



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

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Please note:

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

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

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

Dates and ECTS are still to be confirmed.

1. BA Dance, Context, Choreography

Important Dates

Welcome for the new BA1:

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

1st Assembly of the winter semester:

- 11.10.2021, Monday, 10:00 – 13:00

Sign up for the classes in the winter semester:

- 11.10.2021, Monday, 14:00 – 19:00

Further Assemblies in the winter semester:

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

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

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

UdK-Rundgang: 29.10. – 31.10.2021

Hochschultag 2030: 12.11.2021

Winter Break: 20.12.2021 – 02.01.2022

Kollisionen: 03.01. – 07.01.2022

Biennale Tanzausbildung (Stuttgart): 21.02. – 27.02.2022

Tanzplattform Deutschland: 16.03. – 20.03.2022

Registrations for all MAP in the winter semester: deadline October, 18th, 2021.

Registration for MAP 12 in the summer semester 2022: deadline February, 18th, 2022.

Assessment Dates		
Module	Dates	Assessors
3 (BA2)	Assignment: work book; deadline: 15. November 2021 (please hand in paper form to the BA office) Orientation Session on 25.10.21 16:20-17:00 (Mediathek)	Britta Wirthmüller / Jason Corff
4 (BA3/3+)	Assignment: work book; deadline: 10. January 2022 (please hand in paper form in the BA office)	Gregory Livingston / Eva-Maria Hoerster
6 (BA3/3+)	Assignment: text; deadline: 30. March 2022 (you receive 1CP for the accomplishment of MAP 6)	Sandra Umathum
7 (BA2)	Assignment: tba; deadline: 15. March 2022 (you receive 2CP for the Colloquium and the accomplishment of MAP 7)	Nik Haffner / Jack Rath
8 (BA2)	13./14. January 2022 (you receive 1 CP for the accomplishment of MAP 8) Orientation Session on 15.11.21 16:20-17:00 (Studio 3)	Jo Parkes / Jason Corff
11 (BA3/3+)	14./15. February 2022 (you receive 2CP for the Colloquium and the accomplishment of MAP 11)	Rose Beermann / Frauke Havemann / Sandra Umathum

General information

Credit Points

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

Year group heads

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

Head BA1: Gregory Livingston

Head BA2: Nik Haffner

Head BA3 / 3+: Eva-Maria Hoerster

ERASMUS-related things: Britta Wirthmüller

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

18.10.2021 – 18.02.2022

60 Unterrichtseinheiten (à 60 Minuten)

Gregory Livingston

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

DE/EN

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

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

18.10.2021 – 18.02.2022

40 Unterrichtseinheiten (à 60 Minuten)

Jason Corff

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

DE/EN

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

Open Office Hours

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

https://docs.google.com/document/d/1UrPEQw85V_F4EvVxE6ObHwwGVGGsulR4BhGZ4qeXJ6c/edit#heading=h.d9kxw77hqyoy

Studium Generale (as part of MOD 5, 6)

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

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

BA 1 (welcome days & intense weeks & feedback)

Welcome & Introduction Days

11.10.2021, Monday, 14:00 – 17:00

12.10.2021, Tuesday, 09:30 – 17:30

13.10.2021, Wednesday, 09:30 – 12:00

Gregory Livingston, Britta Wirthmüller

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

Kollisionen – Interdisziplinäre Projektwoche an der UdK

03.01. – 07.01.2022

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

Friday afternoon: project presentations

5 Unterrichtseinheiten

MOD 5, 6 (Studium Generale); ECTS 2

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

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

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

Research Week: On Shielding

(together with students from MA SODA und MA Choreografie)

Studios tba

10.01. – 15.01.2022

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

6 Unterrichtseinheiten

Sandra Noeth, Janez Jansa, Sandra Umathum

MOD 7; ECTS 2

Mandatory preparatory meeting

Studio 11

08.01.2022, Saturday, 10:00 – 16:30

1 Unterrichtseinheit

Sandra Noeth, Sandra Umathum

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

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

Semester feedback between students and staff

14. + 15.02.2022

Monday, Tuesday, 14:00 – 18:00

BA 1 (mornings)

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

Studio US 3 (tbc)
18.10.2021 – 17.02.2022
Mondays, 09:00 – 12:30 & Thursdays, 11:00 – 12:30
28 Unterrichtseinheiten
Andrew Champlin
MOD 1, 2, 3, 4; ECTS 4

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

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

Studio US 3 (tbc)
19.10.2021 – 18.02.2022
Tuesdays, 11:00 – 12.30 & Fridays, 09:00 – 12:30
26 Unterrichtseinheiten
sowie Coaching in Kleingruppen, Termine nach Vereinbarung
Gregory Livingston
MOD 1, 2, 3, 4; ECTS 4

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

Studying Dance through Somatic Practice: Alexander-Technique

Studio US 11 (tbc)
19.10.2021 – 17.02.2022
Tuesdays & Thursdays, 09:00 – 10:30
28 Unterrichtseinheiten
Valentina Bordenave
MOD 1, 2, 3, 4; ECTS 2

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

BA 1 (afternoons)

seeing time

18.10. – 05.11.2021: Studio US 3

08.11. – 19.11.2021: Studio US 14

18.10. – 19.11.2021

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

17 Unterrichtseinheiten

sowie Coaching in Kleingruppen, Termine nach Vereinbarung

Nik Haffner

MOD 3, 10; ECTS 3

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

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

FREE TIME

22. – 24.11.2021

Thinking Sideways: Design in Space

Studio US 3 (tbc)

25.11. – 17.12.2021

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

13 Unterrichtseinheiten

sowie Coaching in Kleingruppen, Termine nach Vereinbarung

Jason Corff

MOD 3, 10; ECTS 3

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

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

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

Prior to his relocation to Berlin, Jason Corff lived for more than fifteen years in New York City. During that time, in addition to dance and choreography, he worked in the field of interior design. This split career path allowed him to develop his aesthetic focus and build a multi-faceted understanding of ways in which space can be interpreted from artistic, utilitarian, and theoretical standpoints. In New York, Corff had been a dancer with a+s works as well as a frequent collaborator with videographer Effy Grey and multimedia design house Paradox Vested Relics. He received his MA in Solo Dance Authorship at Hochschulübergreifendes Zentrum Tanz Berlin (HZT), and was a founding member of Mineralwasser Kollektiv. Most recently, Corff was an invited artist for Dance in Residence (DiR) Brandenburg, performing his new work-in-process *The Approach and the Square* at the Brandenburgisches Landesmuseum für moderne Kunst (BLMK) Cottbus.

