thursdays: 09.05.-20.05. - 14:00-17:30

Fridays: 09.05.-20.05. - 14:00-17:30

Lee Méir

MOD 5, 6; ECTS 2

As both a choreographer and costume designer I notice that dance makers/ choreographers/performers often struggle with the question of what costumes should they use in their pieces. I often hear from colleagues things like: "I don't know anything about costumes", or "I just want something very casual", and therefore costumes are quite frequently pushed to the side in freelancing performance work. From my experience and perspective, costumes actually have quite an important role, and can open up a lot of questions regarding form, context,

culture, aesthetics, and more. With a playful and pragmatic approach, the costume workshop would offer students both practical and theoretical knowledge about how to think and work with costumes in their artistic work. My aim is to give practical tools both on a conceptual level- what is the role of costumes in a specific piece / origins of specific materials, items and styles, as well as on a practical level - where to look for specific items / who to consult with when planning the costumes / what material to use and how to work with it a.o. We will also have practical sessions of styling and basic sewing skills, and get to know different types of materials (plastic, fabric types, ready made etc).

Lee Méir is a Jerusalem born, Berlin based freelance choreographer, performer and costume designer. Her works vary from solos to collective formats, always based on her understanding of art primarily as a meeting point between ideas, people and craft. Her works explore the tension(s) between language, movement, sound, and meaning production, and are presented internationally. She is a recipient of the *Pina Bausch Fellowship 2019* in cooperation with *L'Ecole des Sables* in Senegal. In 2020 she collaborated with the Swiss director Boris Nikitin, on *24 Images per Second (Kaserne Basel/Gesnerallee Zürich/ Wiener Festwochen)*. In 2020/2021 she created *von hier nach dort*, a participatory performance about death for young audiences, as part of *explore dance network*, and premiered her group piece *safe&sound* at HAU Berlin. Lee completed choreography studies at *HZZ- Inter University Centre for Dance Berlin* in 2013.

All BA (not BA 3 / 3+ completing MAP 12) afternoons / Block III

30.05. – 17.06.2022

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

Site & Practice

Studio 3 / on site

Mondays: 30.05.-17.06. **(06.06.)** - 14:15-17:30

Tuesdays: 30.05.-17.06. - 14:15-17:30

Thursdays: 30.05.-17.06. - 14:15-17:30

Fridays: 30.05.-17.06. - 14:15-17:30

Sabine Zahn & Alice Chauchat

MOD 7, 8, 9; ECTS 3

!!! This is an on site workshop: The first session on May 30th will take place in the Uferstudios, from then on we will be always on site (make sure to plan enough commuting time): Alexanderplatz and Floating University (at Südsterne/Kreuzberg)

Based on our respective and (since 2 years) common work on choreographic practices for companionship and engaging in the public urban space, this workshop will investigate site through physical practice and how choreographic partaking can modify the emergence of public urban space.

We will work on two very different sites in Berlin: the Alexanderplatz, and the Floating University with its surroundings in Kreuzberg. The Alexanderplatz is a large area right in the center of Berlin, charged with social and political stakes. It is inhabited in diverse, sometimes conflicting ways and holds heavy issues of urban politics. The Floating

University, together with surrounding spaces such as graveyards, sports areas or the Tempelhofer Feld, offer green heterotopias where issues of nature/cultures in city spaces come to the foreground. In each of these sites, urban public life unfolds and is embodied through various ways of being present. These ways shape our perception and conception of (urban) space. In the workshop we want to look into physical practice as choreographic practice: a variety of embodied approaches to engage with, create and guide ways of relating and being present to a situation/space, that thus re/constitute it. We will explore concrete tools and approaches and question them through the different complexities of the contrasting sites.

Sabine Zahn is a choreographer based in Berlin and studies in her artistic work the mutual influence between bodies and their environments, often urban space. She works in close cooperation with other artists and urban planners aiming at recalibrating relationships between art and other (societal) realms, such as with the architect collective raumlaborberlin. She studied theatre studies and journalism in Leipzig, graduated at the Scuola Teatro Dimitri in Ticino/CH, held a postgraduate scholarship at Zadek/Stromberg and is now research fellow at THIRD in DAS Research Amsterdam. Through various scholarships such as the Research Fellowship 2017 or Tanzstipendium 2013, she does her research work not only in Berlin but u.a. in Medellin or Kaliningrad. Her latest projects FREMDGEHEN, STADTERWEITERN and INTO DWELLING explore the possible spaces of action that choreographic strategies enable within and for urban spacemaking. As part of the association Floating e.V. Berlin she works on developing a site for urban practice in Berlin.

Alice Chauchat works as a choreographer, performer, teacher, editor and other activities related to choreography. She created performances with a.o. Anne Juren, Alix Eynaudi, Frédéric Gies, and performed with a.o. Jennifer Lacey, Xavier le Roy, and Juan Dominguez. She co-developed numerous choreographic projects and platforms for knowledge production and exchange in the performing arts (everybodystoolbox.net, paf, praticable etc.). 2010-2012 she co-directed Les Laboratoires d'Aubervilliers, a centre for artistic research. 2017-2020 Alice was a guest professor at HZZ, 2018 guest professor at JLU Gießen, since 2018 she's a seminar mentor for DASchoreography Amsterdam. Since 2014 her work under the umbrella title "Togetherring" takes the form of dance scores whose practice and performance process the knowledge and complexity of collaborative practices, or simply being in the world with other people, into choreographic forms.

BA 1 afternoons / Block IV

Whose body – where and how?

Preparation for MAP5 (writing assignment)

Studio TBA

Tuesday: 21.06.2022 - 14:00-17:30

Wednesday: 22.06.2022 - 14:00-17:30

Thursday: 23.06.2022 - 14:00-17:30

Friday: 24.06.2022 - 14:00-17:30

Sandra Umathum

MOD 5; ECTS 1

In the frame of this seminar, we will explore ways in which bodies occupy spaces designed neither for them nor for certain movements. How exactly do the bodies, behaviors, and movements in question take over spaces? How do they expose or subvert implicit rules and codes of belonging and of behaviour? We will read texts, look at (artistic) examples and hold discussions.

Requirements:

Regular attendance and overall active participation are prerequisite for the MAP5-registration.

