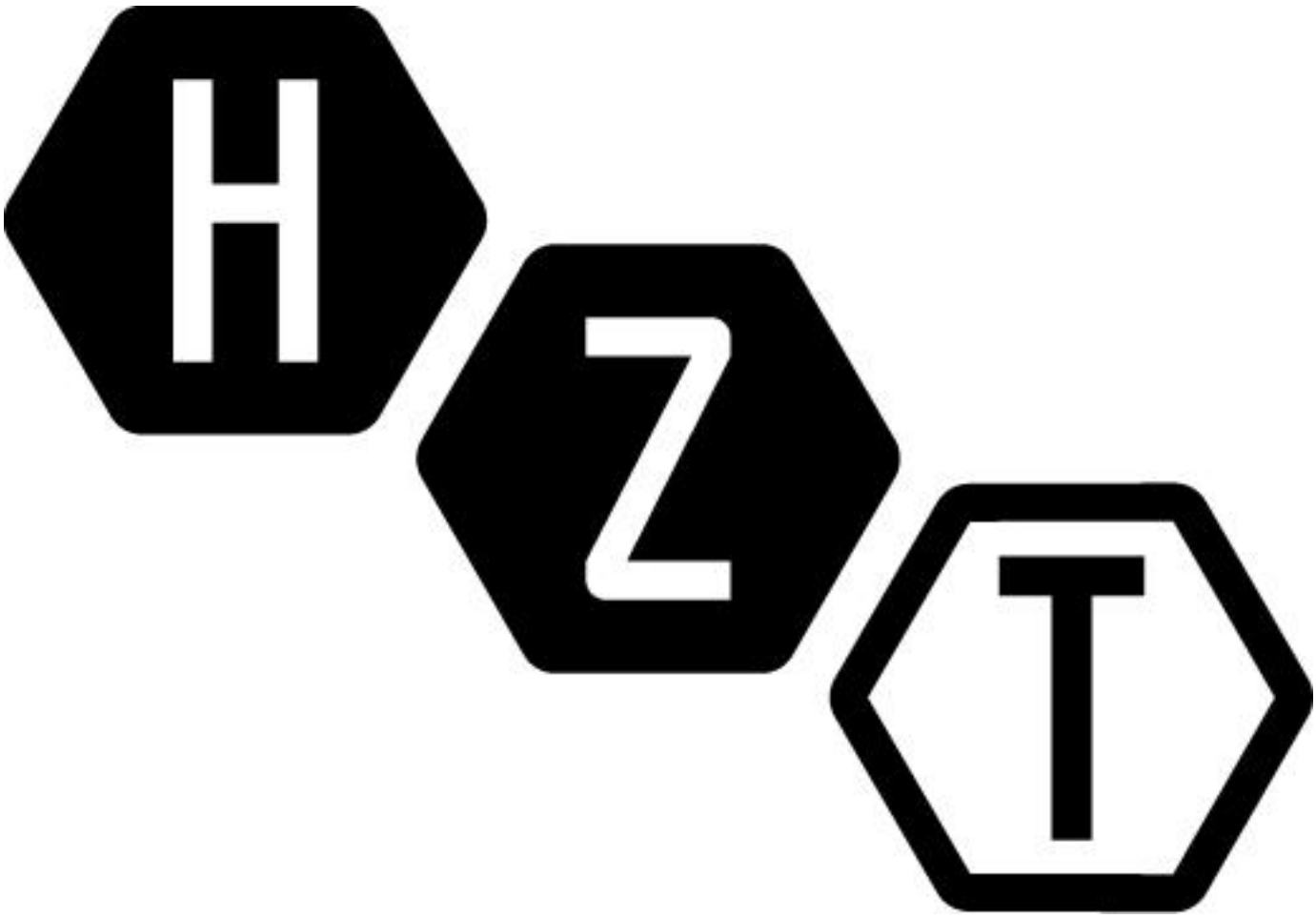

HZT BERLIN
LECTURE CATALOGUE
WINTER SEMESTER 2026/27

05.10.2026 – 13.02.2027

Stand 14.10.2026

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Please note:

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

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

Red Dates set in parantheses will not take place.

HOCHSCHUL ÜBERGREIFENDES ZENTRUM TANZ BERLIN

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

Universität der Künste Berlin

Hochschule für Schauspielkunst Ernst Busch

Tanz Raum Berlin

1. CHANNEL 4

IT-Sprechstunde mit Robert Siegel

14.10.26 bis 10.2.27 (ohne 23.12, 30.12.26, 6.1.27)
Jeweils 10-12

Bei Fragen zu Software und IT-gestützten Prozessen in Lehre und Forschung stehe ich Studierenden und Lehrenden gerne zur Verfügung. Ich helfe bei der Suche nach Lösungen und erkläre auf Wunsch die IT-Infrastruktur der UdK/HZT sowie die verfügbaren Tools und Services.

I am happy to assist students and faculty with questions about software and IT-related processes I can help you find solutions and, upon request, explain the UdK/HZT's IT infrastructure as well as the available tools and services.

Sitzmeditation

Dozent: Ingo Reulecke
Modul: offen für alle (CH4)
Termine: Di, Do - 9:00-9:30
Sprache: Deutsch

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

Vinyasa Yoga

Dozent: Ingo Reulecke
Modul: offen für alle (CH4)
Termine: Di, Do - 9:30-10:30
Sprache: Deutsch

Die Vinyasa Yoga-Klasse versucht, einen Fluss im organischen Ablauf der Asanas (Körperhaltungen) unter starker Einbeziehung der Pranayma Praxis (Atemschulung) zu berücksichtigen. Dabei werden verschiedene Surya Namaskar (Sonnengruß)-Abfolgen erlernt und variiert, die dann spielerisch zu schwierigen Asanas weiterleiten.

Embodied Knowledge: Movement, Neurodiversity and Awareness

21.11.2026, 10:00–14:00 – Room 202, UdK Campus Bundesallee
5.12.2026, 10:00–14:00 – Room 202, UdK Campus Bundesallee

16.01.2027, 10:00–14:00 – Studio 11, HZT Campus Uferstudios
17.01.2027, 10:00–14:00 – Studio 11, HZT Campus Uferstudios

UdK Campus Bundesallee: Bundesallee 1-12, 10719 Berlin
HZT Campus Uferstudios: Uferstraße 23 / Badstr. 41a, 13357 Berlin

2 ETCS
Adalisa Menghini & Angela Alves
INTER – program UdK

This seminar explores embodied learning through movement, bringing together somatic practice, choreography, improvisation and neuroscience. It approaches the moving body as a site of knowledge production, asking how attention, perception, motivation and coordination shape learning and action. Working individually, in pairs and groups, students draw on the Feldenkrais Method, Crip practices, movement laboratories, improvisation, composition, touch and perceptual exercises. They investigate how movement can be perceived more consciously, unnecessary effort reduced, and new possibilities for spontaneity and action developed.
The seminar emphasizes process-based artistic research rather than fixed forms or techniques. Students develop and test their own scores, exercises and reflections through observation, exchange and collective practice.
A key focus is the social and political dimension of embodiment. Crip perspectives and Crip technique, alongside disability and neurodiversity perspectives, challenge normative ideas of bodies, ability, access and autonomy. Different bodily conditions, rhythms, forms of attention and communication are understood as situated forms of knowledge.
The teaching format accommodates different physical conditions, perceptual modes and working rhythms. Exercises can be adapted to support different forms of participation, including rest and reduced exertion. Sessions use quiet, low-barrier spaces where possible, with simple resources such as mats, blankets, seating and beanbags. Teaching materials and organisational information are provided digitally.

Medienchoreographie-Sprechstunde

Di (ab 27.10.2026) 9:30-12:00 Uhr
Dozentin: Isabel Robson
Raum: Zinn. 4.78
Modul: Offen für alle HfS und HZT Studierenden (CH4)

Dies ist eine regelmäßige offene Sprechstunde für Studierende, um ihre aktuellen Arbeiten mit Medien zu unterstützen – in Vorbereitung auf Kameraaufnahmen, Videoschnitt und Postproduktion, Szenografie, Kostümdesign oder in der medialen Umsetzung für ihre Projekte wie Videoprojektion für die Bühne.

Mit Anmeldung unter mail: i.robson@hzt-berlin.de

Frauenblock Berlin - Feministische künstlerische Forschung für experimentellen Film und Choreographie

Dozent*innen: Sabrina Labis (UdK Berlin), Isabel Robson
Termin: Mi. zweiwöchentlich 14:00-17:00
04.11.2026, 18.11.2026, 02.12.2026, 16.12.2026, 13.01.2026, 27.01.2026, 10.02.2026
Modul: Offen für alle HfS und HZT Studierenden (CH4)
Um Anmeldung wird gebeten: i.robson@hzt-berlin.de

Diese hochschulübergreifenden Seminarreihe widmet sich über zwei Semester (WiSe 26/27 und SoSe 27) feministischer künstlerischer Forschung aus filmischer und choreographischer Perspektive. Ausgangspunkt ist der sogenannte „Frauenblock“ – ein Neubauprojekt der Internationalen Bauausstellung Berlin 1987 – als Fallbeispiel für ein emanzipatorisches Wohnprojekt.
Daran anknüpfend geht das Seminar der Frage nach, wie sich gesellschaftliche Machtverhältnisse in Räume einschreiben und die damit verbundenen Wahrnehmungen, Gefühle und alltäglichen Bewegungen den Körper prägen.
Durch die emanzipatorischen Ansätze des Frauenblocks entwickeln die Studierenden eigene künstlerische Fragestellungen sowie filmische und choreographische Ideen. Dabei erforschen sie, wie Körper und ihre Bewegungen jenseits patriarchaler Raumordnungen imaginiert, erfahrbar und sichtbar gemacht werden können.

Das Seminar richtet sich an Studierende des Studiengangs Kunst und Medien der UdK Berlin sowie an Studierende der HfS Ernst Busch und des HZT, die Interesse an feministischer künstlerischer Forschung und interdisziplinärer filmischer Praxis haben.

Mit freundlicher Unterstützung von Film@Busch, gefördert durch die Stiftung Innovation in der Hochschullehre und equalACT Künstlerisch Forschen – make it feminist! und dem Berliner Chancengleichheitsprogramm.

Wintersemester 2026/27 – Künstlerische Recherche und Essayfilm

Im ersten Semester liegt der Schwerpunkt auf der künstlerischen und interdisziplinären Auseinandersetzung mit dem sogenannten „Frauenblock“ sowie auf der Entwicklung einer eigenen Fragestellung. Ausgehend von Körpererfahrung, Beobachtung, Archivarbeit sowie der Erprobung filmischer Bild- und Soundexperimente untersuchen die Studierenden den Frauenblock und die damit verbundenen emanzipatorischen Raumkonzepte mit künstlerischen Methoden und entwickeln daraus eigene Perspektiven und Forschungsansätze. Die Ergebnisse werden in einem kurzen digitalen Essayfilm verdichtet, der die eigene Recherche dokumentiert und weiterdenkt.
Das Seminar beginnt mit einer intensiven Blockwoche, in der die gemeinsame Arbeit und der Austausch zwischen den Studierenden im Mittelpunkt stehen. Anschließend findet das Seminar im zweiwöchentlichen Rhythmus statt.
Ausblick: Das Seminar wird im Sommersemester 2027 fortgesetzt mit dem Schwerpunkt **Choreographie und 16mm-Film.**
Ausgehend von den Recherchen des ersten Semesters entwickeln die Studierenden gemeinsam die choreographischen Ansätze und Erfahrungen für die analoge Filmarbeit auf 16mm weiter. Ein Workshop führt in die technischen und künstlerischen Möglichkeiten des analogen Filmemachens ein.

Die spezifischen Rahmenbedingungen des analogen Filmemachens werden dabei als weiterer Impuls für die künstlerische Forschung genutzt, um der Kernfrage des Seminars nachzugehen, wie sich emanzipatorische Räume in Körper, Bewegung und Licht einschreiben.

Lecture: Yuka Shimura
Light, Bodies, Constraint: Filmmaking Between Choreography and Feminist Practice

Dozentin: Isabel Robson, Sabrina Labis
Termin: Mi 18.11.2026, 15:00-18:00
Modul: Offen für alle HfS und HZT Studierenden (CH4)

Drawing on years of hands-on filmmaking with Super 16mm, this guest lecture takes participants inside the full arc of independent film production from the first spark of a concept, through the realities of shooting on analogue stock, to the decisions made at the editing table. Rather than a theoretical overview, this is a practitioner's account: what it actually means to make images under constraint, and how those constraints become part of the artistic language itself.
The lecture will screen and discuss recent works, including collaborations with an actor-choreographer Juan Kruz Diaz de Garaio Esnaola offering a rare look at how film and choreography intersect in practice, and how a director works across disciplines to build a shared visual and physical language. To broaden the feminist frame of the seminar, the lecture will also introduce the work of Japanese feminist artists including Shigeko Kubota, Mako Idemitsu, and Yayoi Kusama, bringing perspectives from a different cultural and historical context into dialogue with the Frauenblock case study. For students of choreography and film alike, the session aims to be an opportunity to reconsider how expressive media are chosen and handled grounded in concrete examples, and open to questions from both disciplines.

KOMPASS – Resonanzraum: Kooperation mit dem Institut français Berlin

Modul: Offen für alle HfS und HZT Studierenden
Sa, 17. Oktober 2026, 10–13 Uhr
Galerie Alice Guy, Institut français Berlin, Kurfürstendamm 211, 10719 Berlin
Dozent*innen: Rébecca Chaillon und Sandra Calderan
In Kooperation öffnen das Institut français Berlin und der MA Choreographie im Wintersemester 2026/27 zwei Resonanzräume für Studierende des HZT. Das Format ist ein offener Raum des gemeinsamen Denkens und Erprobens, in dem künstlerische Positionen aus dem französischsprachigen Raum auf die Fragen und Perspektiven der Teilnehmenden treffen.
Performer l'intime

Ausgehend von ihrer künstlerischen Praxis begreifen Chaillon und Calderan den Körper als Karte und das Intime als Ausgangspunkt politischer Fiktion, mit Schreiben, Performance und verkörpertem Wissen als Werkzeugen. Die Veranstaltung findet auf Englisch statt.

Resonanzraum mit Gisèle Vienne (Details folgen)

Sa, 23. Januar 2027, 15–17 Uhr
Galerie Alice Guy, Institut français Berlin, Kurfürstendamm 211, 10719 Berlin
Eine Anmeldung ist jeweils erforderlich, da die Anzahl der Plätze begrenzt ist:
kultur.berlin@institutfrancais.de

2. BA DANCE CONTEXT CHOREOGRAPHY

2.1 General Information

Dear Students,

welcome to the winter semester 2026/27! Here you will find the key organizational information for the coming semester.
We wish you a successful and inspiring semester!

Best wishes,
Your BA Team

Course Registration

Course registration takes place via Moodle. Log in with your UdK email address, and please test your access well before registration opens. If you run into technical difficulties, contact Xenia Specht at ba_support@hzt-berlin.de. Course enrollment requires a password, which will be sent to you by email. Moodle is the central platform for all course materials, assignments, and announcements, and it also supports digital collaboration. It is available as an app, so you can register for courses and access content from your phone as well.

Places per course are limited and are allocated on a first-come, first-served basis. If you would like to be added to a waiting list, email ba_support@hzt-berlin.de. Please only register for courses you are committed to attending, and cancel in good time if you cannot participate — this allows waitlisted students to take your place and helps us plan accordingly.

Please note that, due to limited capacities, changing courses after registration will no longer be possible starting winter term 2026-27; we therefore kindly ask you to read the course information carefully before registering.

Important: Check your UdK and HZT email accounts regularly, or set up automatic forwarding to your personal address. Please also check your spam folder, as HZT emails sometimes end up there.
Studio Allocation

The location of the course is listed in the course description in Moodle. Please check HZT ASIMUT again shortly before your course starts to confirm the studio, as short-notice changes can occur.

Credit points

Credit points are awarded for participation of at least 75% in a course. For some courses, additional requirements must also be fulfilled — for example, a presentation or a written task. Teachers define these requirements individually. If you are unsure which courses to take or how many credit points you need, please check the credit points overview (see Moodle) and contact your yearhead if needed.

Yearheads

Your year head is your main point of contact for all questions concerning the organization of your studies. Year heads inform you of important updates by email and are also available for individual meetings during their Open Office Hours.

BA1: Dany Beyer
BA2: Colette Sadler
BA3: Prof. Philipp Gehmacher
BA3+: Eva-Maria Hoerster

Open Office Hours are listed in the shared document OPEN OFFICE HOURS in the All Students folder in the cloud.