Short this song, but its process long

Studio US 3 (tbc)

18.01. – 11.02.2022

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

14 Unterrichtseinheiten

sowie Coaching in Kleingruppen, Termine nach Vereinbarung

Litó Walkey & Guests

MOD 7; ECTS 3

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

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

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

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

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

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

<http://litowalkey.org>

Ways of Seeing

Studio US 3 (tbc)

21.02.21 – 25.02.21

10:00 – 15.30h

Sandra Umathum and/or Max Haas

MOD 5; ECTS 3

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

Requirements:

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

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

Module 7 Colloquium (BA2)

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

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

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

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

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

7 Unterrichtseinheiten

Nik Haffner, Jack Rath

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

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

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

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

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

Jack Rath:

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

Module 11 Colloquium (BA3 / BA3+)

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

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

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

Mondays, 14:00 – 17:00

11 Unterrichtseinheiten

Frauke Havemann, Rose Beermann, Sandra Umathum

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

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

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

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

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

Studios tba

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

Mondays, 14:00 – 16:00

9 Unterrichtseinheiten

in presence or online

Jason Corff, Jo Parkes

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

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

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

Studio US 8 or 11

02.12.2021, Thursday, 14:00 – 17:00

Max Stelzl

Kollisionen – Interdisziplinäre Projektwoche an der UdK

03.01. – 07.01.2022

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

5 Unterrichtseinheiten

Modul 5, 6 (Studium Generale); ECTS 2

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

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

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

<https://campus-kollision.de>

Feedback for MAP 8

Studio tba

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

Jason Corff, Jo Parkes

Feedback for MAP 3

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

Feedback for MAP 4

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

Feedback for MAP 11

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

Semester feedback between students and staff (BA2)

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

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

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

Preparation *Biennale Tanzausbildung* Stuttgart (see below)

Studio US 11
10. / 11.01.2022, Monday and Tuesday, 10:00 – 17:00
Isabel Lewis
Modul 8, 9; ECTS 1

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

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

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

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

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

Preparation Biennale Tanzausbildung Stuttgart

Studio 11

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

Isabel Lewis

Modul 8, 9; ECTS 1

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

lasts for a predetermined amount of time after which roles are exchanged and the score is enacted anew.

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

TO POTENTIAL PARTICIPANTS

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

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

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

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

Tanzplattform Deutschland

16.03. – 20.03.2022

Eva-Maria Hoerster

Mod 5, 6, 7; ECTS 1

The biennial Tanzplattform Deutschland (German Dance Platform) constitutes one of the most important events for contemporary dance in Germany. Taking place in rotating cities, the occasion presents exemplary artistic positions of contemporary dance from the past two years and brings together international professional audience, presenters, cultural organizers, artists and the general public for a lively and informed exchange.

In 2022 HAU Hebbel am Ufer is the host. From 16 to 20 March, the festival in Berlin will bring together 13 current and remarkable positions of dance and choreographic creation, made possible by funding from the Federal Government Commissioner for Culture and the Media and Lottostiftung Berlin. Since the founding year 1994, Berlin is the venue of the dance platform for the first time again.

An independent jury has selected 13 productions for the 2022 programme. Consideration was given to 535 works produced between September 2019 and mid-September 2021.

We will visit most of the selected performances together and gain an overview of current artistic positions in dance and choreography. We will share our impressions and experiences and discuss working methods, aesthetics, themes and questions. Additionally, we will attend the Encounters and Exchange program:

On three mornings during Tanzplattform, tak Theatre will be the place of exchange and discussion between Berlin and international stake holders, the audience, the jury and the artists. Topics will be: 17 March "Dance and Crisis", 18 March "Dance and Society", 19 March "Dance and Transformation".

<https://www.tanzplattform2022.de/>

For preparing, please take a look at the recently created archive of the Tanzplattform, where you can find information on artists and companies of contemporary dance in Germany, their careers and productions since 1990: <http://www.tanzplattform.de/en/home>

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

18.10. – 19.11.2021

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

Choice A:

Playing with the gravity

Studio 12 (tbc)

18 Unterrichtseinheiten

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

Peti Costa

MOD 1, 2, 3, 4; ECTS 2

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

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

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

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

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

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

Choice B:

Interdisciplinary Movement Program: (Research & Practice)

Studio 11 (tbc)

18 Unterrichtseinheiten

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

Peeps

MOD 1, 2, 3, 4; ECTS 2

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

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

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

22.11. – 17.12.2021

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

Choice A:

101 ways of existence. Butoh workshop

Studio 11 (tbc)

16 Unterrichtseinheiten

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

Valentin Tszin

MOD 1, 2, 3, 4; ECTS 2

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

Choice B:

The morning drop in the body

Studio 12 (tbc)

16 Unterrichtseinheiten

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

Anna Nowicka

MOD 1, 2, 3, 4; ECTS 2

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

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

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

17.01. – 18.02.2021

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

Choice A:

Soft breathing, Fictional body, Imagination

Studio 11 (tbc)

20 Unterrichtseinheiten

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

Jee-Ae Lim

MOD 1, 2, 3, 4; ECTS 2

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

Choice B:

Alone/Alone Together/Together Together

Studio 12 (tbc)

20 Unterrichtseinheiten

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

Maria Francesca Scaroni

MOD 1, 2, 3, 4; ECTS 2

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

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

19.10. – 19.11.2021

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

Choice A:

Porous Bodies

Studio 10 / Sem 2 (tbc)

12.10.2021, 14:00 – 18:00

19.10. – 22.10.2021, 14:00 – 18:00

04.12.2021, Saturday, 10:00 – 16:00

6 Unterrichtseinheiten

Sandra Noeth

MOD 5, 6; ECTS 2

Lectures (online):

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

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

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

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

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

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

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

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

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

Requirements:

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

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

Studio tba

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

19.11. – 21.11.2021: BODY IQ festival, full days

16 Unterrichtseinheiten

Britta Wirthmüller

MOD 3, 4, 8, 9; ECTS 4

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

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

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

About BODY IQ festival

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

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

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

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

Choice B:

TonTanz

Studio 11 (tbc)

19.10.2021 – 11.11.2021

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

14 Unterrichtseinheiten

Jule Flierl

MOD 3, 4, 8, 9; ECTS 3

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

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

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

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

FREE TIME

16.10. – 19.10.2021

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

23.11. – 17.12.2021

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

Choice A:

Moving through...

Studio 11 (tbc)

23.11. – 26.11.2021

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

4 Unterrichtseinheiten

Ana Lessing Menjibar

MOD 3, 4, 8, 9; ECTS 1

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

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

FREE TIME

30.11. – 03.12.2021

N.N.