BA 2 / 3 / 3+ afternoons / Block IV (not BA 3 / 3+ completing MAP 12)

Sharing Potentials – Seminar and Excursion to the Dance Congress 2022

Studio TBA

08.06.2022, 14:00–17:30 (introductory session)

16.06. – 19.06.2022 (Excursion to Mainz to the Dance Congress)

21.06., 23.06., 24.06.2022, 14:00 – 17:30 (seminar sessions)

Sandra Noeth

MOD 3, 4, 5, 6; ECTS 2

Sharing Potentials is the guiding concept of the Dance Congress 2022. For four days, artists, producers, researchers and audiences will gather to exchange in practice and discourse-based formats about what it takes for dance and performance artists and makers to live and work in independent and institutional contexts today: how can they reflect on social transformation, and share their diverse skills, working and living structures and self-conceptions to set tangible impulses in the arts and beyond?

The seminar and excursion provide an introduction into the longstanding history of the congress in Germany that dates back to the 1920s and the contemporary context of the project. Grounded in inputs from the Dance Congress program and in dialogue with the students' individual practices, it will explore questions related to the potential of artistic practice at the intersections of society and politics.

Requirements: active and regular participation in the prep session, the excursion, and the seminar

All BA (not BA 3 / 3+ completing MAP 12) afternoons / Block IV

27.06. – 22.07.2022

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

Projektarbeit Workshop

Studio TBA

Mondays: 27.06.-22.07. - 14:00-17:30

Tuesdays: 27.06.-22.07. - 14:00-17:30

Thursdays: 27.06.-22.07. - 14:00-17:30

Fridays: 27.06.-22.07. - 14:00-17:30

Additional days TBA

Jason Corff, Nik Haffner

MOD 8, 9, 10, 11; ECTS 4

Projektarbeit Workshop

Studio TBA

Mondays: 27.06.-22.07. - 14:00-17:30

Tuesdays: 27.06.-22.07. - 14:00-17:30

Thursdays: 27.06.-22.07. - 14:00-17:30

Fridays: 27.06.-22.07. - 14:00-17:30

Jasna Layes-Vinovski

MOD 8, 9, 10, 11; ECTS 4

Projektarbeit Workshop

Studio TBA

Mondays: 27.06.-22.07. - 14:00-17:30

Tuesdays: 27.06.-22.07. - 14:00-17:30

Thursdays: 27.06.-22.07. - 14:00-17:30

Fridays: 27.06.-22.07. - 14:00-17:30

Clément Layes

MOD 8, 9, 10, 11; ECTS 4

2. Master Choreographie (maC)

Save the date:

Mittwoch 20.07. - 18:00 Semesterabschluss (US)

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/Nik Haffner (tbc)
M7: Masterprojekt: Wanda Golonka/Nik Haffner (tbc)

Please note: More information about the courses will follow soon.

maC

Präsentation der Recherchen für die Masterprojekte

Montag: 04.04. - 11:00-13:30 (Präsentation) + 14:30-17:00 (Feedback)

maC2&3-Studierende präsentieren den Stand ihrer Recherchen für ihre Masterprojekte

maC Team.

Für: maC 1, maC 2, maC 3.

Modul 7

Jede*r Studierende zeigt in 20 Minuten ihre/seine Recherche der vorlesungsfreien Zeit und kontextualisiert das Gezeigte.

Die Studierenden aus dem ersten Studienjahr schauen zu und geben Feedback.

maC

Präsentation der Recherchen für die Semesterprojekte

Dienstag: 04.04. - 11:00-13:30 (Präsentation) + 14:30-17:00 (Feedback)

maC1-Studierende präsentieren den Stand ihrer Recherchen für die M6-Projekte.

maC Team.

Für: maC1, maC 2.

Modul 6

Jede*r Studierende zeigt in 20 Minuten ihre/seine Recherche der vorlesungsfreien Zeit und kontextualisiert das Gezeigte.

Die Studierenden aus dem zweiten Studienjahr schauen zu und geben Feedback.

maC

Lecture: tba

ZIN 3.40

Mittwoch: 06.04. - 18:00-20:00 (*the time must be confirmed*)

Isabel Robson.

Für: maC 1, maC 2, maC 3.

More information will follow soon.

maC

Digitales Labor.

ZIN 3.34 & ZIN 3.40

Donnerstag: 07.04. - 11:00-13:00 & 14:00-17:00

Freitag: 08.04. - 11:00-13:00 & 14:00-17:00

Isabel Robson, Julian Jungel.

Für: maC 1; optional für maC 2, maC 3.

Modul 5

More information will follow soon.

maC

SKAT Kooperation mit Luc Paquier.

Centre des Francophonies

Mittwoch: 27.04. - *Uhrzeit tbc*

Susanne Vincenz.

Für: optional für maC 1, maC 2, maC 3.

More information will follow soon.

maC

Semesterprojekt im Rahmen der tanztage Potsdam.

Selbststudium: Recherche-Phase II.

ZIN 3.30 & ZIN 3.32 & ZIN 3.34 & ZIN 3.40

11.04.-22.04. - 10:00-14:00, 14:00-18:00, 18:00-22:00

Lehrveranstaltung: Vorbereitung Potsdam.

ZIN 3.40

Montag: 25.04. - 11:00-13:00

Dienstag: 26.04. - 11:00-13:00

Donnerstag: 28.04. - 11:00-13:00

Freitag: 29.04. - 11:00-13:00

Susanne Vincenz, Ingo Reulecke.

Für: maC 1.

Modul 6

More information will follow soon.

Selbststudium: Proben.

ZIN 3.34 & ZIN 3.40

Montags: 25.04. - 14:00-17:00 & 02.05. - 11:00-22:00

Dienstags: 26.04. - 14:00-17:00 & 03.05. - 11:00-22:00

Donnerstags: 28.04. - 14:00-17:00 & 05.05. - 11:00-22:00

Freitags: 29.04. - 14:00-17:00 & 06.05. - 11:00-22:00

Die Studierenden arbeiten an ihren Projekten.

Exkursion: tanztage Potsdam.

fabrik Potsdam

10.05.-22.05.

Susanne Vincenz, Ingo Reulecke.

Für: maC 1.