Buddy System for First-Year and Erasmus Students

Starting this winter semester, we are introducing a buddy system. Buddies support new students informally during their start at HZT — for example, by answering questions, helping with orientation, and being a point of contact for social exchange. At the first assembly on October 5th, first-year and Erasmus students will be matched with their buddies. Students from higher years who would like to be a buddy can put their name in a box, and the first-year/Erasmus students will then draw a name. Buddies can log time spent on peer-to-peer mentoring in their project work documentation (PAD).
Course Calendar

You can find the course calender on Moodle: https://moodle.udk-berlin.de/moodle/course/view.php?id=3293

2.2 Important Dates

Course Registration (BA 2 & 3, 3+)	**01.09.26, 10:00 - 14.09.26,14:00**
Project Work Documentation (Module 10,11,12)	Deadline: 30.09.26, 14:00
BA1 Orientation Weeks	05.10.-16.10.26
BA 2, 3 & 3+ Year Head Meeting	07.10.26, 14:00-16:00 16.11.26, 09:30-10:15 08.02.26, 09:30-10:15
MAP Registration	13.10.-15.10.26, 12:30-14:00 Maria Sperl, room 109 (only after signing up – further info will follow soon)
BA Assembly	05.10.26, 16.11.25, 11.01.27, 08.02.26, 10:30-12:30
BA Potluck Lunch	05.10.26, 12:30-14:00 (with short introduction to our Uferstudio partners -tbc)
Welcome All HZT Students	15.10.25, 13:00-14:00 (tbc)
Channel 4 Week	09.11.-13.11.26
Kollisionen	04.01.-08.01.26
Project Week	09.02.-12.02.27, 14:00-17:30
Rundgang (Motherlode)	13.02.27
Holidays	19.12.26-03.01.27

MAP Assessment Dates

Module	Dates	Assessors
3 **BA 2**	Exam Introduction/Q&A: 14.12.26, 14:00-15:30 Deadline: 31.03.27, 14:00 (tbc)	Angela Alves, N.N.
4 **BA 3**	Exam Introduction/Q&A: 28.10.26, 12:30-13:30 Deadline: 15.03.27, 14:00	Eva-Maria Hoerster, Prof. Nik Haffner
6 **BA 3**	2 ECTS Seminar (01.12.-04.12.26) & Essay Deadline: 16.03.27, 14:00 (tbc)	Dr. Ana Vujanović
7 **BA 2**	3 ECTS for Colloquium (26.10.-30.11.26) & MAP 7 Seminar (01.12.-04.12.26)	Litó Walkey Prof. Philipp Gehmacher (tbc)
8 **BA 2**	12.01.-05.02.27	Sigal Zouk, Prof. Philipp Gehmacher
11 **BA 3**	2 ECTS for Colloquium (19.10.26-25.01.27) & Exam (01.02.-02.02.27)	Frauke Havemann, Prof. Nik Haffner

2.3 Classes for BA1

2.3.1 Block 1

The Forces: Movement Strategies and Shifting States

Maya Weinberg
BA 1
Module 1, 3
ECTS 2
Monday, Tuesday, Thursday, Friday: 19.10.-06.11.2026, 10:30-12:30

How do we move? What moves us? What keeps us in motion?
The class begins with a guided, release-based warm-up, moving between floorwork and standing exercises, drawing inspiration from Alexander Technique, Klein Technique, yoga, and contact improvisation. We will explore alignment and movement through the bones, joints, and edges of the body, engaging with gravity, off-balance, momentum, and centrifugal force to support ease, efficiency, and flow.

Next, we engage in movement research and instant composition, exploring activation engines, movement logics, shifting states and compositional thinking.

Through both structured exercises and improvisational practices, we'll observe the inner and outer forces that shape movement, develop performative tools, and deepen our awareness of the body in motion. We'll tune into its many impulses, tendencies, sensations, and possibilities.

Maya Weinberg is a choreographer, dancer, teacher, and dramaturg living in Berlin since 2013. Her practice approaches art-making as an ongoing exploration of touch, relationality, and the fluidity of roles, narratives, and mediums. She blurs disciplinary boundaries to inhabit the in-between spaces where dance and choreography become ways of thinking, sensing, and knowing. As a teacher and freelance dramaturg, she works in various institutional and independent contexts.

For registration, please follow this LINK.

Choreography – An Art of Relationships

Colette Sadler
BA 1
Module 3, 7
ECTS 3
Tuesday-Friday: 20.10.-06.11.26, 14:00-17:30

This workshop asks: What is choreography? What is it good for? Why do we need it? How do we recognize it? Choreography brings things into relationship. In dance and performance, these relationships often exist between moving bodies, in time and space. The workshop offers tools and practices for both building and deconstructing the relationship between dance

and choreography. It also invites consideration of existing choreographic forms—their historicity and aesthetics—and how this knowledge might inform choices in our own choreographic processes in the present tense.

www.colettesadler.com @colettesadler

For registration, please follow this LINK.

2.3.2 Block 2

Artistic Strategies I

Prof. Philipp Gehmacher, Colette Sadler
BA 1
Module 7
ECTS 2
Tuesday, Thursday, Friday: 17.11.-20.11.26, 10:30-12:30
Tuesday-Friday: 14:00-17:30
Studio 3

From our inevitably subjective positions, we will weave a web of artistic strategies which have marked the European contemporary dance and performance scenes in the last 25 years. We will share references and discuss strategies such as pedestrian body, theatricalization, movement research, conceptual dance, queering, etc. It is to unfold the artistic context in which HZT students study dance and choreography, by putting choreographic approaches in relation to one another and their own historical references, as well as to situate 'European contemporary dance' in the context of other dance scenes of today's world.

For registration, please follow this LINK.

body/material

Maria Scaroni
BA 1
Module 1, 3
ECTS 2
Monday, Tuesday, Thursday, Friday: 23.11.-18.12.26, 10:30-12:30
Studio 3
body/material invites the participants to tune into the subtle body, the network of connective tissue that wraps around every other denser tissue. Through pulsation and active and passive stretches the class evolves into puzzles drawn from functional anatomy and Qi circulation techniques. Dynamics of motions and modulation of energy/anchors are developed in dialogue with the body of work trained with Sara Shelton Mann called Movement Alchemy. Every day the focus is brought to a system, e.g. bones, technology of breath, heart center, gravity dynamics, whose properties generate a dynamic, a

mindset that is brought to a socio-psycho-poetic embodied association through guided or suggested task based dances or guided journeys.

The class dynamic evolves from somatic tuning and awareness into a playground for a polymorphous and joyful dance experience. Often touch is involved, as contact improvisation-derived weight exchange, hands-on tracking or games.

Maria F. Scaroni (IT/DE) crossbreeds somatic practices and speculative interests with witchcraft, healing, performance and choreography. Maria performs in Meg Stuart's works, with whom she collaborates since 2009. She currently creates (*Unsex Me Here)* and teaches (*Somatic Drag*) with icon drag queen Olympia Bukkakis.
https://www.allalways.org/

For registration, please follow this LINK.

A Body Falling to Pieces: Materiality and Language of the Body-in-motion

Prof. Philipp Gehmacher
BA 1
Module 3, 7
ECTS 3
Tuesday-Friday: 24.11.-11.12.26, 14:00-17:30
Studio 3

In this workshop we will look at the promise and the premise of being and having a body. We will look at the concepts of togetherness and fragmentation, stillness and motion, space and place, in time and on time, posture and gesture, a body and ist limbs- just some binaries waiting to be released and dismantled into the 21st century. During these three weeks Philipp Gehmacher will share his physical and choreographic practice, will share 'the making of bodies': bodies to be assembled and reassembled, together and in parts, between physical states and the desire for (movement) language. To open up the question when and how a dance or dancing really takes place.

For registration, please follow this LINK.

2.3.3 Block 3

Fountains of Expressive Flow

Sigal Zouk
BA 1
Module 1, 3
ECTS 2

Monday, Tuesday, Thursday, Friday: 12.01.-29.01.27, 10:30-12:30

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

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

For registration, please follow this LINK.

What Do You See? Visualizing and Making of Images and Sound

Nina Wesemann
BA 1
Module 7
ECTS 3
Tuesday-Friday: 12.01.-22.01.27, 14:00-17:30

In the Map 7 seminar, we will take a hands-on approach to exploring the cinematic nature of “documenting.” Through small exercises, students will work together to document a segment of each other’s work.

What questions should you ask your counterpart to gain insight into their artistic interests and approach? How do you record good audio for this? What are the options for filming a moving body? What is framing? And how many shots does a scene need? What are the basics of film editing?

By the end of the workshop, each student will have created a short portrait. At the same time they will be portrayed by some other student.

Nina Wesemann, born and raised in Cologne, graduated from Film-University Munich in 2019 with a degree in documentary film. Her feature-length documentary KINDER premiered at Berlinale. In 2022, she completed a second degree in dance and choreography at the HZT Berlin. She works as a director, cinematographer and choreographer.

www.ninawesemann.de

For registration, please follow this LINK.

Artist Self-Reflection: Autofiction and Autotheory

Dr. Ana Vujanović
BA 1
Module 5
ECTS 2
Tuesday-Friday: 26.01.-05.02.27, 14:00-17:30
Studio 3

The seminar fosters students' critical reflection on their artistic concerns, creative practices, and the social contexts in which they work. The process of self-reflection will be developed through three registers: poieses (the methods and conditions of artistic creation), ethics (the values and responsibilities that shape their artistic practice), and politics (artists' positioning within existing political landscape).

Drawing on contextual and situated approach to art, we will examine how artistic works not only represent social and political ideas, but also embody, enact, and negotiate them in public sphere. Particular attention will be given to contemporary practices of autofiction and autotheory.

Dr. Ana Vujanović is a cultural worker, theorist, and dramaturge, focused on performance studies, dramaturgy, social choreography and eco-feminism. Her recent works include the book *Toward a Transindividual Self* (with B. Cvejić, 2022) and film *Slet 1988* (2025) dir. by Marta Popivoda.

For registration, please follow this LINK.

Perreo in Performance

Maque Pereyra Doria Medina
BA 1
Module 1, 3
ECTS 1
Monday, Tuesday, Thursday, Friday: 01.02.-12.02.27 (except 08.02.27), 10:30-12:30
Studio 3

In this class, we will dive into the world of pelvic dances such as perreo, twerk, and Brazilian funk, incorporating technique, choreography, and theory. Through a variety of choreographies, we'll explore how these dances shape not just the body but also stage presence, composition, and improvisation. The class highlights both the physical and performative potential of pelvic movements, seeing them as tools for various creative processes. Additionally, we will engage with texts, works and practices that delve into the politics of pelvic dances, examining their cultural and historical contexts. Together, we'll move, reflect, and create, exploring how these dances resonate in contemporary performance practices.

Maque Pereyra Doria Medina is a multidisciplinary artist who believes in the transformative power of pleasure. Her work focuses on body based performance, music and audiovisual production through

the lens of expansive choreography. She has created Yoggaton, a movement practice that combines Yoga, pelvic dances and Reggaeton and its a practice that informs her artistic output.

For registration, please follow this LINK.
Please also read chapter 5 (classes for all BA students) and chapter 6 (mentoring).

2.4 Classes for BA 2, 3, 3+

2.4.1 Classes for BA 2, 3, 3+ Block 1

Semester Starter: On Dramaturgy and Dramaturgical Thinking

Juno Mahla
BA 2-3+
Module 8, 9
ECTS 1 (Credits awarded only in combination with workshop by Fernando Balsera)
Tuesday: 06.10.26, 10:30-12:30, 14:00-17:30
Studio 11

In this one-day introduction workshop, we will approach the term dramaturgy as well as dramaturgical concepts and tools specific to dance and performance making.
We will be reflecting on texts such as “the feminist pornscapes: on feminist dramaturgical thinking in dance and performance practice” by Ana Dubljević and other writings, which offer different perspectives and understandings of dramaturgy. Circling around terms such as positionality, agency, responsibility, care and critique, the workshop aims to offer insights and inspirations which will later inform your own creation. In concrete exercises we will furthermore practice sharing and feedbacking about ideas of upcoming works and concepts to foster an awareness about the different layers of dramaturgical thinking which consider the creation process, the piece itself and its reception.

Juno (Jenny) Mahla is a freelance dance dramaturg, researcher and facilitator with a strong focus on intersectionality in arts and academia. They’ve worked with Dance Theatre Heidelberg for several years before coming to Berlin and hold a master’s degree in Critical Dance Studies from FU Berlin.

For registration, please follow this LINK.

Semester Starter: Building Psychological Safety

Fernando Balsera Pita
BA 2-3+
Module 8, 9
ECTS 1 (Credits awarded only in combination with workshop by Juno Mahla)
Thursday: 08.10.26, 10:30-12:30, 14:00-17:30
Studio 11

This interactive workshop explores how insights from neuroscience and cognitive-behavioral psychology can support dancers' mental well-being, resilience, and performance. Participants will gain a deeper understanding of stress management by identifying both conscious and unconscious coping strategies that either replenish or deplete their resources. We will examine the role of internal mandates, core beliefs, and perfectionistic thinking that can contribute to persistent feelings of shame or "never being enough." Through the lens of cognitive-behavioral psychology, participants will learn to recognize common mental filters and cognitive distortions that influence emotions, decision-making, and self-perception. Finally, the workshop introduces the Polyvagal Theory to better understand the nervous system's responses to stress, safety, and connection, offering practical tools for greater self-regulation.

Fernando Balsera is Heilpraktiker for Psychotherapy, EMDR Trauma Therapist, Compassionate Inquiry Certified practitioner, Certified Mindfulness and MBSR/MBCT teacher. Facilitating mental health programs for renowned dance institutions across Europe: Regensburg Theater, HfMDK Frankfurt, Tanz Mainz, Göteborgsoperan, Landesbühnen Sachsen, etc. Specializing in mindfulness, emotional intelligence, stress management, and evidence-based approaches to resilience and well-being.

https://www.fernandobalsera.com/

For registration, please follow this LINK.

Option A

Softly Hardcore: Martial Arts & Contact Improvisation

Makisig Akin
BA 2-3+
Module 2-4
ECTS 2
Monday, Tuesday, Thursday, Friday: 12.10.-06.11.26, 10:30-12:30
Studio 11

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

Makisig Akin (they/them) is a queer, transgender Filipino born choreographer, dance artist, facilitator, and activist. Their work focuses on the recognition of intersectional identities, reconnecting with their ancestry, and decentralizing Western ideologies in dance making. They examine how survival

strategies can be translated into a communal physical practice, which then they use as a catalyst to a creative healing process/experience. Recently, they co-founded a dance project-based company called The Love Makers Company with Anya Cloud.
www.thelovemakerscompany.com

For registration, please follow this LINK.

Option B

Essence from the Perspective of Butoh

Yuko Kaseki
BA 2-3+
Module 2-4
ECTS 2
Monday, Tuesday, Thursday, Friday: 12.10.-06.11.26, 10:30-12:30
Studio 12

Through various physical training methods such as Butoh methodology, Katsugen movement, and energy constellations, the aim is to develop creative movement through body awareness, sensitivity, and the discovery of hidden dynamic energy. Finding the core of the body (Tanden), listening to the changes within and developing them in relation to the outside world will be an ongoing focus. Relationships with others and space stimulate and enhance the physical imagination and help us accumulate a vocabulary of movement and practical action. Elements, essence of quality, gravity, scale, dimension and direction, Tension and release, stillness and chaos. The discovery of deeper self-movement through playful improvisation, looking for a balance between polarities, is encouraged.

Yuko Kaseki is a Japanese choreographer, dancer, and performance artist based in Berlin. Known for experimental butoh-inspired work, she blends movement, concept and improvisation into immersive performances. Her collaborations span sound, visual arts, and international festivals across worldwide.
www.cokaseki.com

For registration, please follow this LINK.

Option A

Applied Drag Studies

Olympia Bukkakis
BA 2-3+
Module 8, 9
ECTS 3
Tuesday-Friday: 13.10.-30.10.26, 14:00-17:30
Studio 11 (22.10., 29.10.: Studio 9)

Students will learn drag techniques for creating performance including gendered movement, persona creation, creating short numbers under a deadline, and working with found objects. Students will also learn the basics of the Bukkakis Method for Lip Sync™. Only participating in drag (sub)culture qualifies one to become a drag king, queen, or thing, but these exercises are designed to provide participants with skills they can incorporate into their own dance practices in a way that respects the subculture(s) that produced them. Students will also explore drag as a way to engage with and embody theory including Butler, Lacan, Sontag and Lorenz.

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

olympiabukkakis.com
For registration, please follow this LINK.

Option B

From Simple to Complex

Milla Koistinen
BA 2-3+
Module 8, 9
ECTS 3
Tuesday-Friday: 13.10.-30.10.26, 14:00-17:30
Studio 12

The course focuses on exercises and methods I use in diverse ways in my work as a choreographer, performer and teacher. The exercises are designed to evoke precision, clarity, energy, presence and dynamics. Through listening and observing the body the students practice to move in an alert and articulated way. The variety in given material and improvisations prepare the body to adapt and connect information quickly. In the classes we work with tools and movement principles, which enable detailed, effortless, energetic and inventive ways of moving. These tools and principles are gradually layered and we move from simple to more complex movement terrain.

Milla Koistinen is a Finnish choreographer based in Berlin and Helsinki. She has graduated from the Theatre Academy in Helsinki with MA in dance and from HZT Berlin with MA in choreography. Since 2008 she tours her own work internationally and teaches in various contexts.

https://millakoistinen.com

For registration, please follow this LINK.

Extending Further and Longer with What Is There and Practicing That (MAP 7 Colloquium and Week)

Litó Walkey, N.N. (assessor)
BA 2
Module 7
ECTS 3
Monday: 26.10.-30.11.26 (except 09.11.26), 14:00-17:30 **Colloquium**
Tuesday-Friday: 01.12.-04.12.26, 14:00-17:30 **MAP 7 Week**
Studio 12

Instead of a secondary phase that represents or collects the processes that came before, we will consider documentation as an integral part of artistic practice. *What would you say if you could say inside of saying? Could composing temporary definitions of words that are important to you amplify the sense of their life? How do forms of wrong writing and writing with each other's writing open permissions to get involved and trust significant emergence?* These kinds of inquiries will guide our practicing: to tune in to how we attend and how this attending makes things (and us) move. How recordings can be traces of these movements *and* invitations into further transformation will also be considered.