Studio 11 (tbc)

07.12. – 17.12.2021

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

8 Unterrichtseinheiten

Florentina Holzinger

MOD 8, 9; ECTS 2

(tba)

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

Studio 10 / Sem 2 (tbc)

23.11. – 17.12.2021

22 Unterrichtseinheiten

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

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

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

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

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

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

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

18.01. – 21.01.2022

Choice A:

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

Studio 11 (tbc)

14:00 – 18:00

4 Unterrichtseinheiten

Elisabete Finger

MOD 3, 4, 8, 9; ECTS 1

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

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

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

Choice B:

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

19.01. – 21.01.2022

Nik Haffner (and guest/s)

(see above: MAP7-Colloquium)

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

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

25.01. – 11.02.2022

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

Choice A:

Knowing and not knowing

Studio 11 (tbc)

25.01. – 04.02.2022

8 Unterrichtseinheiten

Meg Stuart

MOD 8, 9; ECTS 2

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

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

Writing

Studio 10/ Sem 2 (tbc)

08.02. – 11.02.2022, 14:00 – 18:00

4 Unterrichtseinheiten

Sandra Noeth

MOD 5, 6; ECTS 1

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

Requirements:

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

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

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

12 Unterrichtseinheiten

Antonija Livingstone with Joshua Schwebel

MOD 3, 4, 8, 9; ECTS 3

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

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

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

We do day trips.

Antonija Livingstone:

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

Practices include:

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

Recent works include:

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

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

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

class consent protocol to work with / on:

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

Joshua Schwebel:

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

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

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

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

2. Master Choreography

Modulverantwortliche:

M1: Körper- und Bewegungsrecherche: Ingo Reulecke
 M2: Modelle künstlerischer Zusammenarbeit: Ingo Reulecke
 M3: Komposition und dramaturgische Praxis: Susanne Vincenz
 M4: Kontextualisierung choreographischer Praxis: Christiane Berger
 M5: Bedingungen der Produktion: Christiane Berger
 M6: Choreographische Projekte: Wanda Golonka
 M7: Masterprojekt: Wanda Golonka

Channel4:

Ensemblezeit

Mittwoch ab 15:00 Uhr HfS

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.

maC1, maC2, all HZT

Meditation

Montag + Donnerstag 8:30-9:00Uhr (ZIN 3.40)

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.

Ingo Reulecke

maC1, maC2, BA, SoDa - online und ZIN

Morgenpraxis: Yoga

Montag + Donnerstag 9:00-10:00 Uhr (ZIN 3.40)

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.

Ingo Reulecke

maC1, maC2, BA, SoDa - online und ZIN

Hinweis für maC1:

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

04.10. - 15.11.2021

maC2

Kooperation Klangzeitort, M6 Proben

18.10. - 22.10.2021

maC1**Biografische Ikonographie, M3**

Wanda Golonka

Mo 18.10., 10.30 -12.30 Uhr Einführung

Di 19.10.,14- 17 Uhr Selbststudium

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

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

Orga Tage

SHK (Veronika Heisig)

Mo, 13-15 Uhr (ZIN) + Mi 12-14 Uhr (US12)

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

Einführung Studium

Christiane Berger

Di, Do 10:30-12:30 (ZIN 3.34)

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

Angewandte Anatomie

Ingo Reulecke

Mi 15-18 Uhr (US 12)

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

Feierliche Immatrikulation**ZIN Bühne Unten****maC2****Kooperation Klangzeitort, Proben M6**

25.10. - 29.10. 2021

maC1**Schreibpraxis**

Christiane Berger

Montag + Dienstag 10:30-13:00 Uhr (ZIN 3.34)

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

Angewandte Anatomie

Ingo Reulecke

Mo + Di 14-17 Uhr (ZIN 3.40)

Einführung Bibliothek

Kirsten Hoferer

Mi 10:00 (Bibliothek ZIN)

Aufführungsanalyse (M4)

Christiane Berger

Do 11:00 - 13:00 Uhr (ZIN 3.34)

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

Einführung Medienstudio und Technik

Karsten Gloger

Do 14:00 (ZIN Medienstudio 4.75)

Feedbackmethoden

Susanne Vincenz

Fr 11-13 Uhr (ZIN 3.34)

Fr, Sa 17:30 bzw. 20:30 Aufführungen von maC2 anschauen

In dieser Übung werden Feedbackmethoden eingeführt und erprobt. Wir konzentrieren uns auf sprachbasierte Feedbackformate, die entwickelt wurden, um Choreograf*innen und Tänzer*innen in ihrem kreativen Prozessen zu unterstützen. Welche Methoden sind für die jeweils eigene Praxis sinnvoll und wie können wir sie für die eigene Arbeit weiterentwickeln? Wie gestalten wir als Gruppe ein unterstützendes und kritisches Umfeld, in dem regelmäßig auf den jeweiligen Entwicklungsstand der Arbeit reagiert und Feedback gegeben wird?

maC2**Kooperation Klangzeitort, M6**

Vorstellungen Fr und Sa 29. + 30.10.

ZIN Bühne Unten 17:30

HfM Studiosaal 20:10

01.11. - 05.11.2021

maC1**Fortsetzung: Feedbackmethoden**

Susanne Vincenz
Mo 11-14 Uhr (ZIN 3.34)

Susanne Vincenz/ Nik Haffner
Do, Fr 11-14 Uhr Feedback geben für maC2 (ZIN 3.40)

Fortsetzung: Aufführungsanalyse

Christiane Berger
Di 11:00 bis 13:00 Uhr

Einführung Digitales Arbeiten/Zoom, M5

Isabel Robson
Mo 1.11. / Di 2.11. 15:00 -17:00 Uhr und Mi 3.11. 12:00 - 14:00 Uhr
Mo in Präsenz, Di & Mi in Zoom

Anhand konkreter Beispiele werden wir über verschiedene Ansätze für das digitale Arbeiten nachdenken und herausfinden, welche Videoschnitt-Tools und welche Unterstützung die Studierenden benötigen, um ihre Arbeit digital zu dokumentieren, zu entwickeln und über Google Drive und Zoom zu teilen und zu präsentieren.

Bevorzugte Allround-Videobearbeitungs Software ist dabei DaVinci Resolve 16 oder 17, alternativ arbeiten wir mit One Shot (Open Source) oder Premiere, je nach den individuellen Computerspezifikationen.

maC2**Feedback mit maC1**

Susanne Vincenz, Nik Haffner
Do + Fr 11-14 Uhr (ZIN 3.40)

Vorbesprechung Masterprojekte (M7)

Wanda Golonka
Do 15-17 Uhr (ZIN 3.40)

Wir besprechen den Stand der Dinge in Hinsicht auf Vorhaben, Räume und Zeitfenster.