Modul 6

More information will follow soon.

maC

Übertragung eines ortsspezifischen Projekts auf die Bühne.

bat

Montag: 23.05. - *Uhrzeit tbc* (Gruppe A)

Dienstag: 24.05. - *Uhrzeit tbc* (Gruppe A)

Freitag: 26.05. - *Uhrzeit tbc* (Gruppe B)

Samstag: 27.05. - *Uhrzeit tbc* (Gruppe B)

30.05.-03.06. - *Uhrzeit tbc* (Gruppe A)

06.06.-10.06. - *Uhrzeit tbc* (Gruppe B)

Die Studierenden übertragen die ortsspezifischen Arbeiten, die im Rahmen der tanztage in Potsdam entstanden sind, auf die Bühne des bat.

Christiane Berger, Isabel Robson, Nik Haffner.

Für: maC 1.

Modul 6

Öffentliche Vorstellungen:

03.06.22 (*Uhrzeit tba*) für Gruppe A

11.06.22 (*Uhrzeit tba*) für Gruppe B

maC

Selbststudium: Videotrailer schneiden.

ZIN 3.40 & Medienlabor

13.06.-17.06.

Freitag 17.06. - 11:00-13:00 Trailer zeigen & Feedback

Die Studierenden schneiden aus der Videodokumentation ihrer Arbeiten in Potsdam im bat jeweils einen Video-Trailer.

Isabel Robson.

Für: maC 1.

Modul 5

Der Trailer ist Teil der Prüfung für das Modul 5.

Abgabfrist: 20.6.22

maC

Block: Floating University.

Floating University

Montags: 20.06-04.07. - *Uhrzeit tbc*

Dienstags: 21.06-05.07. - *Uhrzeit tbc*

Donnerstags: 23.06-07.07. - *Uhrzeit tbc*

Freitags: 24.06-08.07. - *Uhrzeit tbc*

Susanne Vincenz, Ingo Reulecke.

Für: maC 1.

More information will follow soon.

maC

Reflexionsgespräche.

11.07. - 9:00-13:00

Individuelle Gespräche über das vergangene Semester und die weitere Studienplanung.

Christiane Berger, Isabel Robson, Nik Haffner, Susanne Vincenz, Ingo Reulecke.

Für: maC 1.

maC

Vorbereitung WiSe.

Mittwoch 13.07. - 11:00-13:00 & 14:00-17:00 (*tbc*)

Donnerstag 14.07. - 11:00-13:00 & 14:00-17:00 (*tbc*)

Freitag 15.07. - 11:00-13:00 & 14:00-17:00 (*tbc*)

Dozent*in: tba

Für: maC 1.

More information will follow soon.

maC

Colloquium: Masterprojekte.

Donnerstag 14.07. - 11:00-13:00

Freitag 15.07. - 11:00-13:00

Diskussion und Vorbesprechung der Masterprojekte des kommenden Wintersemesters.

Christiane Berger
Für: maC 2 und maC 3.
Modul 7

maC

Selbststudium: Arbeitsbuch M6.

18.07.-22.07.

Die Studierenden stellen ihr Arbeitsbuch zu ihrem Semesterprojekt fertig.

maC Team.
Für: maC 1.

maC

Prüfungen maC1

M1 Präsentation Dokumentation

US12

Montag 11.07. - 14:00-17:00

Prüfer*innen: Ingo Reulecke, NN.

M2

Ort tbc

Datum tbc - Uhrzeit tbc

Prüfer*innen: Ingo Reulecke, NN.

M3

Ort tbc

Datum tbc - Uhrzeit tbc

Prüfer*innen: Susanne Vincenz, NN.

M4

keine Prüfung dieses Semester.

M5

Trailer Potsdam + bat, Abgabe bis 20.6.22

Prüferinnen: Christiane Berger, Isabel Robson.

M6

Projekt in Potsdam; Abgabe Arbeitsbuch bis 31.7.22

Prüfer*innen: Ingo Reulecke/Nik Haffner.

maC

Prüfungen maC2/maC3

Masterprojekte (Modul 7)

Evangelia Papadopoulou

bat

Premiere 29.04., 20 Uhr

weitere Vorstellung: 30.04., 20 Uhr

Hannah Schillinger

Reinbeckhallen

Premiere 04.06. - *tbc*

Lily Pöhlmann

US14

Premiere 17.06. - 19 Uhr

Melika Akbari Asl

HfS Bühne unten (BU)

Premiere 24.06. - *Uhrzeit tbc*

Jonathan Kolski

US14

Premiere 01.07. - *Uhrzeit tbc*

Wilson Javier Blanco Nuñez

bat

Premiere 08.07. - *Uhrzeit tbc*

3. Master Solo / Dance / Authorship

SUMMER TERM 2022

19 Apr – 23 July 2022

Semester pause

30 May – 3 June

Generation SODA 2020-22 (module 401)

Luisa Alfonso, Anahita Ganjoo, Tsz Chung Shiu, Bradley Nathanson, Bernardo De Almeida, Michaela Bangemann, Yusuke Taninaka

Generation SODA 2022-24 (modules 101 and 102)

One Choi, Youcef Hadjazi, Matteo Haitzmann, Crispin Lord, Naledi Majola, Dalia Velandia, Nicole Wysokikamien, Min-Suck Kim

Tutoring

101 (3 hrs per student)

One Choi – Sandra Noeth

Youcef Hadjazi - Sandra Noeth

Matteo Haitzmann - Rima Najdi

Crispin Lord - Rima Najdi

Naledi Majola - Sandra Noeth

Dalia Velandia – Janez Janša

Nicole Wysokikamien – Rima Najdi

Min-Suck Kim – Janez Janša

401 (6 hrs per student)

Michaela Bangemann – Janez Janša

Deadlines

May 15	401 Workbook
June 12	401 Written Part
June 30	401 Publication
July 5	101 Workbook
September 25	102 Written Paper

Important dates

SODA 101, 401

Jour fixe

Studio 9

Wednesday April 20, 14-15h

Tuesday June 21, 14-15h

Rima Najdi, Sandra Noeth, Janez Janša

SODA 401

Final presentations

Studio 1, 14

April 11 – 12, 19-22h: Anahita Ganjoo, Tsz Chung Shiu

April 21 – 22, 19-22h: Luisa Alfonso, Bernardo De Almeida

April 29 – 30, 19-22h: Bradley Nathanson, Yusuke Taninaka

July 12,14,15 19-20h: Michaela Bangemann (*Studio 8*)

Rima Najdi, Sophia New, Sandra Noeth, Janez Janša + Kate McIntosh (tbc)

Colloquium on Performance Education

SODA Office

April 11, 10-12.30

April 12, 10–14h

May 9, 10-14h

May 10, 10-14h

May 25, 14-16h

May 26, 10-14h

June 23, 10-13h

June 24, 10-13h

Sandra Noeth, Janez Jansa

Colloquium on Performance Education is an open format set in order to question recent approaches and open questions in education in performance. Colloquium serves as a base for restructuring of the MA SODA program. It brings together analysis, gatherings with alumni as well as a study excursion at the beginning of the winter semester 2022-23.