As an experimentation of documentation, this colloquium and the seminar week are mandatory for all students registered for MAP 7.

Litó Walkey (GR/CAN) is a Berlin based artist working with choreographic, poetic and writerly processes in long forms of collaboration. As performances, publications and collective study situations these involve collective procedures committed to making room and rooms for poetic sense and sensibilities. litowalkey.org

For registration, please follow this LINK.

MAP11 Colloquium and Exam

Prof. Nik Haffner, Frauke Havemann
BA 3, 3+
Module 11
ECTS 2
Monday: 19.10.26-25.01.27 (except 09.11.26, 04.01.27), 14:00-17:30 **MAP11 Colloquium**
Monday-Tuesday: 01.02.-02.02.27, 10:30-12:30, 14:00-17:30 **MAP11 Exam**
Studio 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 by reflecting on
one's own projects, research and artistic work. Each student is asked to present and contextualize it and, furthermore, to distill key aspects and interests from it. The colloquium will also focus on each student's work in order to support the preparation for module 12 in summer semester 2027.

Frauke Havemann is a filmmaker and choreographer. Her numerous works have been shown extensively in international festivals, galleries and theaters. She manages the AULA, an independent rehearsal and performance space and regularly cocurates the series 'Unter dem Pflaster'. She has been teaching at HZT since 2019.

https://fraukehavemann-onair.de/

For registration, please follow this LINK.

SODA Lecture Series: Bodies of Law: Art, Activism, and the Right to Have a Body

Prof. Dr. Sandra Noeth & Guests
BA1-3+
Module 6, 11
Thursday: 22.10.-17.12.26 (except 3.12.), 18:00-20:00
Studio 11

The human body lies at the heart of many urgent contemporary legal debates and social justice movements. Examples include the struggle for reproductive rights, sexual self-determination and the right to abortion, as well as body-based strategies in the realms of migration politics and contemporary warfare, including push-backs and human shielding. Legal frameworks also determine the extent to which bodies can intervene in public spaces, hold protests and assemblies, and access material, political and ethical protections. The integrity and the inalienability of the body are fundamental legal principles that should be applicable to everyone. However, factors such as race, gender and ability challenge these principles. In other words, not all bodies are granted equal status and agency under the law.

By taking a trans-disciplinary approach, *Bodies of Law* addresses these and other phenomena as occasions to question how the law perceives and deals with the human body, and who is legally afforded the right to have a body. *Bodies of Law* explores the body's role in legal matters. Is the body the object of law, it's agent, a surface for projection, a witness or an archive, and in what ways do we imagine, represent, stage and frame our won and other's bodies in relation to the law? In what ways can the body be understood as evidence for testing, negotiating and challenging different notions of 'truth'? To what extent is a body's ability to appear in its own right in front of the law a matter of aesthetics? How can art facilitate the exploration of alternative models of justice?

The lecture series brings together guests from law, civic engagement, the arts and activism to explore how body-based knowledge can reveal the ambiguities and loopholes of legal systems.

Please check the HZT website for detailed information on the sessions and the guests of the lecture series.

For registration, please follow this LINK.

MAP 4 Introduction

Prof. Nik Haffner, Eva-Maria Hoerster
BA 3
Module 4
Wednesday: 28.10.26, 12:30-13:30
Studio 11
(Description coming soon)

For registration, please follow this LINK.

Option A

UNFOLD's MMPs in Dance and Daily Life

Valentina Bordenave
BA 2-3+
Module 2-4
ECTS 1
Tuesday-Friday: 03.11.26-06.11.26, 14:00-17:30
Studio 11 (5.11.: Studio 12)

Updating our body image —by deliberately introducing new images and experiences— can transform our unconscious body schema. Throughout the course, we deepen the understanding and practice of UNFOLD®'s 18 Movement Mapping Principles, identifying persistent habits and allowing more efficient and expansive ways of moving, breathing and speaking.

These principles help us to recognise unnecessary tension or inefficient use of certain muscle groups, and to dissolve those patterns in order to facilitate a new self-organisation of the bodymind: a more refined and efficient distribution of muscular effort.
In this way, the potential of the dancer unfolds, interacting powerfully with space, time, form and emotions —shaping solo, group and partner work through movement improvisations and compositions in the present moment.

Expect space for self-discoveries, finding more lightness but also more power in the way you dance and interact with others.

Valentina Bordenave is an Argentinian choreographer and Alexander Technique teacher with a degree in dance from the Folkwang university in Essen. She is the founder of the UNFOLD method. Other pedagogical experiences include the acting departments at the Ernst Busch University and at the UDK Berlin.

https://www.unfoldmethod.com/about-unfold

For registration, please follow this LINK.

Option B

Body-Mind Centering® Moving from Inner Supports

Odile Seitz Walzer
BA 2-3+
Module 2-4
ECTS 1
Tuesday-Friday: 03.11.-06.11.26, 14:00-17:30
Studio 12 (05.11.: Studio 9)

In this course, we will explore how the principle of embodiment can support movement through the experience of ease and flow into the structure (muscles and bones). How to bring consciousness to the depths of the body and find these inner supports?

Through breath, focused awareness, sounding, specific movements, and hands-on work, we will experience the elasticity of the muscles, the stability of the bones, and the energetic support of the glands.

The inner world of our bodies offers an endless field of resources to experience strength with less effort, presence with more clarity, and mobility with more lightness.

We will apply these experiences to the exploration of the Early Neurocellular Movement Patterns, which are in the shadows of all our movements. When we become conscious about their initiations and pathways, movement gains in efficiency, strength, and fluidity, supporting inner freedom and creativity.

Odile Seitz-Walser danced with many choreographers in France and Berlin. She teaches international and works as Practitioner and Teacher für Body-Mind Centering®, as well as Healingpractitioner for Craniosacral Therapie. Since 2022 she’s part of the teaching team of moveus, the BMC® Certification Training Program in Germany.

www.odile-seitz.de

For registration, please follow this LINK.

2.4.2 Classes for BA 2, 3, 3+ Block 2

Option A

Scores for the Unseen

Sigal Zouk
BA 2-3+
Module 2-4
ECTS 3
Monday, Tuesday, Thursday, Friday: 17.11.-18.12.26, 10:30-12:30
Studio 11

In this workshop we will explores the things and practices that shape how we relate to the world. These elements not only connect us to our environment but also create encounters between human and non-human bodies, objects, artifacts, and actions. Within these encounters, new possibilities for interaction and behaviour emerge—possibilities that cannot be fully understood as either active or passive, but also involve a form of being affected or shaped.
By focusing on the relationships between different bodies and elements such as sound, rhythm, spatial materiality, history, memory, and imagination, the project opens up new layers of experience. These layers work to deconstruct hierarchies and generate open scores—frameworks that invite reinterpretation, participation, and change.
Sigal Zouk is a dancer, performer, teacher and mediator in the field of contemporary dance. As a dancer, she worked with the Batsheva ensemble, Sasha Waltz, Meg Stuart and Laurent Chétouane among others. Sigal teaches at European dance departments and institutions and collaborates with different artists.

For registration, please follow this LINK.

Option B

DANCING INTO EXPANDING PERCEPTUAL FIELDS. Body Mapping & Dance Practice

Kira Kirsch, Antoine Ragot
BA 2-3+
Module 2-4
ECTS 3
Monday, Tuesday, Thursday, Friday: 17.11.-18.12.26, 10:30-12:30
Studio 12
(Teaching language EN/GER)

These classes offer a dynamic dance and movement practice that brings together somatic inquiry, analytical approaches to movement, and physically expansive dancing. The training focuses on

refining and deepening a practical understanding of anatomy, functional biomechanics, dynamics, and chronological body architecture as a basis for cultivating sustainable, context-sensitive, and creative response-abilities.
Movement principles and concepts are explored through images, video, anatomical models, hands-on work, partnering/contact, improvisation, and looping movement patterns that gradually unfold into more complex phrases. The movement vocabulary emerges from the meeting of contemporary dance practices, floor work, martial arts, and and the exploration of rhythm and steps, offering diverse pathways into coordination, embodied awareness, and responsive action. Classes offer space for personal research as well as a dynamic and supportive group practice.

Kira Kirsch and Antoine Ragot are Berlin-based movement educators and dance artists. Their work integrates somatics, functional anatomy, biomechanics, improvisation, and contemporary dance, creating research-driven, collaborative and embodied learning environments.

www.movementartisans.net

For registration, please follow this LINK.

Crip Theories and Techniques

Prof. Claire Cunningham, Dr. Aby Watson
BA 2, 3
Module 6
ECTS 2
Tuesday-Friday: 17.11.-27.11.26, 14:00-17:30
Studio 12

Contributing to Claire's ongoing research into Crip technique, this course introduces theories, concepts and ideas shaped by Crip/disabled activists, scholars and artists, alongside practical ways of engaging with them.

Claire will share practices from their research into bespoke Crip techniques by disabled artists, exploring what technique might mean individually and collectively, and how it intersects with anti-ableism and students' own experiences.

Aby will introduce Stimprovisation: playful sensory-seeking improvisation rooted in stimming, developed as a somatic practice for neurodivergent people and a choreographic practice of "unmasking".

We will also discuss "cripping up" (faking or mimicking disabled experience), considering boundaries around sharing practices across lived experiences and how embodiment in performance may be perceived. Sessions include movement, conversation, reflection, writing, vocalising, objects, resting, reading and listening. People of all physicalities and sensory modalities are welcome.

Prof Claire Cunningham is a performer and creator of multi-disciplinary performance work rooted in the study and use/misuse of her crutche.
Dr Aby Watson is a neuroqueer artist, choreographer, performer, academic & activist. Her choreographic sensibility explores non-neuronormative potentials through rhythm, repetition and togetherness.

https://www.hzt-berlin.de/crip-choreo-care/about/

For registration, please follow this LINK.

Curatorial Entanglements

Adriana Tranca
BA 3
Module 6
ECTS 2
Tuesday-Friday: 17.11.-27.11.26, 14:00-17:30
Studio 11 (19.11., 26.11.: Studio 9)

Over two weeks, this seminar explores how curatorial practice connects art to wider contemporary life: building communities, opening conversations, and working across disciplines. Through hands-on exercises, case studies, visits to institutions, and meetings with curators and directors, participants examine what curating makes possible and develop their own trans-disciplinary projects. The seminar also provides practical tools, including budget building and project management, so you leave with both a critical framework and a workable plan.

Adriana Tranca is an independent curator with a background in Linguistics, Art History, and Curating (Goldsmiths). Her work navigates the intersections of art, social practice, and feminist thought, creating spaces for critical exchange and collaboration.

adrianatranca.com

For registration, please follow this LINK.

Intersectionality: Gender, Race, Class (MAP 6)

Dr. Ana Vujanović
BA 3, 3+
Module 6
ECTS 2
Tuesday-Friday: 01.12.-04.12.26, 14:00-17:30
Studio 11

The seminar will begin with the history of the notion in intersectionality in Black American feminism, where it emerged as a tool to think the social structures of inequality, oppression, and marginalization.

We will then explore how this notion can extend beyond the experiences of Black women to address other marginalized groups, and how the identity questions such as gender and race intersect with the issue of class. In socialist and materialist theories, class has often been understood as the foundation of all social and cultural identities. In the final part of the seminar, we will engage with critical perspectives on intersectionality and reflect on students' own experiences of intersectional dynamics within contemporary dance and art scene(s) in Berlin and/or in their hometowns.

We will combine lectures, close reading, and group discussions.

Based on the seminar, I will device the written assignments for MAP6.
The participation in the seminar is compulsory to complete MAP6.

Dr. Ana Vujanović is a cultural worker, theorist, and dramaturge, focused on performance studies, dramaturgy, social choreography and eco-feminism. Her recent works include the book Toward a Transindividual Self (with B. Cvejić, 2022) and film Slet 1988 (2025) dir. by Marta Popivoda.
https://www.anavujanovic.net

For registration, please follow this LINK.

Option A

Horses Forces – Embodying Archive Images
Elisabete Finger

BA 2-3+
Module 8, 9
ECTS 2
Tuesday-Friday: 08.12.-18.12.26, 14:00-17:30
Studio 12

This workshop draws from an archive of artistic, scientific, and historical images that portray diverse visual narratives of care across different times, cultures, and places. Together we are going to explore ways of embodying those images, giving them flesh by replacing the original figures with the performers' bodies as a strategy to study not only what is visible (gestures, postures, and anatomical implications) but also what is invisible: the political, social, and cultural forces that traverse and sustain the action. By doing so, the performer becomes a medium for a system, by stepping down from the rider's seat, we become horses ridden by unseen forces. Engaging with principles inspired by systemic constellations and AI image-animation logics, a static frame can gain movement and duration.

Participants are invited into breathing exercises, movement exploration, negotiated proximity and touch, working through the repetition and re-production of image-situations.

Elisabete Finger (BR/DE) studied dance/choreography at institutions including Le CNDC d'Angers and Udk/HZT- MA SODA. Her creations explore raw bodies and materials through images and sensory narratives situated at the threshold between delight and disturbance, often challenging normative expectations.

www.elisabetefinger.com

For registration, please follow this LINK.

Option B

Playing/Making – Choreographic Practice

Lina Gómez
BA 2-3+
Module 8, 9
ECTS 2
Tuesday-Friday: 08.12.-18.12.26, 14:00-17:30
Studio 11 (10.12., 17.12. Studio 8)

We begin from the principle of play, playing to create, to compose, to discover. How to look at the space differently, so that things can breathe, accompany each other, grow stronger together. Remembering to have pleasure present as part of the process; making, improvising, creating, playing. How aware we are of the choices we make, let's reflect on it. I'm happy to share tools I have gathered through years of choreographic practice.

Lina Gómez is a Colombian-born, Brazilian-raised, Berlin-based choreographer, dancer, and teacher. Her ensemble creations weave South American and contemporary movement and musical roots, challenging our perception of time through persistence and repetition. She has taught and performed her works across Europe, South America, and Asia.

www.linapgomez.com

For registration, please follow this LINK.

MAP 3 Introduction

Angela Alves, N. N.
BA 2
Module 3
No ECTS
Monday: 14.12.26, 14:00-15:30
Studio 10

(Description coming soon)

For registration, please follow this LINK.

2.4.3 Classes for BA 2, 3, 3+ Block 3

Option A

body/material

Maria Scaroni
BA 2-3+
Module 2-4
ECTS 3
Monday, Tuesday, Thursday, Friday: 12.01.-12.02.27 (except 01.-02.02.27, 08.02.27), 10:30-12:30
Studio 11

body/material invites the participants to tune into the subtle body, the network of connective tissue that wraps around every other denser tissue. Through pulsation and active and passive stretches the class evolves into puzzles drawn from functional anatomy and Qi circulation techniques. Dynamics of motions and modulation of energy/anchors are developed in dialogue with the body of work trained with Sara Shelton Mann called Movement Alchemy. Every day the focus is brought to a system, e.g. bones, technology of breath, heart center, gravity dynamics, whose properties generate a dynamic, a mindset that is brought to a socio-psycho-poetic embodied association through guided or suggested task based dances or guided journeys.
The class dynamic evolves from somatic tuning and awareness into a playground for a polymorphous and joyful dance experience. Often touch is involved, as contact improvisation-derived weight exchange, hands-on tracking or games.

Maria F. Scaroni (IT/DE) crossbreeds somatic practices and speculative interests with witchcraft, healing, performance and choreography. Maria performs in Meg Stuart's works, with whom she collaborates since 2009. She currently creates (*Unsex Me Here)* and teaches (*Somatic Drag*) with icon drag queen Olympia Bukkakis.

https://www.allalways.org/

For registration, please follow this LINK.

Option B

Break Your Habits

Maciej Sado
BA 2-3+
Module 2-4
ECTS 3
Monday, Tuesday, Thursday, Friday: 12.01.-12.02.27 (except 01.-02.02.27, 08.02.27), 10:30-12:30
Studio 12 (14.01., 15.01.27: Studio 9)

“Break Your Habits” is a movement research class inspired by the pedagogical and practical methodologies of Gonnie Heggen, an educator and mentor at the School for New Dance Development (SNDO) in Amsterdam, who changed my perception of dance and whose practice I deeply admire.

The practice I developed around hers proposes practical tools for movement research and seeks to dissolve the perceived disjunction between mind and body, giving the body the opportunity to think first by looking into movement patterns and cultivating awareness in the dynamic space between internal sensation and external perception. It encourages being fully present in the body while simultaneously observing and composing movement in real time, a "rapid change in action." The process may involve, among other things, imitation, postponing judgment, and critical observation. In this class, we won't focus only on ourselves but also on others, as a means of analyzing movement, expanding one's toolbox, and deepening the understanding of what dance is, what it can be, and how the body may operate within or beyond known embodied systems of knowledge.

Maciej Sado is a choreographer, dancer, performer, dramaturg, teacher, curator, and whatever else that is required from he/him to survive in the hostile and precarious field of art and dance. He holds a Master of Arts from AdBK Nürnberg, a Bachelor’s degree in choreography from SNDO (School for New Dance Development) at AHK Amsterdam, and a medical degree from the Medical University of Wrocław. Obsessed with Imitation, Endings, Aftermath of things, Materiality of objects, Queer masculinities, and Crocheting.