Trailer gestalten, M5

Isabel Robson
Fr 5.11.21 15-17 Uhr (ZIN 3.34)

Wie kann man die Essenz einer Live-Performance in einem filmischen Kurzfassung wiedergeben, und trotzdem der Arbeit gerecht werden? Dabei geht es vor allem um die Frage, welche Aspekte der performativen Arbeit vermittelt werden sollen.

Anhand konkreter Beispiele analysieren wir verschiedene Ansätze von Trailern als Vorbereitung für die Erstellung eines eigenen Clips der Aufführungen im Oktober. Darüber hinaus werden wir uns einzeln

treffen, um künstlerische und - wenn nötig - technische Unterstützung und Feedback zu erhalten (2x 30 Min.).

08.11.-12.11. 2021 **maC1+2**

Un/Doing Choreography, M3

Susanne Vincenz

Mo, Di 11:00 -13:00 und 14:00 - 17:00 Uhr (US12)

Wir erkunden gemeinsam mit einem Gast das choreographische Feld: Wo suchen Choreograph*innen ihre Themen und wie entwickeln sie ihre Arbeitsweisen? Wie gestaltet sich der künstlerische Prozess und welche Kontinuitäten und Brüche gibt es von einer Arbeit zur nächsten? Un/Doing Choreography ist eine offenes Austauschformat, in dem es um das kritische Potenzial choreographischer Praxis geht.

Di 11:00 - 13:00 (US 12)

Einführung der Annotationssoftware Piecemaker

Mithilfe der Software Piecemaker kann man Tanz notieren und Partituren erstellen. Sie entstand aus einem Forschungsprojekt von David Kern Mitglied der Forsythe Company, zur Nutzung im Probenstudio, und wird heute im Tanzschaffen und der Tanzausbildung genutzt.

Im Rahmen des Motionbank Forschungsprojektes wird Piecemaker vom Tanzforscher Scott de Lahunta eingeführt.

Di 14:00 - 17:00

Exkursion ins Museum für Naturkunde und in die Ausstellung "Scratching the Surface" im Hamburger Bahnhof

Zwei Ausstellungen, die das Verhältnis Mensch und Umwelt thematisch unterschiedlich auffächern: Aus dem Blickwinkel naturhistorischer Sammlungen und der bildenden Kunst seit den 60er Jahren.

Bühnenlabor: Choreograf*innen denken ... Raum

Wanda Golonka und Andreas Harder

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

Der Fokus wird auf die Wirkung von Licht im Raum gesetzt.

Licht, Farbe, Dunkel behandelt zuerst die Vorgänge des menschlichen Sehens mit ihren Auswirkung auf unser Vorstellungsvermögen, erklärt dann Phänomene der Lichtbrechung und -mischung und die resultierenden Farbenlehren und führt hin zur szenischen Nutzung von Licht und Farbe unter Verwendung interessanter Beispiele.

Schein und Sein setzt die Verwendung von Licht in Beziehung zu Inhalt und Kontext eines entstehenden Projektes. Dabei werden wir anhand von Beispielen Fragen zu Synchronität oder Divergenz von Raum, Zeit und Aussage diskutieren, über Begriffe wie Atmosphäre nachdenken, das Zusammenspiel von Illusionsraum und realem Raum untersuchen und uns die unterschiedlichen Perspektiven in einem gemeinsamen Raum vorstellen.

Andreas Harder ist Lichtdesigner und Bühnenbildner, Beleuchtungs- und Theaterbühnenmeister. Er studierte Bildende Kunst an der Hochschule der Künste Berlin, ist Dozent für angehende Requisiteure und Theatermeister und leitet technische Einrichtungen von Theater- und Medienfestivals sowie internationalen Tourproduktionen. Als Lichtdesigner arbeitete er in den Bereichen Tanz/Choreographie, Theater und Konzert.

15.11. - 19.11. 2021 **maC1+2**

Einführung in das Semesterthema: „Wenn sich das Wilde in uns ereignet“

maC Team und Gäste

Montag, Dienstag 11:00 - 13:00 Christiane Berger (M4)

Mo 16-17 Uhr, Materialsichtung Susanne Vincenz/Isabel Robson (US12) (M4)

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

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

“Blind date mit der Gesellschaft der Wesen. Praktischer Animismus”

Dr. Andreas Weber

Dienstag 16.11. 14-17 Uhr (US12)

Für den Westen besteht die Welt aus Dingen. Für animistische Kulturen aus Wesen. Dinge kann man besitzen, verbessern oder wegwerfen. Mit Personen kann man kommunizieren. Inwieweit befähigt uns unsere eigene Lebendigkeit zu Kommunikation mit den Wesen, die wir bislang immer für Dinge gehalten haben? Inwiefern ähneln animistische Rituale, die das Lebendige im Herzen der Welt verstärken sollten, unserer Kunst? Sind wir in Wahrheit immer "wild" geblieben? Diese Fragen werden wir uns praktisch und inhaltlich erschließen.

“Wieso die Welt eine Welt von diversen Akteur*innen ist” (M4)

Dr. Andreas Weber

Lecture: 16.11. 18-20 Uhr (US 12)

Warum produzieren wir – die Angehörigen des "kognitiven Imperiums des Westens" (de Sousa Santos) ständig Trennungen, indem wir "wir" und "die Natur" sagen? Was können wir von indigenen Kosmologien und Gesellschaften lernen? Wie lässt sich die Wirklichkeit als geteilter, lebendiger und poetischer Prozess neu erfassen? In diesem Vortrag wird der Animismus als Schlüsselstrategie für die Fruchtbarhaltung der Welt vorgestellt

Kurzbio: Der Biologe, Philosoph und Schriftsteller Dr. Andreas Weber, 53, ergründet Lebendigkeit als sinnliche, subjektive, geteilte und poetische Erfahrung. Lehraufträge an der Universität der Künste, Berlin sowie an der UNISG, Pollenzo, Italien. Jüngste Buchveröffentlichungen: "Indigenialität" (Nicolai, 2018), "Enlivenment. A Poetics for the Anthropocene" (MIT Press, 2019), "Sharing Life: An Ecopolitics of Reciprocity" (Böll-Stiftung, 2021).