401

Feedback 401 final proposal Michaela Bangemann

SODA office

Tuesday April 12, 15h

Sandra Noeth, Janez Janša

101

Critique & Feedback: Introduction of 401 presentations

Studio 9

Tuesday April 12, 16-18h

Sandra Noeth, Janez Janša

The new MA SODA generation will be introduced to the final presentations of the current MA SODA generation.

101

Critique & Feedback: Visiting 401 presentations

Studio 1, 14

Tuesday April 12, 18.30-22.30h

Saturday Apr 30, 18.30-22.30h

Rima Najdi, Sandra Noeth, Janez Janša

101

Welcoming week for the new MA SODA (2022-24) generation

Studio 8, 9, Mediathek

Apr 19, 21, 22, 2022 - 10-13h

Rima Najdi, Sandra Noeth, Janez Janša

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.

Preparatory meeting for the pre-selection and auditions (MA SODA generation 2023-25)

Studio 9

Thursday Apr 21, 10-12h

Rima Najdi, Sandra Noeth, Janez Janša, Liz Rosenfeld, Tsz Chung Shiu, Bernardo De Almeida

101

Intensive 1: Research practice

Studio 8

Apr 25 – April 29, 2022 – 10-16h

Rima Najdi, Sandra Noeth, Janez Janša

Research, particularly the artistic one, stands at the core of the MA SODA program. Complexity of realities we live in require different artistic approaches, body based research be-

ing one of the most substantial. Intensive introduces at the first place research practices of the SODA staff, ranging from artistic research, investigative and forensic approaches, scientific and academic research. Through the intensive students are introduced to the research culture developed at HZZ in different formats.

101

Intensive 2: Bodies, un-protected - Students' Exchange

Studio 8, 9, 10, Seminarraum 2
May 2 – 5, 2022, 09.30-20h

Sandra Noeth, Janez Janša

Guests: Fernanda Eugenio, Julieta Arenda and Claire Vivianne Sobottke

The four-day encounter takes place in the context of the MA SODA's cooperation with Künstlerhaus Mousonturm (see: excursion *Bodies, un-protected*, 6-10 July 2022). It is dedicated to practices of settling the body and assumes that the possibility of settling down is unequally distributed, so that some bodies are forcefully dispossessed of their basic capacities to maintain themselves: to breathe, to be attentive, to settle in the space and time, etc. From this perspective, the practice of settling the body as an embodied and visceral process shows to be connected to the political and social field. It appears to be the battlefield of several current conflicts around the protection and security of the bodies, where some bodies become systematically unsettled through continuous violence, agitation and aggression (social, economic, environmental); while to the others, the capacity to settle is offered in excess. - In addition to workshops by artists Fernanda Eugenio and Julieta Arenda, a physical training offer by Claire Vivianne Sobottke and a material and reading room by Bojana Kunst and Francesca Raimondi, the week will focus on peer-to-peer exchange between students from different art schools and educational programs. Detailed program to follow.

The workshop week is part of a collaboration between the HZZ Berlin with the Institute for Applied Theatre Studies at the University of Gießen, the Academy of Arts in Düsseldorf, the MA CoDE at the HfMDK Frankfurt am Main and the Mousonturm theatre, it is funded by the HTA-Hessische Theaterakademie.

Channel 4

Wednesday May 4, 14 – 17h30 (401 optional)
Wednesday May 18, 14-17h30 (101, 401 optional)

Sound and Music Workshop for Dance Makers and Performers

Michael Tuttle

This hands-on workshop is for those interested in making music or sound art in conjunction with body based practices. All experience levels are welcome. We will collectively explore and experiment in the world of sound in order to offer insights for dancers, choreographers, and artists. This is also an introduction to techniques for sound/music production for performance, installation, or fixed media work.

The intention of the workshop is to explore interest in sound and music in order to become more confident in communicating with colleagues, creating original material and offer an opportunity to become more intimate with and dream in the medium of sound.

The focus will be chosen by each of the participants individually but could include: Editing and remixing pre-existing files/songs; building contact microphones, speakers, or amplifiers; field recording and processing; creating live sound or pre-composed work; an introduction to common software such as Max MSP, Pure Data, or a DAW such as Ableton Live or Reaper; web audio.

If walls could talk – video projection workshop

Isabel Robson (MAC Staff member)

Do rooms have memories? Taking Richard McGuire's graphic novel 'Here' as a starting point, the story of a corner of a room over hundreds of years, we will question uses of video projection to suggest place and time. We will map live video scenes onto found corners in Ufer Studios, cueing between real-time effects and transitions offered by the software Isadora. The two afternoons aim to open ideas for integrating live video in performance, discovering techniques that can also expand the video aesthetics of online showings. Please install Isadora onto your laptops. An educational software licence will be provided for the period.

401

Preparation for the written part of the thesis

Studio 9

Friday May 6, 10-14h

Monday May 23, 14-18h

Sandra Noeth

The two sessions serve to prepare the written part of the 401 thesis. Based on peer-to-peer exchange, they offer a forum to exchange about the focus, structure and context of the students' individual research essays.

101

Task based study

Studio 8

Tuesday May 10, 10-14h

Thursday May 12, 10-14h

Rima Najdi

Task based study brings students in a direct and hot relation with the work of SODA staff member Rima Najdi just few days before the premiere of her new work. Students will be involved in visiting rehearsals, articulating and disseminating feedbacks.

101

Technical equipment and safety regulations

Studio 8 & 9

Tuesday May 13, 10-13h

Nikola Pieper

Students are introduced to the technical conditions of their primary studios they are going to work in, safety regulations they would need to follow as well as the technical equipment they will be able to use in their study.

Pre-Selection for the MA SODA generation 2023-25

Studio 9

Monday May 16, 12-18h

Tuesday May 17, 10-17h

Wednesday May 18, 13-18h

Rima Najdi, Sandra Noeth, Janez Janša, Liz Rosenfeld, Tsz Chung Shiu, Bernardo De Almeida

101

Accumulation: Introduction of students' practices

Studio 8, 9

Thursday May 19, 10-17h

Friday May 20, 10-17h

Sandra Noeth, Janez Janša

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.