For registration, please follow this LINK.

How Many Bodies Does It Take to Make a Solo? (MAP 8)

Prof. Philipp Gehmacher, Sigal Zouk
BA 2
Module 8
ECTS 4
Tuesday-Friday: 12.01.-05.02.27, 14:00-17:30
Studio 11 (02.02.27: Studio 12)

This workshop is mandatory for all students registered for MAP 8.

We will focus on crafting bodies-in-motion and then present them to each other. We will try to be discerning with what we consider our physical body and the many (imaginary, existential, fantastic, political…) bodies that travel through us. Crafting will mean to differentiate between what a body, physicality and movement is to each of

us, to then see how they interact (intra-act) in everybody's solo work as diverse bodies in space. The workshop includes daily physical group practice, individual research and practice, composition and continuous presentation to each other. Continuous participation, individual research and presentation of physical studies are expected to fulfil the criteria of assessment.

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

For registration, please follow this LINK.

Tuning Practice

Jamila Johnson Small aka SERAFINE1369
BA 3-3+
Module 9
ECTS 2
Tuesday-Friday: 12.01.-22.01.27, 14:00-17:30
Studio 12 (14.01., 15.01.27: Studio 9)

In this workshop we will attune our capacities for sensing and being open to the information that can surface in our dancing bodies, towards dancing with more agility, presence and release from specific form. Thinking of improvisation as being neither unprepared nor spontaneous, rather an inevitability that speaks to the ways that we are compelled by the relational constellations we might find ourselves in. Social, energetic, elemental, cosmic etc. Honouring dancing as a devotional practice of moving energy. This work is interested in 'what-is-already-t/here' - the stuff that comes with us, was here before us - allowing space for the complexities of experience and relation to emerge as material. We will work to visibilise the often invisible systems that choreograph us, and to grow awareness around our own tendencies so that instinct is something that we can work with, rather than be controlled by.

SERAFINE1369 is a dancer, artist, body-focused researcher and acupuncturist. They work with dancing as a philosophical undertaking, a political project with ethical psycho-spiritual ramifications for being-in-the-world.

www.basictension.com

For registration, please follow this LINK.

2.5 Classes for all BA students

Vinyasa Yoga

Roni Katz
BA 1-3+

Module 1-4
1 ECTS per 10 sessions
Monday, Tuesday, Thursday, Friday
Block 1: 19.10.-04.12.26 (except 09.-16.11.26), 9:00-10:15
Block 2: 07.12.-05.02.27 (except 04.-11.01.27, 01.-02.02.27), 9:00-10:15
Studio 11

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

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

Block 1:
For registration, please follow this LINK.

Block 2:
For registration, please follow this LINK.

Gyrokinesis-inspired Movement Class

Tomislav Feller
BA 1-3+
Module 1-4
1 ECTS per 10 sessions
Monday, Tuesday, Thursday, Friday
Block 1: 19.10.-04.12.26 (except 09.-16.11.26), 9:00-10:15
Block 2: 07.12.-05.02.27 (except 04.-11.01.27, 01.-02.02.27), 9:00-10:15
Studio 12 (14.01., 15.01.: Studio 9)
During this Gyrokinesis-inspired movement class, participants are guided through rhythmic, flowing movement sequences that gently mobilize the joints, improve spinal mobility, increase range of motion, and develop functional strength. Drawing on elements of yoga, tai chi, swimming, dance, and gymnastics, the Gyrokinesis Method coordinates movement, breath, and focused attention to create efficient, balanced, and enjoyable movement patterns. Tomislav leads the class with clear verbal cues,

imagery, and physical demonstrations. Sessions begin either seated or standing with gentle spinal movements before progressing to mat work. By the end of class, the whole body feels more integrated, energized, and balanced. Breath awareness supports the parasympathetic nervous system, promoting calm, mental clarity, and overall wellbeing.

Tomislav Feller is a Berlin-based choreographer, performer, and educator working between Berlin, Zagreb, and Amsterdam. A graduate of SNDO in Amsterdam, he has collaborated with artists including Tino Sehgal, Jefta van Dinther, Matija Ferlin, Deborah Hay, Steve Paxton and Egle Budvytyte. His choreographic practice explores ritual, identity, intimacy, and collective experience through collaborative processes that merge physicality, fiction, and embodied research.

IG: https://www.instagram.com/super_totsi/

Block 1:
For registration, please follow this LINK.

Block 2:
For registration, please follow this LINK.
Studium Generale
BA 1-3+
Module 5, 6

“Studium Generale” is not an independent (degree seeking) study program, but a general studies program at the Berlin University of the Arts (UdK) which combines **critical studies** and **interdisciplinary artistic practice and theory.** It is an **obligatory part** of the bachelor and graduate degree programs with altogether **10 ECTS** throughout the time of study.

Further information and registration: https://www.udk-berlin.de/en/courses/studium-generale/

Encounters in Outer Space

Self-organized by Students
BA 1-3+
Module 8-12
ECTS 2
Monday-Friday: 09.11.-13.11.26, 10:30-12:30, 14:00-17:30
Studio 3, Studio 11, Studio 12 (12.11.: Studio 9 statt 11)

„Encounters in Outer Spaces" is a self-organized student platform for all BA students in which you decide how to encounter each other, exchange about artistic projects or use the shared time and studios in ways you need and decide. The student representatives from HZT Fachschaftsrat (HZT Student Council) will be asked to support the “Encounters in Outer Spaces” week and make suggestions. For further discussion and planning, please come to the **BA Assembly on the 5 October 2026 from 10:30-12:30**.

For registration, please follow this LINK.

Studium Generale: Kollisionen

BA 1-3+
Module 5, 6
ECTS 2
Monday-Friday: 04.01.-08.01.27

The "Kollisionen" project week has become THE transdisciplinary event at the UdK Berlin. In the first week of January each year, up to 400 students and up to 40 teachers from all study programs come together and work on different projects. They collide with each other; they meet, each with his*her own expertise and competence. But not only do the students collide, so do the teachers. At least two or more professors or lecturers from different departments get together and think about a topic or a format in advance or together with you students, which will then be your testing ground during this special week. The projects can be process- or product-oriented, intensive or lengthy. They can broaden your horizons, challenge you, and sometimes push you to the limit – or simply be a nice encounter with others.

Further information and registration at: https://www.udk-berlin.de/studium/studium-generale/

Projekt Weeks: MOTHERLODE

Prof. Philipp Gehmacher, Colette Sadler, Roni Katz
BA 1-3+
Module 7-11
2 ECTS
Tuesday-Friday: 09.02.-12.02.27, 14:00-17:30
Saturday: 13.02.27 Motherload Festival

At the end of this winter semester 2026/27 there will be again the opportunity for all BA students to show work in a small festival context curated by students that celebrates your ongoing work and the end of winter semester. A group of students will be required to act as a steering group for the event, please attend the BA assembly if you are interested in being part of this. During the project weeks from 09.02.-12.02.27, you will have the opportunity to work with Colette Sadler, Philipp Gehmacher and Roni Katz as mentors and to obtain dramaturgical support as part of your ongoing rehearsals leading up to the event.

For registration, please follow this LINK.

2.6 Mentoring

Introduction to Mentoring

Prof. Philipp Gehmacher, Colette Sadler
BA 2
Monday: 12.10.26, 14:00-16:00

This colloquium is mandatory for all BA 2 students who will engage in the process of external mentoring for the first time during the summer semester 2027. These hours can be added to your project work documentation.

BA2 | Prof. Philipp Gehmacher, Colette Sadler: Introduction to Mentoring

For registration, please follow this LINK.

Individual Mentoring

Prof. Philipp Gehmacher, Sigal Zouk
BA 1-3+
Schedule by appointment

Please contact Sigal or Philipp for individual mentoring under their respective email addresses: sigalzouk@googlemail.com p.gehmacher@hzt-berlin.de. Mentoring hours can be included in your project work documentation.
Sigal Zouk is a dancer, performer, teacher and mediator in the field of contemporary dance. As a dancer, she worked with the Batsheva ensemble, Sasha Waltz, Meg Stuart and Laurent Chétouane among others. Sigal teaches at European dance departments and institutions and collaborates with different artists.

BA1-3+ | Prof. Philipp Gehmacher, Sigal Zouk: Individual Mentoring

For registration, please follow this LINK.

Studium Generale: Intercultural Mentoring (IKM)

BA 1
Module 5, 6
up to 4 ECTS

The IKM program reaches out for international students with a non-German language of origin from all undergraduate degree programs (Bachelor, graduate). It invites you to get to know the university and each other better and explore the city's opportunities for students through **intercultural group activities**. You will find time and attentive people to talk about problems and challenges that may arise during or around your studies right from the start. Experienced student mentors will offer a wide range of intercultural group activities.

Further information and registration at: https://www.udk-berlin.de/en/courses/studium-generale/intercultural-mentoring-ikm/

3. Master Choreography

Wintersemester 2026/27 - Lehrveranstaltungen maC

Beginn der Lehrveranstaltungen: 12. Oktober 2026 (Montag)
Ende der Lehrveranstaltungen: 14. Februar 2027 (Samstag)

Feiertage und akademische Ferien

03. Oktober 2026: Tag der deutschen Einheit
25. Dezember 2026 – 02. Januar 2027: Akademische Ferien (Weihnachtsferien)
01. Januar 2027: Neujahr
08. März 2027: Internationaler Frauentag

Die Räume, in denen die Lehrveranstaltungen stattfinden, sind Asimut zu entnehmen.

Save The Date

09. Oktober 2026, 15:00 Imma-/Exmatrikulationsfeier HfS
12. Oktober 2026, 18:00 Screening „Internal Standard“ und anschließendes gemeinsames Abendessen „Willkommen und Abschied“
14. Oktober 2026, 11:00-13:00 Welcome all HZT Students

Modulverantwortliche
M1: Ingo Reulecke
M2: Ingo Reulecke
M3: Susanne Vincenz
M4: Christiane Berger
M5: Christiane Berger
M6: Susanne Vincenz
M7: Isabel Lewis

Einzelstunden

In den Modulen 1, 2, 3 und 4 stehen den Studierenden pro Semester jeweils zwei Einzelstunden zur Verfügung, die sie bei Dozent*innen des maC-Teams nach individueller Terminabsprache in Anspruch nehmen kann. Die Einzelstunden sind bevorzugt zur Unterstützung des Selbststudiums gedacht, um individuelle Interessen zu vertiefen.
Für die Betreuung der Projekte der Module 6 und 7 stehen den Studierenden je 15 Betreuungs-stunden zur Begleitung der Probenprozesse mit Dozent*innen aus dem maC-Team zur Verfügung.

Prüfungen

maC1

M1: 08. Februar 2027
Prüfer*in: Ingo Reulecke, Isabel Lewis
M2: Keine Prüfung dieses Semester
M3: Skizze Fr, 18.12.2026, 11:00-13:30
Prüfer*in: Susanne Vincenz, Isabel Lewis
M4: Keine Prüfung dieses Semester
M5: Keine Prüfung dieses Semester
M6: Keine Prüfung dieses Semester

maC2

M1: Di, 09. Februar 2027
Prüfer*in: Ingo Reulecke, NN
M2: Prüfung tba
Prüfer*in: Ingo Reulecke, Isabel Lewis
M3: Schriflicher Teil: Reflexion Un/Doing Choreography bis 15.03.2026
Praktischer Teil: Skizze Fr, 06.11.2026, 11:00-13:30
Prüfer*in: Susanne Vincenz, Isabel Lewis
M4: Essay im Umfang von 15.000 Zeichen (inkl. Leerzeichen)
Abgabe bis 05.03.2027, 18 Uhr
Prüfer*in: Christiane Berger, Isabel Lewis
M5: Portrait in Motion
Abgabe 31.03.2026
Prüfer*in: Susanne Vincenz, Isabel Robson
M6: Keine Prüfung dieses Semester

Morgenpraxis
Ab 12. Oktober 2026 bis 13. Februar 2026

Instant Composition
Dozentin: Isabel Lewis, Ingo Reulecke
Modul: offen für alle (CH4)
Termin: Mo - 9:00-10:30
Sprache: Deutsch, Englisch

Ingo Reulecke und Isabel Lewis leiten die Praxis im Wechsel und geben Impulse in Form von Scores, Bewegungsaufgaben und räumlichen Erkundungen. Die Studierenden beobachten und erproben ihre eigenen kompositorischen Entscheidungen und entwickeln dabei ihre dramaturgische und räumliche Sensibilität in der Improvisation sowie unterschiedliche Texturen und Tonalitäten im eigenen Körper. Rhythmus, Timing und Dynamik werden in gemeinsamen Kompositionen im Raum untersucht. In Solo- und Gruppenformaten wechseln die Teilnehmenden zwischen Praktizieren, Beobachten und Feedbackgeben.

Sitzmeditation
Dozent: Ingo Reulecke
Modul: offen für alle (CH4)
Termine: Di, Do - 9:00-9:30
Sprache: Deutsch

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

Vinyasa Yoga
Dozent: Ingo Reulecke
Modul: offen für alle (CH4)
Termine: Di, Do - 9:30-10:30
Sprache: Deutsch

Die Vinyasa Yoga-Klasse versucht, einen Fluss im organischen Ablauf der Asanas (Körperhaltungen) unter starker Einbeziehung der Pranayma Praxis (Atemschulung) zu berücksichtigen. Dabei werden verschiedene Surya Namaskar (Sonnengruß)-Abfolgen erlernt und variiert, die dann spielerisch zu schwierigen Asanas weiterleiten.

In the Mix: Praxis Exchange
Dozent: Ingo Reulecke

Modul: M1, M2
Termin: Fr 9:00-10:30

Dieses Studienformat arbeitet mit Prinzipien der Selbstorganisation und einer wechselnden Übernahme von Verantwortung und Leitung. Die Gruppe entwickelt gemeinsam die Struktur des Formats und schafft einen Raum, in dem Praktiken geteilt, ausgetauscht sowie Arbeiten im Prozess vorgestellt und erprobt werden können.
Im Zentrum stehen konkrete Fragen an die eigene Recherche und die Möglichkeit, gezielt Feedback einzuholen. Dabei richtet sich die Aufmerksamkeit auch auf das Format selbst und auf die Komposition der jeweiligen Präsentations- oder Teilungssituation.
Ausgangspunkt ist das Studio, die Gruppe kann jedoch je nach Recherche, Praxis oder Form des Teilens gemeinsam entscheiden, an welchem Ort die jeweiligen Treffen stattfinden.

An folgenden Daten finden keine Lehrveranstaltungen statt: 13.11.2026, 11.12.2026, 18.12.2026, 22.01.2027

Blockveranstaltungen

Organisatorische Vorwoche

5. Oktober bis 9. Oktober 2026
(Details erhalten die Erstsemesterstudierenden per Mail)

Woche 1:

Einführungswoche **Begrüßungswoche**

maC1	maC2
Vorstellungsrunde **maC1 & Isabel Lewis** Dozent*innen: maC Team Termin: Mo, 12.10.2026 – 11:00-13:00 **Wanderung** Dozent*innen: Ingo Reulecke, maC Team Termin: Mo, 12.10.2026 – 14:00-17:00 In einer Stadtwanderung verbinden wir die beiden HZT-Campi: den Campus Zinnowitzer Straße mit dem Campus Uferstudios. Gehen als erste gemeinsame Bewegung im Studium **Screening “Internal Standard”** **Ein choreographischer Film von maC Studierenden** Dozentinnen: Isabel Robson, Susanne Vincenz Termin: Mo, 12.10.2026 – 18:00 Eine Forschungseinrichtung, die sich der Präzision und der Archivierung von Wissen verschrieben hat, gerät ins Wanken, als Körper, Objekte und Architektur aus ihren gewohnten Rollen herausrutschen. Der Film untersucht, wie Kontrollsysteme in Frage gestellt werden, wenn Wissen zu einem lebendigen, sich wandelnden Prozess wird. Unterstützt von Film@Busch, gefördert durch die Stiftung Innovation in der Hochschullehre	
Vorstellungsrunde **maC2, Ingo Reulecke + Christiane Berger** Dozent*innen: maC Team Termin: Di, 13.10.2026 – 11:00-13:00	
Wie zusammenarbeiten? Dozent*innen: maC Team	**Peer to Peer**

Termin: Do, 13.10.2026 – 14:00-17:00 Wer sind wir als Gruppe und wie wollen wir zusammenarbeiten? Welche Erwartungen gibt es?	Termin: Do, 13.10.2026 – 14:00-17:00 Vorverständigung darüber, wer an welchem Ort seine Masterarbeit zeigen möchte.
Einführung Applied Anatomy Dozentin: Sabine Kinschewski Termin: Mi, 14.10.2026 – 10:30-12:30 **Einführung PR** Dozentin: Judith Brückmann Termin: Mi, 14.10.2026 – 14:00-14:45 **Einführung Sicherheits- und Studiotechnik** Dozent: Max Stelzl Termin: Mi, 14.10.2026 – 15:00-17:35	
Einführung Studium: Überblick Studienstruktur und Module Dozentin: Susanne Vincenz/ Christiane Berger Termin: Do, 15.10.2026 – 11:00-14:00 Wir geben einen Überblick über die vier Semester des Studiums und besprechend das bevorstehende Wintersemester.	**Semestereinführung** Dozentin: Susanne Vincenz/ Christiane Berger Termin: Do, 15.10.2026 – 11:00-13:00 Wir besprechen das bevorstehende Wintersemester mit einem Ausblick auf die Abschlussprojekte des folgenden Sommersemesters.
Sammeln, tragen, choreographieren – Verfahren der Recherche **Lecture** Dozentinnen: Isabel Robson, Susanne Vincenz Termin: Do, 15.10.2026 – 15:00-17:00 Das Kollektiv reVerb stellt in seiner szenografisch/filmischen und dramaturgischen Recherche den Körper ins Zentrum: als Medium und Arbeitskraft der Forschung selbst – im Sammeln, Tragen und Choreografieren von Material –, als kulturell und politisch codierten Körper im Spannungsfeld von Tradition, Repression und urbaner Transformation, und schließlich als eigenen, sorgenden Körper, in dem (m)otherhood und Care-Arbeit als Horizont und Grenze künstlerischen Arbeitens erscheinen. Im Übergang zwischen dokumentarischen Bildern und inszenierten Räumen verhandelt reVerb Recherche als offenen, sinnlichen und politischen Prozess.	
Un/Doing Choreography Dozent*innen: Susanne Vincenz + Gast Modul: maC1 (Easy Un/Doing Choreography), maC2 Termin: Fr, 16.10.2026 – 11:00-13:00 + 14:00-17:00	

Das Format Un/Doing Choreography eröffnet die Möglichkeit, Akteur*innen aus dem Feld der Choreographie mit ihren jeweils eigenen Arbeitsansätzen kennenzulernen. Dabei können aktuelle Produktionen oder Recherchen unserer Gäst*innen diskutiert oder die jeweilige Praxis gemeinsam erkundet werden. Wie gehen gesellschaftliche und politische Fragen in Probenprozesse ein? Welche dramaturgischen Überlegungen sind relevant? Un/Doing Choreography ist eine offenes Austauschformat, in dem es um das kritische Potenzial choreographischer Praxis geht.	
Vorstellungsrunde maC: Lehrende Dozent*innen: Susanne Vincenz, Christiane Berger, Ingo Reulecke Termin: Do, 15.10.2026 – 14:00-17:00 Die Lehrenden des maC stellen sich mit ihren Schwerpunkten in der Lehre vor.	