Ethnographische Arbeit als transformativer Prozess

Dr. Judith Albrecht

Do 11-13 und 14-17 Uhr Workshop (US12)

Ausgehend von den Begriffen "Beobachtung" und "Beschreibung" untersucht Judith Albrecht die Frage nach verkörpertem Wissen aus anthropologischer Perspektive.

Kurzbio: Judith Albrecht works at the intersection of scientific work and an engaged public anthropology. In her work as a visual ethnographer and social anthropologist she explores and

<p>experiments with the boundaries of visual and more-than-textual forms of anthropology. Her thematic focuses are gender, conflict, violence, trauma, memory, social movements, migration and diaspora.</p>
<p>maC1</p> <p>Sicherheits- und Studioeinführung <u>Maximilian Stelzl</u> Donnerstag 18.11. 17:30 Uhr (US12)</p>
<p>maC2</p> <p>Body IQ Festival Ingo Reulecke Freitag Selbststudium</p> <p>Sonntag (21.11.) 16:30 Uhr Performance auf dem Festival, Laborgras</p>
<p>22.11. - 26.11. 2021</p>
<p>maC1</p> <p>Bewegungsmaterialgenerierung M1 und M2 Ingo Reulecke Mo, Di + Do, Fr 11:00 - 13:00 Uhr + 14:00 - 17:00 Uhr (US12)</p> <p>Wir werden uns über verschiedene Strategien Bewegungsmaterial annähern, aneignen und sogleich damit spielerisch umgehen.</p> <p>‘An important part of maturing as an improviser, indeed as an artist, is the Process of choosing for oneself what to work with and how to work. Within what parameters, with what focus. Simon Forti, ‘Animate Dancing’</p>
<p>maC2</p> <p>Kompositorisches Labor, M3 Wanda Golonka Mo, Di, Do und Fr 11- 13 und 14-17 Uhr (ZIN 3.40) (zusammen mit folgender und Selbststudiumswoche)</p> <p>„Denn eine Zeit lang war ich Junge und Mädchen, Baum und Vogel und Fisch, verloren im Meer.“ Empedokles, <i>De la Nature</i>, Fragment 117</p> <p>Das Labor widmet sich der Frage der Metamorphose: Welche künstlerischen und ästhetischen Arbeitsweisen sind geeignet, um Zustände mit choreographischen Praxen zu generieren.</p> <p>integriert: Do 25.11. 11-13 Uhr: Das Fremde als Kontrapunkt - Christiane Berger</p> <p>Wie setze ich mich in Beziehung zum Widerständigen, Irritierenden, möglicherweise Störenden? Erkenne ich es als das Eigene oder als das Fremde in mir? Versuche ich, es zu integrieren oder reibe</p>

ich mich oder ...? Welche Bedeutung hat das Wilde, Rohe, Ungezähmte in meiner künstlerischen Arbeit? In einer Intervention versuche ich, diese Fragen in der künstlerischen Arbeit zu provozieren, um Raum zu öffnen für individuell mögliche Antworten.

29.11. - 03.12. 2021

maC1

Kompositorisches Labor, M3

Wanda Golonka,

Mo, Di, Do und Fr 11-13 Uhr und 14-17 Uhr (US12)

(zusammen mit vorhergehender Woche und Selbststudiumswoche)

„Wenn sich das Wilde in uns ereignet“

Der Labor widmet sich der Frage, welche künstlerischen und ästhetischen Arbeitsweisen oder Methoden die Studierenden in ihrer choreographischen Praxis entwickelt haben. Welche Praxen brauchen wir, damit die Begegnung mit dem Wilden in uns als eine choreographische Form sichtbar wird.

Integriert: Do 01.12. 11-13 Uhr (US12)

Das Fremde als Kontrapunkt

Christiane Berger

Wie setze ich mich in Beziehung zum Widerständigen, Irritierenden, möglicherweise Störenden? Erkenne ich es als das Eigene oder als das Fremde in mir? Versuche ich, es zu integrieren oder reibe ich mich oder ...? Welche Bedeutung hat das Wilde, Rohe, Ungezähmte in meiner künstlerischen Arbeit? In einer Intervention versuche ich, diese Fragen in der künstlerischen Arbeit zu provozieren, um Raum zu öffnen für individuell mögliche Antworten.

maC2

Transformative Begegnungen, M3

Susanne Vincenz, Ingo Reulecke

Mo, Di, Do und Fr 11-13 und 14-17 Uhr (ZIN3.40)

Die Anthropologin N. Martin verfolgt mit ihrem Schreiben eine radikale Neubestimmung des Verhältnisses von Umwelt und Mensch. Ihre ökologische Ethik denkt dieses Verhältnis als Begegnung, in der (und durch die) Körper sich auf andere Körper beziehen, menschliche, wie nichtmenschliche. Es geht dabei um Formen der Empfindungsfähigkeit, des Körperwissens, die unterhalb des Bewusstseinsradars existieren und dafür umso mächtiger sind. Wir untersuchen, wie choreografische Praxis diesen Ansatz produktiv machen kann.

Welche Strategien gibt es, um mit der transformativen Macht der Begegnung zu arbeiten?

6.12. - 10.12. 2021 **Selbststudium**

maC1

Kompositorisches Labor Selbststudium

In der anschließenden Selbststudiumswoche erarbeiten die Studierenden in Dreiergruppen kurze Skizzen mit den zuvor entwickelten kompositorischen Strategien.

Mo - Do

<p>US12 / Chausseestr. (tbc) Fr 11 - 13 Uhr Skizze zeigen, 14 - 17 Uhr Feedback mit maC2</p>
<p>maC2</p> <p>Kompositorisches Labor Selbststudium Mo - Do 10-14/14-18/18-22 Uhr (ZIN)</p> <p>In den Selbststudiumswochen erarbeiten die Studierenden mit Tänzer*innen von DancelIntensiv kurze Skizzen mit den zuvor entwickelten kompositorischen Strategien.</p> <p>Skizze maC1 schauen + Feedback Fr 11-13 und 14-17 Uhr</p>
<p>13.12. - 17.12.</p>
<p>maC1</p> <p>Kompositorisches Labor/ Vertiefung Wanda Golonka Mo, Di, Mi, Do 11-13 und 14 - 17 Uhr</p> <p>Skizzen maC2 schauen + Feedback Fr 11-13 (BO) und 14-17 Uhr (ZIN3.40)</p>
<p>maC2</p> <p>Selbststudium (s.o.) Mo - Do 10-14/14-18/18-22 Uhr (ZIN)</p> <p>Skizze zeigen (BO) Fr 11-13 Uhr + Feedback 14 - 17 Uhr (ZIN 3.40)</p>
<p>20.12. 2021 - 02.01.2022 Weihnachtsferien</p>
<p>03.01. - 07.01. 2022 maC1+2</p>
<p>Textwerkstatt (M4/M5) Christiane Berger Mo, Di, Do, Fr 11-13 Uhr (US12)</p> <p>In dieser Übung geht es um Formen von Texten, die im Laufe des Studiums verfasst werden. Es geht sowohl um Texte über Zukünftiges (Vorhaben/Projekt-Entwurf) als auch um Texte über Vergangenes (Reflexion). Zudem werden projektbegleitende Texte wie Ankündigungstext, Programmzettel usw. besprochen.</p> <p>Es gibt Informationen, um die Anforderungen an die Texte zu klären, anschließend stellen wir Beispiele der geschriebenen Texte vor und diskutieren sie.</p> <p>Von Körper und Raum zu Text und Bild (M5) Ana Elena Lessing Mo 14-18 Uhr (US12)</p>