401

Seminar for the 401 publication

Studio 8

Tuesday May 24, 10-13h

Rima Najdi, Janez Janša

The 401 publication has a long tradition in the MA SODA program. However, each generation finds their own way to communicate a content they consider being urgent. Seminar is dedicated to preparation of the publication, from editorial policy to practical production questions.

Preparatory meeting for the auditions (MA SODA generation 2023-25)

Studio 8

Tuesday May 24, 14-16h

Rima Najdi, Sandra Noeth, Janez Janša, Liz Rosenfeld, Tsz Chung Shiu, Bernardo De Almeida

101

Workbook seminar

Studio 8

Wednesday May 25, 10-14h

Thursday May 26, 10-14h

Rima Najdi

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.

101

Channel 4: Makers Open

Wednesday June 1, 14-17h

Wednesday June 15, 14-17h

Wednesday June 29, 14-17h

Sophia New & Jason Corff

The Makers Open is a recurring meeting, which is open to all students across the HZZ to show the work that they are currently making. It is an opportunity to share working processes, research and performance outcomes. It is also a platform for practising framing one's own work and finding ways to give and receive critical feedback that allows one to continue with your creative process. Students who wish to present work are invited to make an appointment in advance and to sign up (document to be shared via the cloud). This signs you in as "presenter" as well as for the preparation coaching indicated. The preparation coaching is mandatory and will allow us to prepare together an adequate feedback format and generally do our best to support the session. Please note your participation as an engaged spectator, engaging in generous and constructive feedback is just as important as the participation of those who present their work! Ideally we encourage you to come and practice both positions throughout the different sessions.

101

Intensive 3: What's in a name?

Studio 8

Tuesday June 7, 10-17h

Thursday June 9, 10-17h

Friday June 10, 10-17h

Janez Janša

"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 us? 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.

101, 102

Preparatory session for the Study excursion at Tanzkongress, Mainz

Studio 9

Wednesday June 8, 14-17.30h

Janez Janša, Sandra Noeth

101, 102

Sharing Potentials. Excursion to the Dance Congress 2022

June 16-19, 10-22h

Janez Janša

Sharing Potentials is the guiding concept of the Dance Congress 2022. For four days, artists, producers, researchers and audiences will gather to exchange in practice and discourse-based formats about what it takes for dance and performance artists and makers to live and work in independent and institutional contexts today: how can they reflect on social transformation, and share their diverse skills, working and living structures and self-conceptions to set tangible impulses in the arts and beyond?

See: <https://tanzkongress2022.de/en/>

401

Viva voce

101

Visiting Viva voce

Studio 9

Tuesday June 21, 10-13h

Wednesday June 22, 10-15h

Rima Najdi, Sophia New, Sandra Noeth, Janez Janša + Kate McIntosh (tbc)

Auditions (MA SODA generation 2023-25)

Studio 8, 9
June 27-29, 9-17h

Rima Najdi, Sandra Noeth, Janez Janša, Liz Rosenfeld, Tsz Chung Shiu, Bernardo De Almeida

101

Presentations

Studio 8, 9
Thursday June 30, 10-16h
Friday July 1, 10-18h

Rima Najdi, Sandra Noeth, Janez Janša

101, 102

Bodies, un-protected. Study excursion to Mousonturm / Frankfurt

July 6-10, 10-22h

Janez Janša, Sandra Noeth

Which bodies are worth protecting (to us) and on what basis? Which bodies will we campaign for and which ones elude our notice and action? *Bodies, un-protected* is dedicated to these questions which highlight a long history of structural inequalities and the associated conflicts and debates around sexism, colonialism, ableism and racism. The program at Künstlerhaus Mousonturm from July 6-10 includes performances, lectures and workshops. It is the last part of a long-term project that gathers international artists and experts come together from a variety of fields of research and practice to engage with how we can use aesthetic, performative and discursive means to create visibility for diverse bodies and their specific protective needs.

With, amongst others: Basel Abbas and Ruanne Abou-Rahme, Omar Dewachi, Núria Güell, Bharati Kapadia, Shahram Khosravi, James Martel, Sophie Mendelsohn, Hakan Topal, Zoé Le Voyer, Venuri Perera and Nicola van Straaten.

See: <https://www.mousonturm.de/en/projects/bodies-un-protected/>

101, 401

HZT end of semester party

Ufer Yard
Wednesday July 13, 18h30

101

Feedback on 101 presentations

Studio 9
Thursday July 14, 10-15h
Friday July 15, 10-15h

Rima Najdi, Sandra Noeth, Janez Janša

101, 401

401 Publication launch

Studio 9

Friday July 15, 18h

Rima Najdi, Sandra Noeth, Janez Janša

101, 401

Final 401 Party

Ufer yard

Friday July 15, 20h

23 July 2022

The end of summer term

201

Conference on Performance Education

Study excursion – PAF, France

September 28 – October 2

Rima Najdi, Sandra Noeth, Janez Janša

Our paths reflect the transformation of the field of dance and performing arts, from dramaturgy to art-education, where teaching becomes a significant activity, schools a possible refuge for relatively unhindered experimental and critical study (as well as escape from crises), diplomas the entry into the professional field and teaching young and older artists' bread and butter. At the same time, the crises of the world are reflected back into our internationally oriented programs, and they emerge through strong feelings of social inequalities and injustices, mistrust of institutions, stifled imagination of a future in which young people could project their life and work, problems that are far greater than the exclusively artistic/aesthetic concerns but which acquire a specific tenor in the situation of studying dance/performance/theater today - something we have experienced and discussed. What I recognize as a distinctive common point of departure is the political and critical orientation in your teaching, which harks back to the political experience of former East, or YU in particular. (Bojana Cvejić, initiator of the conference).

4. CHANNEL 4

maC

Ensemblezeit.

HfS

Mittwochs: 15:00-18:00

Für: maC 1, maC2, BA, SODA, all HZT

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

maC

Meditation.

ZIN 3.40 oder online

Montags: 08:30-09:00

Donnerstags: 08:30-09:00

Ingo Reulecke.

Für: maC 1, maC2, BA, SODA, all HZT

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

maC

Yoga.