Woche 2:

Methodenwoche **Block 1**

maC1	maC2
Medienchoreographie: Feministische künstlerische Forschung für experimentellen Film und Choreographie Dozentinnen: Isabel Robson & Sabrina Labis (UdK Berlin) Gästin: Sabine Zahn Termine: Mo, Di, Do, Fr 19.10.2026 – 23.10.2026, 11:00 – 13:00 + 14:00 – 17:00 Diese Blockwoche bildet den Auftakt zu einer zweisemestrigen Veranstaltungsreihe an der Schnittstelle von filmischer und choreografischer Praxis. Ausgangspunkt ist der sogenannte „Frauenblock“ – ein Neubauprojekt der Internationalen Bauausstellung Berlin 1987 – als Fallbeispiel für ein emanzipatorisches Wohnprojekt. Daran anknüpfend geht das Seminar der Frage nach, wie sich gesellschaftliche Machtverhältnisse in Räume einschreiben und die damit	**Komposition** Dozent: Ingo Reulecke Termine: Mo, Di, Do, Fr 19.10.2026 – 23.10.2026, 11:00-13:00 + 14:00 – 17:00 In diesem Block werden wir existierende Herangehensweisen beim Choreographieren (z.B. Scores, Improvisation) im Zusammenhang mit den choreographischen und kompositorischen Ansätzen der teilnehmenden Studierenden untersuchen und in der Studiopraxis anwenden. Die Arbeit an und mit Scores ist als ein Angebot zur kreativ-künstlerischen Auseinandersetzung und zum Anstoßen von kompositorischen Prozessen, wie auch als Möglichkeit der choreographischen Umsetzung gedacht. Kirsten Maar fasst die Überlegungen der Gruppe um Lawrence und Anna Halprin zusammen:

verbundenen Wahrnehmungen, Gefühle und alltäglichen Bewegungen weiblich gelesener Körper prägen. Ausgehend von den emanzipatorischen Ansätzen des Frauenblocks entwickeln die Studierenden eigene künstlerische Fragestellungen sowie filmische und choreographische Ideen. Dabei erforschen sie, wie Körper und ihre Bewegungen jenseits patriarchaler Raumordnungen imaginiert, erfahrbar und sichtbar gemacht werden können. Im ersten Semester liegt der Schwerpunkt auf der künstlerischen Recherche, der Entwicklung einer eigenen Fragestellung und der filmischen Auseinandersetzung mit dem Frauenblock. Methoden der Recherche, Beobachtung, Archivarbeit und filmischen Bild- und Tonfindung werden miteinander verbunden. Das Seminar bringt Studierende des Studiengangs Kunst und Medien der UdK Berlin mit Studierenden des maCs und HZT zusammen. Mit freundlicher Unterstützung von Film@Busch, gefördert durch die Stiftung Innovation in der Hochschullehre und equalACT Künstlerisch Forschen – make it feminist! und dem Berliner Chancengleichheitsprogramm.	„Everything could be a score!“
Form Studies I: Lament Videoanalyse (online) Dozentin: Isabel Lewis Termin: Mo, 19.10.2026, 18:00-20:00 **Form Studies I: Lament** Anhand von Ausschnitten aus Arbeiten von Martha Graham, Trajal Harrell und Rocío Molina untersuchen wir das Lament als choreographische Form: Wie werden Trauer, Pathos und Affekt durch Körper, Geste, Rhythmus und Theatralität organisiert? Im gemeinsamen Betrachten und Vergleichen	***Optional für maC2***

von Videomaterial verfolgen wir, wie Formen des Klagens in unterschiedlichen historischen und kulturellen Kontexten choreographisch hervorgebracht und transformiert werden.	

Wochen 3 + 4:

Block 1	**Block 1**
maC1	maC2
Bewegungsrecherche & -anleitung Dozentin: Isabel Lewis Termine: Mo, Di, 26. + 27.10.2026, 11:00-13:00 + 14:00 – 17:00 Dozent: Ingo Reulecke Termine: Mo, Di, Do, 02.11.2026 – 05.11.2026, 14:00 – 17:00 Die Lehrveranstaltung vertieft unterschiedliche Verfahren der Bewegungsrecherche und untersucht, wie choreographische Impulse Bedingungen für Bewegung hervorbringen und beeinflussen. Ausgehend von bereits vorhandenen Erfahrungen arbeiten wir mit Sprache, Imagination, Empfindung, Aufmerksamkeit sowie räumlichen und situativen Setzungen und befragen deren jeweilige Wirkung auf körperliche Qualitäten, Bewegungslogiken und Entscheidungsprozesse. Im Zentrum steht dabei auch die Praxis des Anleitens: Wie lassen sich Rechercheprozesse anderer öffnen, präzisieren oder verschieben, ohne ihre Eigenlogik festzulegen?	**Komposition** Dozent: Nik Haffner Termine: Mo, Di, Do, Fr 26.10.2026 – 30.10.2026, 11:00-13:00 + 14:00 – 17:00 In diesem Block werden wir existierende Herangehensweisen beim Choreographieren (z.B. Scores, Improvisation) im Zusammenhang mit den choreographischen und kompositorischen Ansätzen der teilnehmenden Studierenden untersuchen und in der Studiopraxis anwenden. Konkret werden wir uns anschauen, wie das Generieren und Modifizieren von Bewegungsmaterial, sowie Bezüge zwischen u.a. Körper/ Bewegung und Raum/ Sound entwickelt werden - auch dies anhand von Beispielen aus bisherigen Erfahrungen und Projekten der Studierenden. In einem zweiten Teil werden wir das Arrangieren und Strukturierung von Material zu einer Choreographie/ Komposition untersuchen, mit Beispielen von Liina Magnea, Pauline Boudry & Renate Lorenz, Sheena McGrandles, Jonathan Burrows. Auch das Spannungsfeld Abwesenheit-Präsenz (absence presence) wird dabei thematisiert werden.
Körperkonzepte Dozentin: Christiane Berger	**Selbststudium** Dozent: Ingo Reulecke

Termine: Do, Fr, Mo, Di, 29.10 – 03.11.2026, 11:00-13:00 Das Seminar stellt verschiedene Körperkonzepte vor und untersucht deren Auswirkung auf die konkrete Körper- und Bewegungspraxis.	Termine: Mo, Di, Mi, Do, Fr, 11:00-13:00 + 14:00 – 17:00 In der Selbststudiumswoche entwickeln die Studierenden ausgehend von dem Thema Scores eine eigene Umsetzung von ca. 10 Minuten mit Tänzer*innen von Danceworks.
Einführung Feedback Dozentin: Susanne Vincenz Termin: Do, 05.11.2026, 11:00-13:00 Feedback im künstlerischen Prozess: Wir lernen verschiedene Formate kennen und erproben sie.	
Skizze zuschauen Dozent*innen: maC Team Termin: Fr, 06.11.2026, 11:00-13:00	**Skizze zeigen (M3 Prüfung)** Dozent*innen: maC Team Termin: Fr, 06.11.2026, 11:00-13:30 Die Studierenden stellen vor, was sie in der Selbststudiumswoche erarbeitet haben.
Feedback geben Dozentin: Susanne Vincenz Termin: Fr, 06.11.2026, 14:00-17:00	**Feedback nehmen** Dozentin: Susanne Vincenz Termin: Fr, 06.11.2026, 14:00-17:00

Woche 5:

Block 1 **Exkursion Wien**

maC1	maC2
Selbststudium Termine: Mo, 09.11.2026 – Do, 12.11.2026, Slots tba Die Studierenden entwickeln Soli von je einer Minute füreinander.	**Exkursion nach Wien** Dozentin: Isabel Lewis Termine: Mo, 09.11.2026 – Sa, 14.11.2026 Wir sind zu Gast im Tanzquartier.

Skizze zeigen Dozent*innen: maC Team Termin: Fr, 13.11.2026, 11:00-13:00 Die Studierenden stellen vor, was sie in der Selbststudiumswoche erarbeitet haben.	**Skizze zuschauen** Dozent*innen: maC Team Termin: Fr, 13.11.2026, 11:00-13:00
Feedback nehmen Dozentin: Susanne Vincenz Termin: Fr, 13.11.2026, 14:00-17:00	**Feedback geben** Dozentin: Susanne Vincenz Termin: Fr, 06.11.2026, 14:00-17:00

Woche 6: Zwischenwoche

maC1	maC2
Hosting as Composition Dozentin: Isabel Lewis, Susanne Vincenz Termine: Mo, 16.11.2026, 11:00-13:00 + 14:00 – 17:00 + Di, 17.11.2026 14:00-17:00 In diesem Kurs verstehen wir Komposition als ein Gestalten von Aufmerksamkeit, Beziehungen im Raum und Atmosphären in der Zeit. Wir arbeiten mit den Zwischenräumen von Körpern und Materialien und untersuchen, wie Präsenz, Bewegung, Nähe und Distanz eine Situation prägen. In praktischen Experimenten entwickeln wir Formen des Hostings, in denen Menschen empfangen und durch eine Situation geführt werden, ohne ihren Verlauf vollständig festzulegen. Der Kurs mündet in eine gemeinsam gestaltete Hosting-Situation.	
Seminar: Dozentin: Christiane Berger Termine: Di, Do, 17.11.2026 + 19.11.2026, 11:00-13:00 Wir lesen und diskutieren Texte, die die gegenwärtige Verfasstheit unserer Gesellschaft beleuchten, aus der künstlerischen Perspektive.	
Praxis Intensiv Dozent: Ingo Reulecke Termin: Do, 19.11.2026, 14:00-17:00 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.	

Un/Doing Choreography
Dozent*innen: Susanne Vincenz + Gast
Modul: maC1, maC2
Termin: Fr, 20.11.2026 – 11:00-13:00 + 14:00-17:00

Das Format Un/Doing Choreography eröffnet die Möglichkeit, Akteur*innen aus dem Feld der Choreographie mit ihren jeweils eigenen Arbeitsansätzen kennenzulernen. Dabei können aktuelle Produktionen oder Recherchen unserer Gäst*innen diskutiert oder die jeweilige Praxis gemeinsam erkundet werden. Wie gehen gesellschaftliche und politische Fragen in Probenprozesse ein? Welche dramaturgischen Überlegungen sind relevant? Un/Doing Choreography ist eine offenes Austauschformat, in dem es um das kritische Potenzial choreographischer Praxis geht.

Form Studies II: The Walk Videoanalyse (Online) Dozentin: Isabel Lewis Termin: Mo, 23.11.2026, 18:00-20:00 In dieser Online Sesssion untersuchen wir, wie Gehen durch Wiederholung, Rhythmus, räumliche Anordnung und soziale Codierung zur choreographischen Form wird. Anhand von Anne Teresa De Keersmaeker, dem Electric Slide und Steve Paxtons *Satisfyin' Lover* betrachten wir unterschiedliche Beziehungen zwischen sogenannter „pedestrian movement", sozialem Tanz und choreographischer Komposition. Dabei fragen wir auch, was als neutral, „pure", pedestrian oder stilisiert gelesen wird und welche kulturellen Annahmen in diesen Kategorien liegen.	**Form Studies II: The Walk Videoanalyse (Online)** ***Optional für maC2***

Wochen 7- 10:

Block 2/Selbststudium	Block 2
maC1	maC2
Über Choreograph*innen Dozentin: Christiane Berger Termine: Mo, Di, Do, Fr, 23.11.2026 – 01.12.2026, 11:00 – 13:00 Wir werden anhand von Texten und Videos verschiedene Choreograph*innen des 20. Jahrhunderts kennenlernen und ihre Körperkonzepte und Kompositionsprinzipien untersuchen.	**FEMALE PAGES – Papier, Körper, Feministische Materialität** Dozent*innen: Prof. Karina Griffith, Prof. Isabel Lewis, Prof. Hannah Perner-Wilson, Prof. Mathilde ter Heijne, Prof. Susanne Vincenz und Gäste Termine: Mo, Di, Do, Fr, 23.11.2026 – 17.12.2026, 11:00 – 13:00 + 14:00 – 17:00 *FEMALE PAGES* ist ein künstlerisches Forschungslab, das die Bibliothek der HfS als temporären Arbeits-, Forschungs- und Performanceraum aktiviert. Im Zentrum stehen Papier, Schrift, Körper und feministische Wissensgeschichte. Ausgangspunkt ist die Frage, wie sich die Geschichte von FLINTA*-Personen nicht nur über Texte und Inhalte, sondern auch über materielle und körperliche Schreibpraktiken erzählen lässt: über Briefe, Tagebücher, Handschriften, Notizen, Bücher, Tinte, Papier, Faltungen, Spuren und Leerstellen.Das LAB entsteht in Erweiterung des künstlerischen Forschungsprojekts *Dropping In and Out*, das nicht-lineare künstlerische Biografien von Frauen und FLINTA*-Personen untersucht. Im Mittelpunkt stehen unterbrochene Karrieren, institutionelle Ausschlüsse, vergessene genealogische Linien und die Frage, wie feministische Kunstgeschichte neu gelesen, wiederangeeignet und performativ aktiviert werden kann. Das Konzept des „Ein- und Ausstiegs“ hinterfragt die Vorstellung eines ununterbrochenen kreativen Lebens ebenso wie die Idee eines vollständigen Archivs. In *FEMALE PAGES* wird diese kritische Perspektive konkretisiert: Studierende und Lehrende setzen sich mit verstorbenen Künstlerinnen und nicht-binären künstlerischen Positionen auseinander. Die Form des Briefes dient dabei als
Choreographische Praktiken Dozent: Ingo Reulecke Termine: Mo, Di, Do, Fr, 23.11.2026 – 01.12.2026, 14:00 – 17:00 Auf Basis der schon vorhandenen choreographischen Praktiken wollen wir einerseits über die Vermittlung dessen, sowie dem Kennenlernen weiterer Möglichkeiten, vor allem der künstlerischen Ideen der Kommilitonen, den eigenen Kanon vergrößern helfen.	
Selbststudium mit DanceIntensiv Vorbereitung Selbststudium Dozentin: Christiane Berger Termine: Do, Fr, 03.12.2026 + Fr, 04.12.2026, 11:00 – 14:00 Die Studierenden erarbeiten im Anschluss an die Lehrveranstaltungen ausgehend von einer*m ausgewählten Choreograph*in eine eigene Umsetzung der Konzepte und Prinzipien mit Tänzer*innen des DanceIntensiv-Programms. Diese Selbststudiumswoche bereiten wir vor. **Selbststudiumswoche** Kennenlernen: Mo, 07.12.2026	

Termine: Di, 08.12.2026 – Do, 17.12.2026 Sharing & Feedback: Fr, 11.12.2026, 11:00-13:00 Die Studierenden arbeiten täglich vier Stunden mit ihrer Gruppe aus DanceIntensiv-Tänzer*innen. Nach einer Woche stellen die Studierenden erstmals vor, woran sie gearbeitet haben, und erhalten Feedback dazu. **Showing Skizze (Prüfung M3)** Dozent*innen: maC Team Termin: Fr, 18.12.2026, 11:00-13:30 Die Studierenden stellen vor, was sie in den Selbststudiumswochen erarbeitet haben.	künstlerisches und performatives Mittel — als Adresse an die Vergangenheit, die Gegenwart oder die Zukunft. Briefe werden zu Resonanzräumen, in denen Stimmen aus der Vergangenheit verstärkt, Leerstellen sichtbar gemacht und imaginäre Dialoge über Zeiten, Körper und Institutionen hinweg eröffnet werden. Die Bibliothek wird dabei nicht nur als Ort des Wissens, sondern als lebendiger Handlungsraum verstanden. Eine Kollaboration mit Studierenden der Fakultät Bildende Kunst, Kunst in Kontext und Gestaltung, Studierenden der Klasse Performance und zeitbezogene Medien, des MA Spiel und Objekt und des MA Choreographie.