In diesem Seminar beschäftigen wir uns mit der Übertragung der choreographischen Praxis in andere Medien. Insbesondere konzentrieren wir uns auf das Entwickeln von Gestaltungskonzepten in Hinblick auf die Umsetzung eigener Publikationen. Wie können Inhalte unserer künstlerischen choreografischen Praxis durch Design vermittelt werden? Das Zusammenspiel von Inhalt und Form, Text und Bild, die Mittel der Gestaltung werden uns dafür als künstlerisches Sprachrohr dienen. Dieses Seminar wird durch die Choreografin, Performerin und Art-Direktorin Ana Lessing Menjibar durchgeführt.

Bühnenlabor: SICHTLINIEN / Die Begegnung mit dem Gegenüber

Wanda Golonka, Colin Walker

Di + Do 11-18 Uhr (bat)

Sichtlinien berühren, verbinden Gedanken, Menschen, Gegenstände. Durch Horizontale, Vertikale, Diagonale oder Orthogonale ist unser architektonisches Grundmaß griechisch geprägt. Sichtlinien sind variierende Blickwinkel.

Die leere Bühne, die Bühnenarchitektur, der Guckkasten hilft Foki zu finden. Darin ist zu Beginn schon Licht, physische Präsenz, Gewicht, Größe und Augen.

Ansatz ist, einen oder mehrere Sicht- und Fluchtlinien zu definieren und zu materialisieren. Die Atmosphäre auf Bühnen entsteht nicht ausschließlich aus der stofflichen Präsenz der Dinge sondern in Verbindung mit der eigenen physischen Präsenz sowie Licht, Flucht- und Sichtlinien und mit der Bewegung.

Colin Walker ist Bühnenbildner und Freier Künstler. Seit 2002 ist er Professor für die Lehrgebiete Mediale Raumgestaltung/Szenografie im Studiengang Szenografie/Kostüm an der Hochschule Hannover. In London geboren und in der Schweiz aufgewachsen, studierte er an der Akademie der bildenden Künste in Wien. Danach folgten Assistenzen am Schauspielhaus Zürich und an den Münchner Kammerspielen, unter anderem bei Gerd Heinz, Dieter Dorn, Jürgen Rose, George Tabori, Werner Herzog und Roland Topor.

Praxis Intensiv (mit MusikerInnen)

Ingo Reulecke

Mi 10 -13 und Fr 14-17 Uhr (US12)

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

Einführung Potsdam für maC1

Susanne Vincenz

Fr 11-13 Uhr (US12)

Vorbereitung auf die Kollaboration mit der fabrik Potsdam im Mai 2022 im Rahmen des Festivals tanztage Potsdam.
10.01. - 15.01. 2022
<p>maC1</p> <p>Anleitung Bewegungsrecherche, M2 Ingo Reulecke Mo, Di, Do, Fr 11-13 und 14-17 Uhr (ZIN3.40)</p> <p>Der Fokus der Bewegungs- und Körperrecherche-Veranstaltungen soll einerseits einen Einblick in Wege und Möglichkeiten geben, was die individuellen Strategien der bisherigen Recherchen der Studierenden angeht. Auf dieser Basis sollen die Studierenden in zeitlich aufbauenden Schritten befähigt werden, was die Dauer der Formate angeht, eigene Projekte zu konzipieren und späterhin externen Gruppen zu vermitteln. Hierfür soll ein schriftlicher Entwurf mit dem Vorhaben der Recherche verfasst werden und im Anschluss an das Format, nach einem Reflexionsgespräch, eine kurze Reflexion über den Verlauf wie das Arbeitsergebnis schriftlich eingereicht werden.</p> <p>Besuch Potsdam (tbc) Ingo Reulecke</p>
<p>maC2</p> <p>HZT-Recherchewoche On Shielding (gemeinsam mit Studierenden vom MA SODA und BA Dance, Context, Choreography) Organsiert von Sandra Noeth, Janez Jansa, Sandra Umatham Sh. KVV BA, S.6 und S.7 Vorbereitungstreffen: Samstag, 08.01.2022, 10:00 – 16:30 Studio 11</p>
17.01. - 21.01. 2022
<p>maC1</p> <p>Echtzeitkompositionen, M1 Ingo Reulecke Mo, Di, Do, Fr 11-13 und 14-17 Uhr (ZIN3.40)</p> <p>In der gemeinsame Recherchezeit werden Vorschläge für Erweiterungen des Repertoires unterbreitet. Diese sollen helfen, performative Aspekte in Zeit und Raum unter Einbeziehung von Bewegung, Sprache und Sound zu entwickeln. Wir werden als Gruppe an Echtzeitkompositionen arbeiten, was eine starke Wahrnehmung für den Prozess sowie ein Bewusstsein für die geteilte Verantwortung erfordert. Dafür muss unsere Aufmerksamkeit für das Zuhören mit dem gesamten Körper immer wieder geschärft werden. Nicht zuletzt da unsere Wahrnehmung uns selbst sowie den Partnern im Raum gegenüber die Kapazität und Qualität der Improvisation entwickeln hilft. Dafür werden wir uns spezifische Themen und Scores zu Hilfe nehmen, in denen wir das Sehen und Gesehenwerden integrieren. Diese Formate offerieren uns gehaltvolle Werkzeuge, um an Bewegung und Performativität zu arbeiten, ohne uns selbst dabei zu verlieren.</p>

maC2**Was ist ein Konzept? Wozu ein Konzept? (M5/M7)**

Christiane Berger

Mo, Di, Do, Fr 11-13 und 14-17 Uhr (US)

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

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

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

Portraihefte (M5)

Wanda Golonka

Mo 14-16 Uhr (US) Einführung

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

24.01. - 28.01. 2022

maC1**Dramaturgisches Labor, M3**

Susanne Vincenz

Mo, Di, Do, Fr 11-13 Uhr und 14-17 Uhr (ZIN 3.40)

In Zusammenarbeit mit den Dramaturg*innen der HfS wird die Selbststudiumswoche mit Tänzer*innen vorbereitet. Dabei geht es um grundlegende Elemente der Tanzdramaturgie.

maC2**Fortsetzung: Was ist ein Konzept? Wozu ein Konzept?**

Mo, Di, Do, Fr 11-13 Uhr (US)

Choreografische Ikonografie

Wanda Golonka

Mo 14-16 Uhr (US)

Di 14-16 Uhr Selbststudium

Wir setzen die Erfahrung mit der künstlerische Biografie fort in dem der Fokus auf ein Projekt liegt.