ZIN 3.40 oder online

Montags: 09:00- 10:00

Donnerstags: 09:00- 10:00

Ingo Reulecke.

Für: maC 1, maC2, BA, SODA, all HZT

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.

Wudong Taiji Quan

Studio 11

Mondays: 11.04.-22.07. **(18.04. + 23.05. + 06.06.)** - 09:00-10:00

Fridays: 11.04.-22.07. **(15.04. + 27.05.)** - 09:00-10:00

Lingji Hon

MOD 1, 2, 3, 4; ECTS 2

This semester we will experience Wudong Taiji Quan as a comprehensive whole. Flowing through the entire form as a meditation in movement, we will continue to develop the principles and techniques of moving from center, while examining Taiji's foundation in healing arts and I Ching philosophy.

Yggtn pa la Jatseté / Yggtn morning Class

Studio 12

Tuesdays: 11.04.-22.07. **(24.05.)** - 09:00-10:00

Thursdays: 11.04.-22.07. **(26.05.)** - 09:00-10:00

Maque Pereyra

MOD 1, 2, 3, 4; ECTS 2

Yoggaton is the intersection of yoga®gaeton. It is Spiritual and Pleasure Activism and intense *perreo* coming together to decolonize bodies and challenge binaries. This movement practice works at/with/from physical, emotional, mental, spiritual, and decolonial levels. During the practice we make our pelvic floors vibrate a lot. The reggaeton bass immediately moves, 'calls' the hips, the culo and the pelvic floor, where the first and second energy points or Chakras are allocated. The energy of the first Chakra connects us to the roots, to the sense of belonging and the ancestral inheritance and the second to the emotional body, sensuality, and creativity. The work with the pelvic floor also awakens the sexual energy. I understand this energy as a powerful creative one that deserves to be distributed throughout the body. We will be connecting the awakening of this energy with the breath work and observation in order to integrate it in a way that is as beneficial as possible and does not end up blocking us instead of opening us.

When I was doing SoDA, I had space for self-reflecting on my artistic work and the practices that informed it. I realized I was working a lot with the connection of so-called opposites like civilized-savage, good-bad, whore-saint, as starting points for considering binary thinking as colonial heritage. Yoggaton was a manifestation of those reflections and experiences and today it is a real pleasure to share this practice here, where it started.

Maque Pereyra is a Berlin based multidisciplinary artist, dj, psychologist and pleasure/spiritual activist. In 2018 she finished the MA SoDA at UdK-HZZ. A DAAD scholarship in the field of performing arts was granted to her from 2016 until 2018. In her home country, Bolivia, she obtained a BA degree in Psychology in 2014. Her artistic work (performances, videos, workshops, etc) has been awarded and presented internationally in platforms such as Tanztage Berlin, Tanzquartier Wien and HKW. In 2019 she received the Studio Grant at District Berlin with the research 'Yoggaton as empowerment and decolonial body practice'. The focus of her work is on healing, empowerment through pleasure and spiritual activism, decolonial/queer aesthetics-practices and knowledge production/reflection with and from the body.

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

Studio 12

Mondays: 11.04.-22.07. **(18.04. + 23.05. + 06.06.)** - 09:00-10:00

Fridays: 11.04.-22.07. **(15.04. + 27.05.)** - 09:00-10:00

Odile Seitz-Walser

MOD 1, 2, 3, 4; ECTS 2

Body-Mind Centering is a way to embody the anatomy and physiology through explorations in movement, with touch and based on developmental patterns. These morning explorations are a possibility to awaken the body in its deepest levels and to become even more intimate with the body you are daily working with. They are also a possibility to widen your consciousness and experience to a large range of movements qualities. The warm-up class of this SoSe proposes to explore the vitality, strength and softness of the muscles. We will explore how they support elasticity, fullness of movement and presence, quality of efficiency and lightness. Associated with different aspects of the nervous system and energy of the glands, they are a great support in your ability to respond in differentiated ways to outer and inner impulses, to refine movement's initiation and to engage fully.

If walls could talk – video projection workshop

Studio 11

Wednesday: 04.05. - 14:00-17:30

Wednesday: 18.05. - 14:00-17:30

Isabel Robson

MOD 5, 6; ECTS 1

Do rooms have memories? Taking Richard McGuire's graphic novel 'Here' as a starting point, the story of a corner of a room over hundreds of years, we will question uses of video projection to suggest place and time. We will map live video scenes onto found corners in Ufer Studios, cueing between real-time effects and transitions offered by the software Isadora. The two afternoons aim to open ideas for integrating live video in performance, discovering techniques that can also expand the video aesthetics of online showings. Please install Isadora onto your laptops. An educational software licence will be provided for the period.

Sound and Music Workshop for Dance Makers and Performers

Studio TBA

Wednesday: 04.05. - 14:00-17:30

Wednesday: 18.05. - 14:00-17:30

Michael Tuttle

MOD 5, 6; ECTS 1

This hands-on workshop is for those interested in making music or sound art in conjunction with body based practices. All experience levels are welcome. We will collectively explore and experiment in the world of sound in order to offer insights for dancers, choreographers, and artists. This is also an introduction to techniques for sound/music production for performance, installation, or fixed media work.

The intention of the workshop is to explore interest in sound and music in order to become more confident in communicating with colleagues, creating original material and offer an opportunity to become more intimate with and dream in the medium of sound.

The focus will be chosen by each of the participants individually but could include: Editing and remixing pre-existing files/songs; building contact microphones, speakers, or amplifiers; field recording and processing; creating live sound or pre-composed work; an introduction to common software such as Max MSP, Pure Data, or a DAW such as Ableton Live or Reaper; web audio.

Michael Tuttle: I am a composer and sound artist (with an MA degree in sound from the Universität der Künste Berlin). I have worked as a professional musician and sound artist for the last 16 years. As a contrabassist my musical experience ranges from classical, jazz, and pop, while my composition is largely electro-acoustic. In the last few years I have performed as a coder, sound artist, and visual artist in various collaborative projects and as a solo artist. I write software and build hardware to develop and explore emotional and technical ephemera.

Editing Workshop

Studio TBA

Wednesday: 04.05. - 14:00-17:30

Wednesday: 18.05. - 14:00-17:30

Froilán Urzagasti

MOD 5, 6; ECTS 1

Get into the world of editing can be sometimes overwhelming, but it doesn't have to. This workshop is both a small guide towards the fundamental technical concepts of video editing to avoid the common mistakes that ralentizes our work and a playground to edit your actual projects and apply the new knowledge in class. We'll work with freeware software, but the skills learned in the workshop are meant to be useful regardless of the software.