Wochen 11 - 13:

Bühnenlabor **Kooperation Outukumpu/ Block 3**

maC1	maC2
Bühnenlabor Dozentinnen: Susanne Vincenz, Isabel Robson & N.N. Termine: Mo, Di, Do, Fr 07.01.2027 – 15.01.2027, 11:00-13:00 + 14:00-17:00 Wir arbeiten mit dem Raum, dem Körper und Licht. Das Bühnenlabor bietet die Gelegenheit, erste Ideen auf der Bühne zu testen und Expertise im Umgang mit Raum, Szenographie und Licht zu erweitern, die später in die Vorbereitungen für die Produktionsarbeit einfließen können. Raum Wir werden untersuchen und definieren, wie wir eine erste räumliche Idee entwickeln und kommunizieren können. Wir nutzen Bühnenpläne sowie physische und digitale 3D-Modelle, um unsere szenographischen	**Kooperation Outukumpu** Dozent: Ingo Reulecke Termine: Mo, Di, Do, Fr 06.01.2027 – 15.01.2027, je 4h Probeslots zwischen 9:00-22:00 Über unterschiedliche praktische, wie theoretische Formate werden die Studierenden in dem Austausch zwischen Tanzstudierenden aus der Tanzschule in Outokumpu (Finnland) und den maC2 Studierenden soll über einen Prozess des Kennenlernen die kreativ-künstlerische Zusammenarbeit beflügelt werden. In einer dann mehr als 2 Wochen währenden Arbeitsphase sollen choreographische Skizzen entstehen, die am Ende intern vorgestellt und reflektiert werden. In der abermaligen Zusammenarbeit zwischen Studierenden aus der Tanzschule

Ideen zu erproben um sie von Beginn an in choreographische Prozesse zu integrieren. Wir werden Materialqualitäten testen und vergleichen, wechselnde Räume mit Kreide, Seilen, Balken, Brettern und Tüchern aus dem Theaterlager markieren und dabei mit Vorstellungen von Maßstab, Proportionen und Sichtlinien spielen. Licht In einem dreitägigen Beleuchtungsworkshop machen wir uns mit Lampentypen und Beleuchtungsmethoden vertraut. Wie sprechen wir über unsere Wahrnehmung von Licht; mit welchen Fachbegriffen können wir dies in den Bühnenraum übersetzen? Körper Ausgehend von den Studien und Themen der letzten beiden Wochen, habt ihr die Möglichkeit, mit einer großen Gruppe von Tänzern aus den Tanzausbildung Outokumpo Finland zusammenzuarbeiten. Diese Skizzen werden am letzten Tag auf der Bühne in selbst gebaute Lichtstimmungen vorgestellt und besprochen.	in Outokumpu (Finnland) und der mac2 Gruppe soll im Vorfeld das Kennenlernen durch unterschiedliche Formate beflügelt werden. Auf dieser Basis werden dann in kleinen Teams mehrere choreographische Skizzen unter Anleitung der maC Studierenden entstehen. Diese Arbeiten werden dann in einem internen Showing zur Diskussion stehen.

Communal EPIC Fiction
Dozentin: Isabel Lewis
Termine: Mo, 04.01.2027, Di, 05.01.2027, Mo, 18.01.2027, Di, 19.01.2027 11:00-13:00 + 14:00-17:00

In diesem Workshop erproben wir kollektive Komposition in Echtzeit anhand einer spielerischen Rollenstruktur, in der Aufgaben wie Performance, Dramaturgie, Licht, Kostüm, Video oder Publikum aktiviert und miteinander in Beziehung gesetzt werden. Im Fokus stehen Präsenz, Wahrnehmung, individuelle Entscheidungsfähigkeit und verantwortungsbewusstes Handeln innerhalb einer Gruppe. Durch Schreiben, Bewegung und performative Übungen entsteht schließlich eine gemeinsam und unmittelbar komponierte Fiktion, deren Rollen im Verlauf wechseln.

Selbststudium
Termin: Do, 21.01.2027, 11:00-13:00 + 14:00-17:00

In der Selbststudiumswoche entwickeln die Studierenden ausgehend von dem Thema Scores eine eigene Umsetzung von ca. 10 Minuten mit TänzerInnen von Danceworks.

Skizze
Termin: Fr, 22.01.2027, 11:00-13:00
Skizze Feedback
Termin: Fr, 22.01.2027, 14:00-17:00

Woche 14 + 15:

Projektentwicklung **Projektentwicklung**

maC1	maC2

Manifesting Score
Dozentin: Isabel Lewis
Termin: Mo, 25.01.2027, 11:00-13:00 + 14:00-17:00

Dieser Workshop arbeitet mit einem strukturierten, zeitbasierten Score, der einen intensiven Raum für gemeinsames Imaginieren und Gestalten schafft. Jede Person beginnt mit vorbereiteten Notizen zu einer Arbeit, die sie gerade entwickelt oder konzipiert. Anschließend arbeitet die Gruppe in einer strukturierten Improvisation mit diesen Notizen als gemeinsamem Impulspool, um die Arbeit vorübergehend zum Leben zu erwecken und ihren weiteren künstlerischen Entwicklungsprozess zu unterstützen.

Projekt/ Konzept M6 Dozentin: Christiane Berger Termine: Mo, Di, Do, Fr, 26.01.2027 – Do, 04.02.2027, 11:00-13:00 + 14:00-17:00 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? Wir nehmen die Projekte für das kommende Sommersemester in den Blick, die wir konzipierend vorbereiten. Literatur: Bleeker, Maaike: Dramaturgie als Modus der Betrachtung. Über die Beziehung des Choreographischen mit dem Dramaturgischen. Tanzdrama 5 (54), München 2000, 27–29.	**Projekt/ Konzept M7** Dozentin: Christiane Berger Termine: Mo, Di, Do, Fr, 26.01.2027 – Do, 04.02.2027, 11:00-13:00 + 14:00-17:00 Projektvorstellung: Fr, 05.02.2027, 11:00-13:00 Wir nehmen die Masterprojekte für das kommende Sommersemester in den Blick, die wir konzipierend vorbereiten. Am Ende des Prozesses stellen die Studierenden ihre Projekte vor.
Projektvorstellung M7 zuhören Dozenti*innen: maC Team Termin: Fr, 05.02.2027, 11:00-13:00	**Projektvorstellung M7** Dozentin: Christiane Berger Fr, 05.02.2027, 11:00-13:00 Bei dieser Projektvorstellung steht die Information der technischen und Produktionsleitung sowie der Gewerke im Fokus, damit diese unterstützenden Stellen die Projekte in der Planung entsprechend berücksichtigen und vorbereiten können. Zudem geht es um die Frage der Realisierbarkeit mit den gegebenen Mitteln. Im Anschluss an die Projektvorstellung können die Studierenden individuelle Feedback-Gespräche vereinbaren.

Woche 16: Prüfungen und Reflexionen

<table>
<tr><td>maC1</td><td>maC2</td></tr>
<tr><td>Zuschauen Prüfung M1
Dozent*innen: Ingo Reulecke
Termin: Mo, 08.02.2027, 11:00 – 13:30</td><td>Prüfung M1
Dozent*innen: Ingo Reulecke, Isabel Lewis
Termin: Mo, 08.02.2027, 11:00 – 13:30

In der Prüfung werden Aspekte aus dem Arbeitsbuch über die Bewegungsgenerierung vorgestellt und im weiteren Gespräch reflektiert.</td></tr>
<tr><td>Prüfung M1
Dozent*innen: Ingo Reulecke, Isabel Lewis
Termin: Di, 09.02.2027, 11:00 – 13:30

In der Prüfung werden Aspekte aus dem Arbeitsbuch über die Bewegungsgenerierung vorgestellt und im weiteren Gespräch reflektiert.</td><td>Jourfixe: Vorbereitung Sommersemester
Dozent*innen: Christiane Berger, Susanne Vincenz
Termin: Di, 09.02.2027, 11:00 – 13:00

Wir besprechen das kommende Semester und bereiten die Abschlussarbeiten organisatorisch vor.</td></tr>
<tr><td colspan="2">Hosting an Improvisation
Dozentin*innen: Isabel Lewis, Susanne Vincenz
Termine:
Mo, 08.02.2027, 15:00-17:00 – Susanne Vincenz
Di, 09.02.2027, 15:00-17:00 – Susanne Vincenz/ Isabel Lewis
Mi, 10.02.2027, 15:00-17:00 – Susanne Vincenz/ Isabel Lewis
Do, 11.02.2027, 11:00-13:00 + 15:00-17:00 – Susanne Vincenz/ Isabel Lewis
Do, 11.02.2027, 18:00 – alle gemeinsam.

Was bedeutet es aus einer choreographischen Perspektive, einen Raum zu halten und Gastgeber/in für eine instabile Anordnung zu sein? Eine Einladung zu formulieren, ohne festzulegen, was geschehen wird?</td></tr>
<tr><td>Reflexionsgespräche
Dozent*innen: maC Team
Termin: Mi, 10.02.2026, 11:00 – 14:00

Individuelle Gespräche über das vergangene Semester und die weitere Studienplanung mit den Lehrenden des maC Teams.</td><td>Reflexionsgespräche
Dozent*innen: maC Team
Termin: Mi, 10.02.2026, 11:00 – 14:00

Individuelle Gespräche über das vergangene Semester und die weitere Studienplanung mit den Lehrenden des maC Teams.</td></tr>
</table>

Jourfixe: Vorbereitung Sommersemester Dozent*innen: Christiane Berger/ Susanne Vincenz Termin: Fr, 12.02.2027, 11:00 – 13:00 Wir besprechen das kommende Semester.	

4. Master Solo / Dance / Authorship

4.1 Deadlines

201, 202

30 Oct 2026	201 Module Assessment (part 1)
6 Nov 2026	201 Module Assessment (part 2)
8 Jan 2027 (5pm CET)	202 Module Assessment (part 1)
25 Jan 2027 (5pm CET)	201 Workbook, 201 M. Assessment (part 3)
31 Jan 2027 (5pm CET)	301 Proposal (Draft)
5 Feb 2027 (10am CET)	301 Proposal (Final), 201 M. Assessment (part 4)
12 Feb 2027	202 Module Assessment (part 2)

401

28 Sep 2026 (5pm CET)	401 Written Part – Final Version
8 Oct 2026 (5pm CET)	401 Publication
15 Jan 2027 (5pm CET)	401 Workbook
25/26 Jan 2027	Viva Voce

September 28 – October 4, 2026

	401 TBS **Editorial Workshop** October 1, 2 11-17h Seminarraum 2 **Peter Stamer** Part of the final projects of the MA SODA students is the reflection of their body-based artistic research projects in the form of individual research essays. These texts will be published online in parallel to the public presentations of their graduation works in Nov./Dec. 2026. To support and accompany this process, author, dramaturg and director Peter Stamer offers a writing and editing lab, in which the texts are analyzed, discussed and finalized for publication. Please note: the days in between the in-presence workshop are designed as individual working time to implement feedback and edits, do further research, etc.

	Please consider this in your planning. Peter Stamer is a Berlin-based German theatre maker, curator, mentor, and author working in the international context of contemporary performing arts. In his projects he is interested in exploring conditions for discursive and physical empowerment within given performative, social and narrative apparatuses. His performances and works for stage, radio, public spaces have been presented in theatres, cinemas, museums and cities across the world.

October 5 – 9, 2026

	401 TBS **Editorial Workshop** October 5, 6 11-17h Seminarraum 2 **Peter Stamer** Please refer to the description above.

Week 1: October 12 – 16, 2026

202 Critique & Feedback **Feedback to 102 Research Essays** October 12 10.30-13.30h and 14.30-17.30h Atelier Schwedenstraße **Sandra Noeth** This session builds on peer-to-peer feedback on the research essays from Module 102. Based on the mutual reading of the students' texts, questions about the role of writing as a critical practice in artistic research processes will be discussed by	401 Seminar **Thesis Seminar** October 12 10-13h US 9 **Janez Janša** Thesis Seminar is a seminar dedicated to the current state of the students 401 final presentations and followed by feedback on issues related to their works.

way of example. The session also serves to prepare further work on the students' artistic research questions in the winter semester.

Please note: To prepare for the session, it is necessary to read the research essay of your fellow students beforehand.

SODA 1 & MA Art in Context
202
Lecture Seminar

Bodies of Law: Art, Activism, and the Right to Have a Body; Introductory Session and Kick-Off

October 13
10.30–15.30h
Atelier Schwedenstraße

Sandra Noeth, in collaboration with Nevena Delić

The human body lies at the heart of many urgent contemporary legal debates and social justice movements. Examples include the struggle for reproductive rights, sexual self-determination and the right to abortion, as well as body-based strategies in the realms of migration politics and contemporary warfare, including push-backs and human shielding. Legal frameworks also determine the extent to which bodies can intervene in public spaces, hold protests and assemblies, and access material, physical, and ethical protections. The integrity and the inalienability of the body are fundamental legal principles that should be applicable to everyone. However, factors such as race, gender and ability challenge these principles–in other words, not all bodies are granted equal status and agency under the law. By taking a trans-disciplinary approach, Bodies of Law addresses these

401
Critique & Feedback

Studio Visits

October 13, 15
10:30-15:30h
US 8, 9

Janez Janša, NP

Teachers of the MA SODA team encounter individual students in their working environment and enter into a working dialogue based on students' showing, presenting, drafting and experimenting with elements for their 401 works.

and other phenomena as occasions to question how the law perceives and deals with the human body, and who is legally afforded the right to have a body? Bodies of Law explores the body's role in legal matters. Is the body the object of law, its agent, a surface for projection, a witness or an archive, and in what ways do we imagine, represent, stage and frame our own and others' bodies in relation to the law? In what ways can the body be understood as evidence for testing, negotiating and challenging different notions of 'truth'? To what extent is a body's ability to appear in its own right in front of the law a matter of aesthetics and how a body performs, as well as how it is perceived? How can art facilitate the exploration of alternative models of justice? The 201-lecture seminar combines two modalities of working. In the trans-disciplinary public lecture series Bodies of Law invited guests engage with a range of case studies, concepts and practices from law, civic engagement, the arts and activism to explore how body-based knowledge can reveal the ambiguities and loopholes of legal structures. Regular and active participation in the lecture series is a prerequisite for validating and successfully completing the 202 module. Preparatory text materials for a digital reader will be made available from mid-September onwards. With: Phanuel Antwi, Ansambl Generalštab / Nikolina Đorđević, Banu Bargu, Başak Ertür, Hanaa Hakiki, Janez Janša, Nenad Lajbenšperger, James Martell, Lina Majdalanie, Carolina Mendonça, Esther Neuhann, Lucia Ruprecht, Arkadi Zaides, and others. Curated by Sandra Noeth, in collaboration with Nevena Delić. In parallel, students from the MA SODA and the MA Art in Context are collaborating to set up a series of practice-based	

workshops with lawyers, community organisers and activists. The Know Your Right project aims to deliver four workshops grounded in participants' specific realities, experiences and needs in relation to legal issues connected to the body. The workshops encourage reflection on the legal and socio-political conditions that influence their artistic work. The project is based on the principle of collective learning, whereby students are responsible for conceptualising, curating, organising, hosting and documenting the process. Successful participation in the project requires active and regular engagement, as well as self-organised work. <u>Please note:</u> The study module (202) is assessed in two parts, both of which are built into this course. Part 1 is a written assessment based on the lecture series. The submission deadline for this is Jan. 8 2027, 5pm (CET) Part 2 is based on students' active participation in and completion of tasks in the 'Know Your Rights' workshop seminar.	

201, 401

Jour Fixe

October 14

14-16h

US 9

Janez Janša, Sandra Noeth, Nevena Delić, NP

Students from both MA SODA generations meet with the team of the study program to discuss general issues of their studies in the winter term.