Mit der Methode der choreographische Ikonografien erfahren die

Studierenden viel darüber, wie sie speziell zu einer Fragestellung choreographisch denken, analysieren,

Entscheidungen treffen und komponieren.

Projektmanagement (M5)

Holger Zebu Kluth

<p>Do 14-17 (US12) <i>Von der Idee zu Finanzierungsplänen</i> /Kalkulation, Finanzierung, Förderung/ Wie wird aus einer künstlerische Idee eine Kostenkalkulation? Was muss ich alles bedenken? Wo entstehen weitere Kosten, die nicht direkt aus der Idee hervorgehen? Fr 14 -17 Uhr (US12) <i>Was gibt es zu beachten, wenn ich mein(e) eigene(r) Produzent(in) bin?</i> /Verträge, Steuer, Sozialrecht, Urheberrecht/ Ich starte meine Produktion und suche Mitstreiter*innen, einen Raum und beginne zu proben. Was gibt es in der Produktion zu beachten im Bereich Vertragsrecht, Urheberrecht usw.</p>
<p>31.01. - 04.02. 2022</p>
<p>maC1</p> <p>Selbststudium Mo - Do 10-14/14-18/18-22 Uhr (ZIN 3.34 + 3.40 + ?) 2-3 Balance1/Etage Tänzer Fr 11-13 Uhr (ZIN 3.30, evtl. BO) Skizze zeigen (Prüfung M3) Fr 14-17 Uhr Feedback mit maC2 (ZIN 3.30)</p>
<p>maC2</p> <p>Fortsetzung: Projektmanagement Mo 14-17 Uhr <i>Meine Produktion ist ein Produkt?</i> /Publikum, Marketing, Networking/ Die Premiere steht bevor. Ich suche ein Publikum, Gastspielorte, Netzwerkpartner. Was tun?</p> <p>Fortsetzung: Was ist ein Konzept? Wozu ein Konzept? Mo, Di, Mi 11-13 Uhr (US) Di, Mi 14-17 Uhr Selbststudium Do 11-15 Projektbeschreibung vorstellen</p> <p>Skizze maC1 Fr 11-13 Uhr (ZIN) + Feedback geben 14-17 Uhr</p>
<p>07.02. - 11.02. (Zwischenwoche) maC1+2</p>
<p>Fortsetzung: Un/Doing Choreography Susanne Vincenz Di, Do 11-13 und 14- 17 Uhr (US12)</p> <p>Fortsetzung: Praxis Intensiv Ingo Reulecke Mo, Fr 15-18 Uhr (US12)</p> <p>Fortsetzung: Textwerkstatt (M5) Christiane Berger Mo, Fr 11-14 Uhr (US12) projektbegleitende Texte, Vorbereitung Projekte SoSe</p>

Visualisierung choreografischer Praxis, M5

Isabel Robson

Mi 10-13 Uhr (US12)

Wie kann ich meine choreographische Arbeit filmisch umsetzen? In diesem Workshop werden wir uns die Frage stellen, wie Choreographie sich im Medienwechsel verändert und wie Video (Montage und Bildgestaltung) choreographisch gedacht werden kann. Welche Art von Filmsprache und digitale Gestaltung braucht die eigene aktuelle choreografische Agenda? Ziel ist es, dass Studierende eine Art *Artist's Statement* in Form eines kurzen Videoclips für Online-Präsentation erstellt.

Lecture**Livia Patrizi: Tanz für junges Publikum**

9.2. 18-20 Uhr (US12)

maC1 + maC2 (+ Ch4)

14.02. - 18.02. 2022

maC1**Prüfungen M1**

Mo 11-13 Uhr Prüfung maC2 zuschauen

Di 11-13:30 Uhr Prüfung maC1 Ingo und Regina

Reflexionsgespräche

Mo 14:30-17 Uhr Wanda und Ingo

Mi 10-13:30 Uhr Susanne und Christiane

Vorbereitung Potsdam?

Di 14:30 -17:30 Uhr

Vorbereitung SoSe (inkl. Recherche)

Fr 11-13 Uhr

Workshop

Fr 14-17 Uhr

maC2**Prüfungen M1**

Mo 11-13 Uhr Prüfung maC2 Ingo und Regina

Reflexionsgespräche

Di 11-14:30 Susanne und Christiane

Mi 10-13:30 Wanda und Ingo

Portfolio Vorstellen

Fr 11-13 Uhr

Fortsetzung: **Visualisierung choreografischer Praxis**

Fr 14-18 Uhr

maC1+2

Einführung Bildbearbeitung und Desktop Publishing (M5)

Mi, Do 14-18 Uhr

Franzi Bauer

Projektadmin (M5)

Maxie Schreiner und Christiane Berger

Do 11-13 Uhr (?)

Prüfungen

maC1

M1 Präsentation Arbeitsbuch am Di, 15.02.22

Prüfer*innen: Ingo Reulecke, Regina Baumgart

M2 keine Prüfung dieses Semester

M3 Skizze am Fr, 04.02.22

Prüfer*innen: Ingo Reulecke, Wanda Golonka

M4 keine Prüfung dieses Semester

M5 keine Prüfung dieses Semester

M6 keine Prüfung dieses Semester

maC2

M1 Präsentation Arbeitsbuch am Mo. 14.02.22

Prüfer: Ingo Reulecke, Regina Baumgart

M2 Prüfung im Rahmen der Vorbereitung Skizze in der Woche 13.12. - 17.12.