The workshop is divided in two days:

DAY 1: We'll see some of the technical principles of video editing. We'll talk about frame sizes, aspect ratios, frame rate and will finish with a definition of codecs, compression and formats. This will allow the participants to evaluate the characteristics of a video or audio beyond "good and bad quality". After a small pause, we'll dive into some good practices on file organisation, folder structure, back ups, and a diagram of the traditional editing workflow. A well organised editor will always be able to open and work with its projects even years later after their last edit. Always with the safety of understanding how they are structured: where are the files, titles, resources, etc.

DAY 2: We'll work inside of the freeware editing software Da Vinci Resolve. Here the participants will have the chance of working with their own projects, or with the example images prepared by the workshop. We'll learn how to import files, set up a sequence, work with the timeline, edit sequences, add titles, effects, transitions, re-timers and some basic audio mixing. At the end of the day we'll see how to export high quality master files and efficiently compressed files for the cloud.

Workshop (TBC)

Studio TBA

Wednesday: 04.05. - 14:00-17:30

Wednesday: 18.05. - 14:00-17:30

Nik Haffner, Susanne Vincenz

MOD 5, 6; ECTS 1

Performative Transgressions – Continuous performance art laboratory, oriented by Maikon K

Studio 11

Saturdays: 21.05., 28.05., 04.06., 11.06., 18.06., 25.06. - 10:00-14:00

Maikon K

MOD 8, 9; ECTS 2

Over the course of 6 meetings, we will investigate practical ways to alter our sensory perception and to defy social norms. The focus will be on creating experiments for reconfiguration of the senses, individual and collective. The concept of "transgression" will serve as a guiding thread, provoking us to think of ways in which art can strange the world, disturbing categories and behaviors. A body, by not identifying itself only as human, challenges social statutes through a derangement of senses and language. A body that can become other things and beings and thus puts the world in a state of delirium and risk, creating its own rules.

Some issues to be explored:

- The body as crossing

We will discover how time, space and identity can be shifted through actions and body practices.

What limits can still be crossed when we already live an unbearable daily life. How to understand the limits of society and of the body and use them as work material. What limits are really real?

- Eschatological poetics

The abject violates aesthetic standards at the same time that it fascinates because is potency in its raw state. Classifying deviance as pathology takes away its contesting force.

What strategies of confrontation, communication and rupture can the artist build when dealing with this issue?

What provokes the shock of the senses and why? What actions and situations put at risk the standards of civilization and the idea of humanity?

- The transit between languages

Performance art has contaminated all fields of art, communication and entertainment. Does this demonstrate its strength or announce its failure? To what does performance art still challenge us?

How to open up to the promiscuity of forms and senses. What crosses and drives an artist at the moment of configuring the interfaces of their work.

- Experiments with materials

How to establish relations with different materials and let yourself be transformed by them?

Maikon K works on the borders between performance, dance and theater. The focus of his work is the body and its capacity to alter perceptions, by means of sounds, words, movement, images and ritualized activities. He is interested in hybrid dramaturgies, states of presence and the relationship between sacred and profane, grotesque and sublime. His training started in the Performing Arts and aggregates several areas of knowledge: he graduated in Social Sciences (emphasis on Theatre Anthropology) and has been researching ways of expanding consciousness through body practices and rites for 15 years. Born in Brazil, he currently lives in Germany. Know more in: www.maikonk.com

Makers Open

Wednesday: 01.06. - 14:00-17:00, US studio TBA

Wednesday: 15.06. - 14:00-17:00, ZiN studio TBA

Wednesday: 29.06. - 14:00-17:00, US studio TBA

Sophia New, Jason Corff

MOD 7; ECTS 1

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

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

Evening Lecture

Wednesday: 15.06. - 18:00-20:00

Ana Lessing Menjibar

Evening Lecture: Betraying Ambition

Wednesday: 29.06. - 18:00-20:00

Diego Agulló

The premise of this lecture is that we are made to believe in ambition because ambition is something good. There is a benevolent mantra that tells us "be ambitious", but, what if ambition would have been politicized and ideologized? My attempt is to unfold some ethical implications of being an artist in the times of creative capitalism. I will make use of the concept of "anartism" to introduce an ongoing process of spectral oscillation as a life practice.

Nowadays, the term ambition is used indistinctly to name many different things at the same time. As a consequence, ambition has lost its specific meaning; it means everything and nothing: on one hand, it vaguely refers to any driving force that attempts to accomplish any kind of goal. "Ambition" is synonymous to challenging oneself in undertaking a difficult enterprise. On the other hand, there is a benevolent understanding of ambition coming from the context of innovation, creative industries and business. These optimistic rhetorics, supported

by the dominant ideology of professional success, present a heroic version of a subjectivity that is in a constant process of self-improvement. On the contrary, the etymology of ambition reminds us of the pejorative connotations that ambition was characterized by from the beginning: vainglory, competitiveness, social comparison, eagerness for fame, excessive determination to achieve a position of power, just to name a few. A suspicious mind will immediately try to find the reasons behind such a benevolent understanding of how the word's meaning was once negative. Why is the belief in the social construction that ambition implies convenient for dominant ideologies? What are the illusions, hopes and dreams behind ambition and why are they necessary to make people move on with their lives?

Evening Lecture

Wednesday: 13.07. - 18:00-20:00

Hrishikesh Pawar

Production and Funding in Berlin - start-up assistance after graduation / Produktion und Förderungen in Berlin - Starthilfe nach dem Abschluss

Studio TBA

Monday: 26.09. (tbc) - 14:00-17:00

Tuesday: 27.09. (tbc) - 14:00-17:00

Wednesday: 28.09. (tbc) - 14:00-17:00

Thursday: 29.09. (tbc) - 14:00-17:00

Friday: 30.09. (tbc) - 14:00-17:00

Zebu Kluth, Eva-Maria Hoerster

MOD 5, 6, 7; ECTS 1

This two-part course provides insight and guidance on the production and promotion of independent dance productions in Berlin.