Week 2: October 19 – 23, 2026

201 Intensive **Art in/and context** Oct 19, 20 10:30-16:30h	

Atelier Schwedenstraße **Janez Janša** The format is a practice-based reflection on the relationship between art and its context. How can art be placed in a context that is not defined by a cultural bubble? How do we relate to the context in which HZT is situated? How can we use a context to support an artistic statement? **First week. Context: Neighbourhood** The students will find a neighbour (who is not a professional in the field of art) to whom they will present their work. After presenting their work to their neighbour (preferably in an artistic form), the students will ask the neighbour to narrate, explain, perform or re-enact what they are involved with. This will be presented to their peers in the form of an edited video. Students will use various methodological approaches, such as interviews, documentation (audio, video, photos, objects, etc.), presentations and performances. The presentation of the documentation acquired by a student should include all the steps involved in finding a neighbour, as well as a detailed description of the presentation and reflection set-up (location, time, space, atmosphere, etc.) and a short demonstration of the work shown to a neighbour. The edited video of a neighbour's reflection should not exceed 15min. Each student has 40 min in total for the presentation. **Second week. Context: Art** Students will engage with a work of art that they consider relevant to their research. They will re-enact, re-stage or re-install the work in an analytical, documentary or performative way. **Third week: Context: Life**	

Students will engage with a real-life event that is relevant to their research, either directly or indirectly. They will then present the event individually in a narrative, analytical, documentary or performative way. At the end of weeks two and three, students will be assessed on module 201 for their presentation of two works based on their chosen art and life context (maximum 10 minutes each). This will be assessed by Sandra Noeth, Janez Janša, and the new artistic collaborator. This will form part of the Module 201 assessment. The other two parts are the workbook, to be submitted by 25 January, and the final artistic research proposal for Module 301, to be submitted by 5 February. *MA SODA 1 & MA Art in Context / Channel 4 – public event* 202 Lecture Seminar **Bodies of Law: Art, Activism, and the Right to Have a Body; Lecture Series with Carolina Mendonça & N.N.** October 22 18-20h US 11 **Sandra Noeth, in collaboration with Nevena Delić** *Please refer to the description above.*	

201, 401
Colloquium
401 Previews
Oct 22, 23
10:30-15:30h
US 8,9

Janez Janša, Sandra Noeth

Previews are draft presentations of SODA 2 final live works followed by the feedback session with their SODA 1 peers.

Week 3: October 26 – 30, 2026

201 Intensive **Art in/and context** October 26, 27, 28, 29 10:30-16:30h October 30 10:30-13:30h (assessment with Sandra Noeth & NN) Atelier Schwedenstraße **Janez Janša** Please refer to the description above. *MA SODA 1 & MA Art in Context / Channel 4 – public event* 202 Lecture Seminar **Bodies of Law: Art, Activism, and the Right to Have a Body; Lecture Series with Lina Majdelanie & Esther Neuhann** October 29 18-20h US 11 **Sandra Noeth, in collaboration with Nevena Delić** Please refer to the description above.	401 Seminar **Thesis Seminar** October 29 14-17h US 9 **Janez Janša** Please refer to the description above.

Week 4: November 2 – 6, 2026

SODA 1, SODA 2, Channel 4 – public event 202, 401 Colloquium

Launch of HZT publications:
SODA 2 Artistic Research Essays &
Classed Bodies. The Performance of Discrimination in the Arts

November 3
18-20h
US 9

SODA 2, Dan Belasco Rogers, Sandra Noeth, Peter Stamer

This evening celebrates the launch of two publications at HZT. Eight graduating students will present their artistic research essays, which accompany their performative projects to be publicly presented in November/December 2026. The online publication has been edited together with author and dramaturg Peter Stamer.

Dan Belasco Rogers and Sandra Noeth will introduce their co-edited volume, *Classed Bodies: The Performance of Discrimination in the Arts.* It is the latest addition to the HZT Corporeal Matters series published by transcript. In the book they ask how class and classism manifest in the body, particularly in the arts and the cultural sectors.

201
Intensive
Art in/and context
November 2, 3, 5
10:30-16:30h
November 6
10:30-13:30h
(assessment with Sandra Noeth & NN)
US 9

Janez Janša

Please refer to the description above.

MA SODA 1 & MA Art in Context / Channel 4 – public event

202
Lecture Seminar
Bodies of Law: Art, Activism, and the Right to Have a Body; Lecture Series with Başak Ertür
November 5

401
Critique & Feedback
Studio Visits
November 3, 5
10:30-14:30h
US 8,14

Janez Janša, NP

Teachers of the SODA team encounter individual students in their working environment, enter in a working dialogue based on students' showing, presenting, drafting, experimenting elements of their 401 works.

18-20h US 11 **Sandra Noeth, in collaboration with Nevena Delić** *Please refer to the description above.*	

Week 5: November 9 – 14, 2026

201 Channel 4 **Channel 4 week of exchange between all HZT students** November 9, 10, 12 10:30-16:30h November 13 10.30-14.30h US 10, 11, 12 <u>Please note: the exact time schedule will be confirmed by the Channel 4 working group closer to the date</u> This week is self-organized by HZT students from all three study programs and takes place every other year. Several studios at Campus Uferstudios are reserved for any kind of exchange and activities: workshops, jams, showings with feedback-sessions on work in progress, discussions, and more. For these activities the student body of HZT takes on the initiative, planning and communication. The Channel 4 week is meant for exchange formats within the HZT student body, not as a public presentation-platform. Students have the possibility to invite members of HZT staff or any of their mentors (within their hours) for any contribution or subject-matter the students choose. If you have ideas, questions or want to get engaged in the planning of the Channel 4	*SODA 2, public* 401 **401 Graduation Works** November 10, 14 (Saturday) 19-20h US 14

Week please contact the HZT-Fachschaftsrat: fachschaftsrat@hzt-berlin.de *MA SODA 1 & MA Art in Context / Channel 4 – public event* 202 Lecture Seminar **Bodies of Law: Art, Activism, and the Right to Have a Body; Lecture Series with Arkadi Zaides & Hanaa Haikiki** November 12 18-20h US 11 **Sandra Noeth, in collaboration with Nevena Delić** Please refer to the description above.	

Week 6: November 16 – 20, 2026

201 Critique and Feedback **Art with/in Context / Feedback** November 17 10:30 -16:30h Atelier Schwedenstraße **Janez Janša** *MA SODA 1 & MA Art in Context / Channel 4 – public event* 202 Lecture Seminar **Bodies of Law: Art, Activism, and the Right to Have a Body; Lecture Series with James Martel & Janez Janša** November 19 18-20h	*SODA 2, public* 401 **401 Graduation Works** November 20 19-20h US 14

US 11 **Sandra Noeth, in collaboration with Nevena Delić** Please refer to the description above. *MA SODA 1 & MA Art in Context* 202 Seminar **Bodies of Law: Art, Activism, and the Right to Have a Body; Workshop with James Martel / planning Know Your Rights workshops** November 20 13-17h Atelier Schwedenstraße **Sandra Noeth, in collaboration with Nevena Delić** Please refer to the description above.	

Week 7: November 23 – 27, 2026

201 TBS **Berlin visits** November 23, 24 10:30-15:30h Different locations in Berlin to be announced **Janez Janša** Students visit art sites and events in Berlin and engage in a group reflection of the works seen. The Berlin visits continue exploration of context focusing in this week on specifics of the city. Hours of the visits might alter (it might include evening visits), depending on the schedule of the events visited.	*SODA 2, public* 401 **401 Graduation Works** November 24, 29 (Sunday) 19-20h US 14

MA SODA 1 & MA Art in Context 202 Seminar **Bodies of Law: Art, Activism, and the Right to Have a Body; exchange with Nenad Lajbenšperger & Nikolina Đorđević** November 26 14-16h US kitchen **Sandra Noeth, Janez Janša** *MA SODA 1 & MA Art in Context / Channel 4 – public event* 202 Lecture Seminar **Bodies of Law: Art, Activism, and the Right to Have a Body; Lecture with Nenad Lajbenšperger & Nikolina Đorđević /Ansambl Generalštab** November 26 18h - 20h US 11 **Sandra Noeth, in collaboration with Nevena Delić** *Please refer to the description above.*	

Week 8: November 30 – December 4, 2026

202 Seminar **Seminar on Research** November 30, December 1, 2, 3, 4 10:30-15:30h US 9	*SODA 2, public* 401 **401 Graduation Works** December 3 19-20h US 14

Lina Majdelanie The exposure to different strategies and methodologies to body-based research is fundamental to the MA SODA program. Based on the students' ongoing artistic research projects, the seminar deals with different approaches and traditions, with a particular focus on transdisciplinary work and practices and concepts outside of the western canon. Lina Majdalanie is a Lebanese actress, director and playwright, who lives and works in Berlin. Majdalanie has also curated a variety of programme formats at venues including HAU Hebbel am Ufer in Berlin, Künstler*innenhaus Mousonturm in Frankfurt am Main, La Kunsthalle Mulhouse and Tanzquartier Vienna. Additionally, she has taught at universities in Lebanon and Europe, notably at Geneva University of Art and Design (HEAD), Amsterdam University of the Arts and Goethe University Frankfurt am Main.	

Week 9: December 7 – 11, 2026

201 Workshop **PRACTICE MAKES IMPERFECT** December 7, 8, 9, 10 10:30-16:30h US 9 **Claire Cunningham, Juli Reinartz** During this week Prof Claire Cunningham will share ideas and influences that have shaped their practice - expanding from modes of perception/attention out to bespoke vocabulary and spaces of care and access. Drawing on Crip, disabled/ally knowledge and theories we will look at how an approach shaped by lived experience	*SODA 2, public* 401 **401 Graduation Work** December 8, 12 (Saturday) 19-20h US 14

can open out into artistic practice. We will work -slowly- through methods of talking, writing, moving, listening and waiting, considering how engaging with aspects of Crip/disabled knowledge and artistry might resonate with and expand aspects of our own practice. *MA SODA 1 & MA Art in Context / Channel 4 – Public Event* 202 Lecture Seminar **Bodies of Law: Art, Activism, and the Right to Have a Body; Lecture Series with Phanuel Antwi** December 10 18-20h US 11 **Sandra Noeth, in collaboration with Nevena Delić** *Please refer to the description above.* *MA SODA 1 & MA Art in Context* 202 Seminar **Bodies of Law: Art, Activism, and the Right to Have a Body; Workshop with Phanuel Antwi, Wrap Up and organization *Know Your Rights*** December 11 10.30-15.30h Atelier Schwedenstraße **Sandra Noeth, in collaboration with Nevena Delić** *Please refer to the description above.*	

Week 10: December 14 – 18, 2026

201 (optional), 401 (optional)
Seminar

Editorial Lab

December 14, 15
15-19h
December 17, 18
10:30-15:30h
Atelier Schwedenstraße

Janez Janša, Sandra Noeth

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

201
TBS

301 Proposal Seminar

December 14, 15
10:30-14:30h
US 8

Janez Janša

At the end of their second semester, students prepare proposals for their individual research projects, which they carry out in full during the 3rd and 4th semesters. In a laboratory situation, students work on different aspects of the proposal (content, methodology, agenda, collaborators, mentors...), learning and supporting each other under the close guidance and supervision of the MA SODA team. Students submit draft of their research proposal before the lab starts. By the end of the Research Proposal Lab students submit their final research proposal which is a prerequisite for continuing their studies in the module 301.

MA SODA 1 & MA Art in Context / Channel 4 – Public Event

202 Lecture Seminar **Bodies of Law: Art, Activism, and the Right to Have a Body; Lecture Series with Banu Bargu, Lucia Ruprecht & Sandra Noeth** December 17 18-20h US 11 **Sandra Noeth, in collaboration with Nevena Delić** *Please refer to the description above.*	

Winter Break **21 December 2026 – 3 January 2027**

Week 11: January 4 – 8, 2027

201 (optional), 401 (optional) **UdK Kollisionen** January 4 - 8 different locations at UdK and HZT Berlin Interdisciplinary project week. Check website for more information: https://www.udk-berlin.de/studium/studium-generale/kurse-courses/	
201 **Study Trip to Warsaw** January 7 - 12 **Janez Janša, Sandra Noeth** The the excursion to Warsaw revolves around the encounter and exchange of MA SODA with various actors and initiatives in Warsaw who work at the interfaces of contemporary body-based art, urban space and collective knowledge cultures. Students will encounter both institutional framework (Komuna Warsawa, Museum of Modern Art/Dance Pavillion) as well as	

independent initiatives, artists and cultural workers. In different formats students will have first hand deeper insight in the work of local players, their context, methodology, artistic profile, cultural positioning, ethical and political struggles. The aim is to develop critical perspectives for one's own practice by examining the strategies and working methods developed there. How can knowledge and resources be shared through artistic practice and research? The SODA team will navigate student through vivid artistic scene in Warsaw, contextualising current artistic practices with omnipresent political and historical background.	

Week 12: January 11 – 15, 2027

201 Seminar **Study Trip digesting** January 12, 14 10:30-13:30h Atelier Schwedenstraße **Janez Janša, Sandra Noeth** Students and teachers process the encounters events and meetings and engage in mutual exchange and reflection on the study trip.	

Week 13: January 18 – 22, 2027

MA SODA 1 & MA Art in Context 202 Workshop **Bodies of Law: Art, Activism, and the Right to Have a Body; Know your Rights / Workshop 1** January 22 10.30-15.30h	401 Intensive **Artist as a Producer II: Positioning and Presenting Your Work** January 19, 20 10:30-16:30h US 9

US 9 **Sandra Noeth, in collaboration with Nevena Delić** *Please refer to the description above.*	**Nadja Dias** Building on our previous *Artist as a Producer* seminar, this follow-up session focuses on the next stage of developing your artistic projects: preparing work for presentation, circulation, and future development. Drawing on students' own projects , we will explore how to communicate artistic ideas to presenters, partners, and funders through practical tools such as artistic information packs, project descriptions, technical and access riders. Together, we will identify suitable contexts for each work, map potential presentation and development opportunities, and research relevant festivals, venues, networks, and collaborators. The session is designed to support students in positioning their work beyond its initial creation, helping them build pathways for future development, touring, partnerships, and sustainable artistic practice.

Week 14: January 25 – 29, 2027

MA SODA 1 & MA Art in Context 202 Workshop **Bodies of Law: Art, Activism, and the Right to Have a Body; Know your Rights / Workshop 2** January 29 10.30-15.30h US 9 **Sandra Noeth, in collaboration with Nevena Delić** Please refer to the description above.	401 Critique & Feedback **Viva Voce** January 25 10-16h January 26 10-13h US 9 **Janez Janša, Sandra Noeth, NP, Olympia Bukkakis**

Week 15: February 1 – 5, 2027

201 TBS **Research Proposal Lab** February 1, 2, 4, 5 10:30-15:30h Atelier Schwedenstraße **Janez Janša, Sandra Noeth, NP** At the end of their second semester, students prepare proposals for their individual research projects, which they carry out in full during the 3rd and 4th semesters. In a laboratory situation, students work on different aspects of the proposal (content, methodology, agenda, collaborators, mentors...), learning and supporting each other under the close guidance and supervision of the MA SODA team. Students submit draft of their research proposal before the lab starts. By the end of the Research Proposal Lab students submit their final research proposal which is a prerequisite for continuing their studies in the module 301.	

Week 16: February 8 – 12, 2027

201, 401

Jour Fixe

February 9

10:30-12:00h

US 9

Janez Janša, Sandra Noeth, NP

An introduction to the summer term for the new generation.

February 9

13-14h

Zoom, SODA office

Janez Janša, Sandra Noeth, NP

Information session for admissions

February 9
14-15h
Zoom, SODA office
Janez Janša, Sandra Noeth, NP

201, 401

Graduation Ceremony

February 9
18-19h
US 9

MA SODA 1 & MA Art in Context
202
Workshop

Bodies of Law: Art, Activism, and the Right to Have a Body; Know your Rights / Workshop 3

February 11
10.30-15.30h
US 9

Sandra Noeth, in collaboration with Nevena Delić

Please refer to the description above.

MA SODA 1 & MA Art in Context
202
Workshop

Bodies of Law: Art, Activism, and the Right to Have a Body; Know your Rights / Workshop 4; Evaluation & Documentation

February 12
10.30-16.30h
US 9

Sandra Noeth, in collaboration with Nevena Delić

Please refer to the description above.

The end of the lecture period, 14 February 2027.

5. Choreography, Dance and Disability Arts

PRODUCING, ACCESS & ARTISTIC DEVELOPMENT: ONE TO ONE MENTORING/ COACHING SESSIONS

Online
Wednesdays: 07.10.2026- 17.02.2026 - 14:30-18:00 (90 min session, by individual appointment)
(https://us02web.zoom.us/j/84605461241?pwd=PrgVJe12l7Dy1GDjivPt8KJITzU8Aa.1)
Nadja Dias
For: BA 1, BA 2, BA 3, MA SODA, MaC

Join these open **online** drop-in sessions to focus on developing your artistic work, practice and projects. Whether you're preparing a final showing, shaping a new production, or wanting to bring more structure to your creative process, these sessions offer time and guidance to plan, reflect, and move your ideas forward. Each session is tailored to what you need — from mapping your practice, identifying recurring themes and considering context for your work, to creating production plans, budgets, and access riders. You can use the time to test ideas, get feedback, or build the producing skills that best support your way of working. You're welcome to join if you already have a project or proposal in progress, or simply a strong wish to develop your practice and working methods in a supportive environment.

To register please email Nadja Dias on n.dias@hzt-berlin.de there is flexibility in regard to meeting dates & times- please ask.

Listen & Listen with Lovis Heuss

online
Wednesday 07.10.2026 – 15:00-16:30
https://us02web.zoom.us/j/88967078251?pwd=b1COdYQJQWZqpUoHahYZjZssQKdNeR.1
Angela Alves in conversation with Lovis Heuss
For: BA 1, BA 2, BA 3, MA SODA, MaC

For this semester's regular Studium Generale seminar NETWORK NEURODIVERSITY, Angela Alves has invited the transdisciplinary artist, performer and drag persona Lovis Heuss from Zurich for co-teaching. Lovis's workshop 'un//masking as artistic practice' is based on their Master's thesis in the subject 'Transdisciplinarity in the Arts' and has been published in zine format. In this conversation Lovis Heuss and Angela Alves discuss the practice of un/masking and the zine of the same name.