Prüfer*innen: Ingo Reulecke, Susanne Vincenz

M3 Abgabe Text zu Un/Doing Choreography oder Ersatzleistung bis zum 28.02.2022

Prüfer*innen: Susanne Vincenz, Christiane Berger

M4 Abgabe Portfolio am 07.03.2022

Prüferinnen: Christiane Berger, Susanne Vincenz

M5 Portraithaft + Trailer Koop-Projekt

Prüferinnen: Christiane Berger, Isabel Robson

M6 777 Kooperation mit Klangzeitort (29.+30.10.) + Reflexion, Abgabe 20.12.21

Prüfer*innen: Wanda Golonka, Ingo Reulecke

3. Master Solo / Dance / Authorship

Soda2

Jour Fixe

Studio 9

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

All SODA Staff

Soda2 - Module 301

301 presentations

Studios 8 + 9

Monday 25. - Wednesday 27.10 (schedule tbc)

All SODA Staff

Soda2 - Module 401

Un-settled. Performance, Protection and Politics of Insecurity

Online

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

Studio 9

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

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

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

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

SODA 2, All HZT.

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

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

Soda2 - Module 301

301 Feedbacks

Studio 9

Tuesday 02.-03.11.2021 (times tbc)

All SODA Staff

Soda2 - Module 401

100 Toasts

Studio 11

Wednesday 03.11., 19:00 (tbc)

Performance by Via Negativa, directed by Bojan Jablanovec.

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

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

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

Soda2 - Module 401

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

Online

Thursday 04.11.2021, 18:00-19:30

Sandra Noeth

Soda2, In collaboration with students from the Applied Theatre Studies/University of Gießen; MA CoDE Frankfurt; Art Academy Düsseldorf.

Soda2 - Module 401

Pleasure. Intensive with Bojan Jablanovec / Via Negativa

Studio 9

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

Bojan Jablanovec

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

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

Colloquium on Performance Education

SODA office

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

Bojan Jablanovec, Sandra Noeth, Janez Jansa

Channel 4 – Maker's Open

Studio 9

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

Sophia New

All HZT.

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

https://docs.google.com/document/d/1NBARqMUiVBYTbdrXd7I9uD1weKVqvBo_wY3h5Kkw tXA/edit

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

Soda2 - Module 401

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

Künstlerhaus Mousonturm / Frankfurt am Main

Thursday 11.11.- 14.11., schedule tbc

Sandra Noeth, Janez Janša, Sophia New

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

Soda2 - Module 401

Générique (Thesis Seminar)

Studio 8

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

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

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

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

Janez Janša

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

Soda2 - Module 401

Feedback 401 Proposal

Studio 9

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

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

Pre-Research Week

Studio 9

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

Janez Janša, Sophia New, Sandra Noeth

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

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

Soda2 - Module 401

Endings - 401 Intensive

Studio 9

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

Sophia New & Guests

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

Soda2 - Module 401

Preparation Research Week

Studio 9

Thursday, 06.01.2022, 10:00-13:00

Janez Janša, Sophia New, Sandra Noeth

Soda2 - Module 401

Shielding. Research Week

Different premises at HZT

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

Sandra Noeth, Janez Janša, Sophia New

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

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

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

Soda2 - Module 401

Colloquium Digesting

Different premises at HZT

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

Sandra Noeth, Janez Janša, Sophia New

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

Soda2 - Module 401

Common Work - Publication practice / 'Breathe' publication

Studio 9

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

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

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

Janez Janša, Sandra Noeth

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

Soda2 - Module 401

Thesis Seminar

Studio 9

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

Janez Janša

Soda2 - Module 401

TBS Negotiated Criteria

Studio 9

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

Sophia New

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

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

Soda2 - Module 401

TBS: Exchange on the Written Part of the Thesis

Studio 9

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

Sandra Noeth

4. CHANNEL 4

Task Based Study: Makers Open

Studio tba

10.11.2021, Wednesday, 14:00-17:00

08.12.2021, Wednesday, 14:00-17:00

16.02.2022, Wednesday, 14:00-17:00

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

MOD 7; ECTS 1

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

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

Morgenpraxis: Sitzmeditation

Offen für alle Mitglieder der HfS und des HZT, Vorkenntnisse nicht erforderlich für MaC1 analog (ZIN 3.40), für alle anderen digital.

18.10.2021 – 17.02.2022

Mondays & Thursdays, 08:30 – 09:00

30 Unterrichtseinheiten

Ingo Reulecke

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

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

Morgenpraxis: Vinyasa Yoga

Offen für alle Mitglieder der HfS und des HZT, Vorkenntnisse nicht erforderlich für MaC1 analog (ZIN 3.40), für alle anderen digital.

18.10.2021 – 17.02.2022

Mondays & Thursdays, 09:00 – 10:00

30 Unterrichtseinheiten

Ingo Reulecke

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

Die Vinyasa Yoga-Klasse versucht einen Fluss im organischen Ablauf der Asanas (Körperhaltungen) unter starker Einbeziehung der Pranayama Praxis (Atemschulung) zu

berücksichtigen. Dabei werden verschiedene Surya Namaskar (Sonnengruß) Abfolgen erlernt und variiert, die dann spielerisch zu schwierigen Asanas weiterleiten.

Hinweis für **maC1**:

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

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

Studio US 12

18.10.2021 – 17.02.2022

Mondays & Thursdays, 08:45 – 10:00

30 Unterrichtseinheiten

Odile Seitz-Walser

MOD 1, 2, 3, 4; ECTS 2

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

WUDONG TAIJI QUAN

Studio US 12

19.10.2021 – 18.02.2022

Tuesdays & Fridays, 09:00 – 10:00

30 Unterrichtseinheiten

Lingji Hon

MOD 1, 2, 3, 4; ECTS 2

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

Applied Anatomy

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

18.10.2021 – 18.02.2022

Wednesdays

Sabine Kinschewski

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

THE OPEN STUDIO. COLLABORATORY

Studio US 11

04.10. – 08.10.2021

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

5 Unterrichtseinheiten

Jenny Beyer

MOD 5, 6, 7; ECTS 2

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

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

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

www.jennybeyer.de

Video of digital OPEN STUDIOS December 2020: <https://vimeo.com/495327914>

Video of COLLABORATORY November 2019: <https://vimeo.com/435163750>

Angewandte Öffentlichkeitsarbeit / Applied Public Relations

Judith Brückmann

On Demand / DE/EN

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

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

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

maC

Maker's Open

Mittwoch (10.11./ 08.12./ 16.02.2022)

BA, maC, SoDa

maC

Einführung Motion Bank

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

BA, SoDa, maC

maC

Ensemblezeit

HfS

jeden Mittwoch ab 15:00 Uhr

maC1, maC2, all HZT

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