In the first part, we will work through the entire production process based on a fictitious production in order to familiarize ourselves with the various requirements that go hand in hand with a production and with the roles of producer, artist, employer, creator, etc. We will also learn about the different aspects of the production process. From the founding of a production collective, to the design of our first production, an initial calculation, the search for a venue and contracts for the participants, copyright issues, tax issues, the marketing of our production, we try together to work out and understand the many aspects of free production.

The second part will give an overview on the funding landscape in Germany, how the funding system in Berlin is structured, and what funding options are available. We will also get in insight into cultural-political contexts and discuss what it means to work as a freelance choreographer and dancer and what strategies there are for this.

We will find out what it means to write a grant application, to organize our own ideas, to create an artistic concept and to communicate it in an appropriate way.

Eva-Maria Hoerster has been engaged in Berlin's cultural politics for many years in order to improve the structural conditions for dance as an art form. She was a founding member of ztb e.V., the umbrella organization for contemporary dance in Berlin, and co-initiator of the TanzRaumBerlin network, from 2014-2022 she was a member of the Berlin ‚Rat für die Künste‘ (Council for the Arts). She has experience with funding applications both from the perspective of her own applications and from a jury perspective.

Zebu Kluth studied German language and literature and Theater Studies at the FU Berlin. In the 1990s he worked at the Hebbel Theater, was a co-founder of the *sophiensaele* and *Tanznacht Berlin*; from 1996 to 2001 he was the Artistic Director of the Theater am Halleschen Ufer (now HAU2), which developed into one of the leading venues for performative theater forms and contemporary dance during this time. Zebu represented the independent performing arts scene in the ‚Rat für die Künste‘ of the Academy of the Arts Berlin. From 2004 to 2017 he was the Managing Director of the Hamburger Kammerspiele, in 2021 he was co-founder of the nationwide Private Theater Days, until 2017 he was on the board of Hamburger Theater e.V. and member of the Private Theater Group of the German Stage Association. From 2017 to 2021 he was the rector of the HfS Ernst Busch. Since October 2021 is a Professor for artistic self-management and cultural mediation at the UdK Berlin.

Diese zweiteilige Lehrveranstaltung gibt Einblicke und Anleitung zum Thema Produktion und Förderung freier Tanzproduktionen in Berlin.

Im ersten Teil arbeiten wir uns anhand einer fiktiven Produktion einmal durch den ganzen Produktionsprozess, um uns mit den vielfältigen Anforderungen vertraut zu machen, die mit einer Produktion einhergehen und mit den Rollen als Produzent*in, Künstler*in, Arbeitgeber*in, Urheber*in usw. Von der Gründung eines Produktionskollektivs, über den Entwurf unserer ersten Produktion, eine erste Kalkulation, die Suche nach einer Spielstätte und Verträgen für die Mitwirkenden, Urheberrechtsfragen, Steuerfragen, die Vermarktung unserer Produktion versuchen wir gemeinsam, die vielen Aspekte freier Produktion herauszuarbeiten und zu verstehen.

Der zweite Teil wird einen Überblick über die Förderlandschaft in Deutschland geben, wie das Fördersystem in Berlin aufgebaut ist, welche Möglichkeiten von Förderungen es gibt. Dabei werden wir auch kulturpolitische Zusammenhänge kennenlernen und diskutieren, was es bedeutet, als freischaffende:r Choreograf:in und Tänzer:in zu arbeiten und welche Strategien es dafür gibt.

Wir finden heraus, was es heißt, einen Förderantrag zu schreiben und dabei eigene Ideen zu ordnen, ein künstlerisches Konzept zu erstellen und es in einer angemessenen Weise zu kommunizieren.

Eva-Maria Hoerster engagiert sich seit vielen Jahren in der Berliner Kulturpolitik für die Verbesserung der strukturellen Bedingungen für den Tanz als Kunstform. Sie war Gründungsmitglied des ztb e.V., dem Dachverband für zeitgenössischen Tanz Berlin und Mitinitiatorin des Netzwerks *TanzRaumBerlin*; 2014-2022 war sie Mitglied im Berliner Rat für die Künste. Sie hat Erfahrung mit Förderanträgen sowohl aus der Perspektive eigener Antragstellung als auch aus Jury-Perspektive.

Zebu Kluth studierte Germanistik und Theaterwissenschaft an der FU Berlin. Er war in den 1990er Jahren am Hebbel-Theater tätig, war u.a. Mitbegründer der *sophiensaele* und der *Tanznacht Berlin*, war 1996 bis 2001 Künstlerischer Leiter des Theaters am Halleschen Ufer (heute HAU2), das sich in dieser Zeit zu einem der führenden Orte für performative Theaterformen und zeitgenössischen Tanz entwickelte, vertrat die Freie Szene Darstellende Kunst im Rat für die Künste der Akademie der Künste Berlin. Von 2004 bis 2017 Geschäftsführer der u.a. der Hamburger Kammerspiele, 2021 Mitbegründer der bundesweiten Privattheatertage, bis 2017 im Vorstand des Hamburger Theater e.V. und Mitglied in der Privattheatergruppe des Deutschen Bühnenvereins. Von 2017 bis 2021 Rektor der Hochschule für Schauspielkunst Ernst Busch. Seit Oktober 2021 Professor für künstlerisches Selbstmanagement und Kulturvermittlung der Universität der Künste.

Applied Anatomy

Until further notice, the appointments will take place in Seminarraum 2
Wednesday: 11.04.-22.07.

Sabine Kinschewski

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

Angewandte Öffentlichkeitsarbeit / Applied Public Relations

On Demand / DE/EN

Judith Brückmann

Einzel oder Kleingruppen / Individual or for small groups

For an appointment please sent an email to j.brueckmann@hzt-berlin.de

Who is my audience and how do I reach them? Where do I announce my performances? Which information, texts, media and formats do I need for this and 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.

Judith Brückmann is a theater and literature scholar. Since 2014, she has been editorial director of Berlin Bühnen, the online portal for the schedules of theaters 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.

Wer ist mein Publikum und wie erreiche ich es? Wo kündige ich meine Vorstellungen an? Welche Informationen, Texte und Medien benötige ich dafür und wie erstelle ich einen Mediaplan? Das Lehrformat unterstützt Studierende beim strategischen Planen und Umsetzen der Öffentlichkeitsarbeit und Kommunikation für eigene künstlerische Projekte während des Studiums und danach. Das Format gibt außerdem einen Einblick in die Kommunikationsplattformen des HZT.

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