This talk is meant to be a taster and information session for the seminar taking place over two weekends in November. We are therefore particularly keen to welcome any students who are interested in the topic of neurodiversity as it relates to the arts. Of course, everyone else is welcome to join too. This is an online event and there is no limit on the number of participants.

Anyone who would like to attend but is unable to do so this afternoon can find the discussion afterwards in the Crip/Choreo/Care section of the HZT website, in the archive of the 'Listen & Lunch' series: https://www.hzt-berlin.de/crip-choreo-care/lehre/listen-lunch/

Lovis Heuss (1990) ist ein*e transdisziplinäre*r Künstler*in, Performer*in und Drag Persona aus Zürich. Lovis' Arbeit basiert auf Erfahrungen aus der queeren Subkultur, Crip Spaces und kollektiv organisiertem Aktivismus, und beschäftigt sich u.a. mit un//masking, neuroqueering, Gender und Aesthetics of Access. Aktuelle arbeitet Lovis Heuss am fortlaufenden Research "un//masking the Performing Arts", und hat bereits Co-Kurationen fürs Zürcher Theater Spektakel (treehouse 2024/25/26) und die Gessnerallee (Relaxed Feiern 2026/27) gemacht. Zudem performt Lovis solo (Peepshow, 2026), mit CHICKS* freies performancekollektiv (MASTEKTOMIE. ein bittersüsses Abschiedslied, 2024) und Regisseur Tomer Zirkilevich (SODOM, 2025).

Research Week

Taking care of DAUERBADEN: Sign Language interpretation

Seminarraum 2
12.10-16.10.2026
Angela Alves & Athena Lange

For this research week, Angela Alves invites Deaf performer Athena Lange to explore and develop a German Sign Language (DGS) interpretation of the audio work *DAUERBADEN*. The two artists draw on a long-standing artistic collaboration in which they have integrated Sign Language interpretation into various performance works as part of an "Aesthetics of Access." During this week, they will focus on the question of body-based translation: How can the performative qualities of the audio material be translated into and further developed through Sign Language?
The resulting work will be recorded on video and published on the project website.

https://www.hzt-berlin.de/crip-choreo-care/projekte-einblicke/dauerbaden-angela-alves/

Creating and managing your own Access Rider

Seminarraum 2
Mondays: 19.10., 26.10., 02.11., 09.11., 16.11., 23.11.,30.11., 07.12.,14.12., 21.12.2026 – 13:00-15:00
Angela Alves - One to One Mentoring Sessions
Channel 4

Students are invited to register for these drop-in sessions to get familiar with the concept of Access Riders. The sessions are about upskilling disabled and/or chronically ill artists and arts professionals about what an Access Rider is, how to write it, what language to use and how to use it when collaborating with colleagues and institutions.

To register please email Angela Alves on a.alves@hzt-berlin.de

Research Week

CRUTCH CAMP/ A Crip Technique Research Lab

Studio 6
19.10.26 - 30.10.26, 10.30-17.00 (approx. times)
Prof. Claire Cunningham, Juli Reinartz
Guests: Tanja Erhart, Laila White
For: BA 1, BA 2, BA 3, MA SODA, Mac

This 2-week lab will see Prof Claire Cunningham work with invited artists Tanja Erhart and Laila White as part of ongoing research into Crip Techniques. Focusing specifically in this period on movement vocabularies developed through dancing with crutches they will look at aspects including individual and collective vocabularies/pathways, lineages and bespoke training practices, relationship to equipment and tools, and the articulation, documenting and sharing of Crip and disabled knowledge.

Invitation to students:
Selected students can join for up to 12hrs over 2 or 3 days per week. Times will be agreed individually. *Please apply on Nextcloud sharing a few short sentences on your interest in this research:* ***https://hzt-cloud.de/apps/forms/s/HSKeyL6pC8xyXxmmMXYiExso***
Sign-up deadline: 05.10.2026 - If you would like to join on shorter notice, please contact v.wilson@hzt-berlin.de.

Workshop: Saturday 24th Oct, 11:00-13:00 (soft arrival from 10:30)
This workshop is open to students and local artists (disabled and non-disabled). Claire, Tanja and Laila will lead and share practices and scores from their own movement vocabularies and open up some of the questions raised within this research lab such as "what *can* actually be shared or translated from a bespoke vocabulary?"

This session welcomes people who have diverse physicality's, visual impairment, chronic illnesses, use mobility tech and/or are neurodivergent. Audio description will be provided by the Artists as required. There will be German Sign Language (DGS) interpretation. Please contact us if you need further access information about the site and the studio facilities at HZT.

To register for workshop, please sign-up on Nextcloud:
https://hzt-cloud.de/apps/forms/s/RBgX4CN6KCx2DQpyNHxmcpfA

Public Talk & Sharing: Wednesday, 28th Oct., 18:30-20:00
As part of their 2-week research lab CRUTCH CAMP, Prof Claire Cunningham, along with invited artists Tanja Erhart and Laila White will reflect on and demonstrate some of their insights from this stage of Cunningham's study of Crip Technique. Focused specifically on movement vocabularies developed through dancing with crutches they have been looking at aspects including individual and collective vocabularies/pathways, lineages, relationship to

equipment and tools, and the articulation, documenting and transmission of Crip and disabled knowledge.

The session will be hosted by Juno Mahla, in their work with the Crip, Choreo, Care team on practices of documenting and archiving, and will include conversation, live demonstration and possibly screening of video footage.

Access info:
This session welcomes people who have diverse physicalities, visual impairment, chronic illnesses, use mobility tech and/or are neurodivergent.
This session will be relaxed and informal, with choices of beanbags, cushions and seats. Stim toys and noise cancelling equipment will be available. Audio description will be provided by the Artists as required. German Sign Language (DGS) interpretation is currently being confirmed. Please contact us for updates and if you require further access information on the studio and the site.

Please register for the public talk & sharing on Nextcloud:
https://hzt-cloud.de/apps/forms/s/GzAbRFtagFoHW2kCw5cb2a4J

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

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

Research Week: Crip Techniques

Studio 2
03.11.-08.11.2026
Annie Hanauer
For: BA 1, BA 2, BA 3, MA SODA, MaC

Open studio times for student visits. Times and registration info to follow.

LISTEN & LUNCH

Hybrid/ online
Wednesday 04.11.2026 - 12:30-14:00
90-minute session
(https://us02web.zoom.us/j/81097394758?pwd=curyUzyyymuO1oaeK9etSk8Xl8i1ot.1)
Nadja Dias, Claire Cunningham and invited guest Annie Hanauer
For: BA 1, BA 2, BA 3, MA SODA, MaC

Students are invited to join Artistic Associate Nadja Dias, Prof. Claire Cunningham and invited disabled guest artists, peers and allies over lunch to listen to a live conversation about questions arising from artistic processes in choreography, dance and disability arts.

You are welcome to stay on after the conversation to join the discussion, share reflections or ask questions.

These sessions foreground alternative formats for learning, particularly for disabled and neurodivergent students and those living with long-term illness and chronic-health conditions. The team is committed to offering a range of digital and in-person formats throughout the professorship so that people can engage with the project and teaching in ways that are responsive to their access needs and changing circumstances.

Sessions are recorded and transcribed so they can also be accessed as further resource on our website.

PRODUCING WERKSTATT

Room tbc
Thursday 05.11.2026 & Friday 06.11.2026 - between 10:00-18:30
Nadja Dias
For: BA 1, BA 2, BA 3, MA SODA, MaC

Join these open drop-in workshop sessions to work alongside other students on your project plans, funding applications, presenter information packs or budgets.

The werkstatt gives you the chance to exchange, get input and test ideas whilst getting feedback and developing your producing skills.

We will tailor our time together towards your individual projects, skills and needs. Whether you're preparing a final showing, shaping a new production, or wanting to bring more structure to your creative process, these sessions offer time and guidance to plan, reflect, and move your ideas forward.
You're welcome to join for an hour or the entire day.
To register please email Nadja Dias on n.dias@hzt-berlin.de

NETWORK NEURODIVERSITY: Un//masking as artistic practice

Uferstudios, Studio 11
7.11,8.11.,14.11,15.11.2026
11:00-17:00
Lovis Heuss, Angela Alves
For: Studium Generale

This seminar creates a space for neurodivergent creative processes, access needs, rest, and collective reflection, grounded in disability joy and critical theory.
Bringing together Lovis Heuss' self-published zine series *un//masking the performing arts* and Angela Alves' Care Pods practice, the seminar explores how artistic creation, care, and collective support can work together. The seminar is designed especially for neurodivergent people and welcomes anyone interested in rethinking learning through care, solidarity, and collective practice.
Throughout the seminar, *un//masking* and Care Pods are explored as connected practices.

Un//masking questions neuronormative expectations in art-making and public life. Care Pods create collective spaces for reflection, processing experiences, and supporting one another. The mornings draw on the *un//masking* zines as a toolkit and research practice. Through embodied exercises, theory inputs, sCRIPts (scores), disability arts examples, and collective experiments, participants explore neurodivergent approaches to artistic creation. Together, we investigate how un//masking can become a daily practice of resistance and how artistic processes can move beyond expected norms toward more neurodivergent-friendly ways of creating. The afternoons build on Care Pods through sharing circles based on free associative speech, without interruption, judgement, advice, or pressure to solve problems. Care Pods become both an access practice and an artistic method: a space to process experiences, sustain collective learning, and strengthen support networks.
Rest is centred throughout the seminar as both an artistic practice and a form of un//masking. Sessions begin with horizontal rest, creating space for different ways of learning, listening, and being together.
The participants gain practical and theoretical experience with the *un//masking* methodology, informed by disability as method, aesthetics of access, neuroqueer disidentification, and the neurodiversity paradigm. The seminar centres neurodivergent experiences and offers working methods that participants can adapt to their own artistic and collaborative practices.

Please save the date:
There will be an online pre-event introducing the *un//masking* zines on **7 October 2026** at **3pm**. open to all interested students**.** In this conversation, Lovis Heuss will speak with Angela Alves about the collaboration.

Angela Alves *lives with a chronic neurological condition in Berlin and works as a choreographer, dancer and cultural worker at the intersection of art, body and politics. In her work, she questions the dominant social storytelling of 'healthy' and 'sick' and counters blank spaces and contradictions with her sensitive and intelligent nervous system. From the perspective of lived experience, she creates anti-ableist performances and installations.*
Angela Alves studied dance at ArtEZ (NL) and dance studies at the FU Berlin. Since October 2023, she has been working as an artistic associate in the project team of Prof. Claire Cunningham.

Lovis Heuss *(1990) ist ein*e transdisziplinäre*r Künstler*in, Performer*in und Drag Persona aus Zürich. Lovis' Arbeit basiert auf Erfahrungen aus der queeren Subkultur, Crip Spaces und kollektiv organisiertem Aktivismus, und beschäftigt sich u.a. mit un//masking, neuroqueering, Gender und Aesthetics of Access. Aktuelle arbeitet Lovis Heuss am fortlaufenden Research "un//masking the Performing Arts", und hat bereits Co-Kurationen fürs Zürcher Theater Spektakel (treehouse 2024/25/26) und die Gessnerallee (Relaxed Feiern 2026/27) gemacht. Zudem performt Lovis solo (Peepshow, 2026), mit CHICKS* freies performancekollektiv (MASTEKTOMIE. ein bittersüsses Abschiedslied, 2024) und Regisseur Tomer Zirkilevich (SODOM, 2025).*

CRIP THEORIES AND TECHNIQUE

Studio 12
Week 1: 17.11. – 20.11.2026 – 14:00-17:30
Week 2: 24.11. – 27.11.2026 – 14:00-17:30

Prof. Claire Cunningham and Dr. Aby Watson
For: BA2

Contributing to Prof Cunningham's ongoing research into Crip technique, this course introduces theories, concepts and ideas shaped by Crip/disabled activists, scholars and artists, alongside practical ways of engaging with them.

Claire will share practices from their research into bespoke Crip techniques by disabled artists, exploring what technique might mean individually and collectively, and how it intersects with anti-ableism and students' own experiences.

Aby will introduce Stimprovisation: playful sensory-seeking improvisation rooted in stimming, developed as a somatic practice for neurodivergent people and a choreographic practice of "unmasking".
We will also discuss "cripping up" (faking or mimicking disabled experience), considering boundaries around sharing practices across lived experiences and how embodiment in performance may be perceived.

Sessions include movement, conversation, reflection, writing, vocalising, objects, resting, reading and listening. People of all physicalities and sensory modalities are welcome.

Prof Claire Cunningham is a performer and creator of multi-disciplinary performance work rooted in the study and use/misuse of her crutche.

Dr Aby Watson is a neuroqueer artist, choreographer, performer, academic & activist. Her choreographic sensibility explores non-neuronormative potentials through rhythm, repetition and togetherness.

PRACTICE MAKES IMPERFECT

Studio 9
7.12 - 10.12.2026 - 10:30-16:30
Prof. Claire Cunningham, Juli Reinartz
For: SODA 1

During this week Prof Claire Cunningham will share ideas and influences that have shaped their practice - expanding from modes of perception/attention out to bespoke vocabulary and spaces of care and access. Drawing on Crip, disabled/ally knowledge and theories we will look at how an approach shaped by lived experience can open out into artistic practise.
We will work -slowly- through methods of talking, writing, moving, listening and waiting, considering how engaging with aspects of Crip/disabled knowledge and artistry might resonate with and expand aspects of our own practice.

Embodied Knowledge: Movement, Neurodiversity and Awareness

21.11.2026, 10:00–14:00 – Room 202, UdK Campus Bundesallee
5.12.2026, 10:00–14:00 – Room 202, UdK Campus Bundesallee
16.01.2027, 10:00–14:00 – Studio 11, HZT Campus Uferstudios
17.01.2027, 10:00–14:00 – Studio 11, HZT Campus Uferstudios

UdK Campus Bundesallee: Bundesallee 1-12, 10719 Berlin
HZT Campus Uferstudios: Uferstraße 23 / Badstr. 41a, 13357 Berlin

2 ETCS
Adalisa Menghini & Angela Alves
INTER – program UdK
Channel 4

This seminar explores embodied learning through movement, bringing together somatic practice, choreography, improvisation and neuroscience. It approaches the moving body as a site of knowledge production, asking how attention, perception, motivation and coordination shape learning and action.
Working individually, in pairs and groups, students draw on the Feldenkrais Method, Crip practices, movement laboratories, improvisation, composition, touch and perceptual exercises. They investigate how movement can be perceived more consciously, unnecessary effort reduced, and new possibilities for spontaneity and action developed.
The seminar emphasizes process-based artistic research rather than fixed forms or techniques. Students develop and test their own scores, exercises and reflections through observation, exchange and collective practice.
A key focus is the social and political dimension of embodiment. Crip perspectives and Crip technique, alongside disability and neurodiversity perspectives, challenge normative ideas of bodies, ability, access and autonomy. Different bodily conditions, rhythms, forms of attention and communication are understood as situated forms of knowledge.
The teaching format accommodates different physical conditions, perceptual modes and working rhythms. Exercises can be adapted to support different forms of participation, including rest and reduced exertion. Sessions use quiet, low-barrier spaces where possible, with simple resources such as mats, blankets, seating and beanbags. Teaching materials and organisational information are provided digitally.

ARTIST AS PRODUCER II: POSITIONING & PRESENTING YOUR WORK

Uferstudios, Studio 9
Tuesday 19.01. & Wednesday 20.01.2027 - 10:30-16:30
Nadja Dias
For: MA SODA 401 Intensive

Building on our previous *Artist as a Producer* seminar, this follow-up session focuses on the next stage of developing your artistic projects: preparing work for presentation, circulation, and future development.

Drawing on students' own projects , we will explore how to communicate artistic ideas to presenters, partners, and funders through practical tools such as artistic information packs, project descriptions, technical and access riders.

Together, we will identify suitable contexts for each work, map potential presentation and development opportunities, and research relevant festivals, venues, networks, and collaborators.

The session is designed to support students in positioning their work beyond its initial creation, helping them build pathways for future development, touring, partnerships, and sustainable artistic practice.

The session can be complemented with individual online mentoring/ coaching sessions by appointment. Please see the entry below or email **Nadja Dias on n.dias@hzt-berlin.de** there is flexibility in regard to meeting dates & times- please ask.

Research Week

Taking care of DAUERBADEN: Tracing disability history

Studio 2
01.02-05.02.2027
Angela Alves & Diana Anselmo

This research week explores disability history through the perspectives of deafness and chronic illness, situated within the context of late 19th-century medical techno-mania. Drawing on Diana's research *Je vous aime – Pas moi** and Angela's research *DAUERBADEN*, the exchange focuses on sharing knowledge, tracing discursive parallels, and examining the entanglements of capitalisation and pathologisation.
* *Je vous aime – Pas moi* examines the relationship between the technological emergence of cinema and the history of oppression of the Deaf community, as well as the origins of early sound recording and transmission devices in relation to the eugenic fantasy of "curing" deafness.

MENTORING/CONVERSATIONS

Online
Wednesdays: 11:00-12:30
Thursdays: 11:00-12:30
(1.5h sessions, by appointment, other rimes considered on request)
Prof. Claire Cunningham, Juli Reinartz
For: BA 1, BA 2, BA 3, MA SODA, Mac, UdK, affiliated universities

Students are invited to register for these sessions for a quiet (or excited!) conversation to reflect on questions for concerns around:

- Artistic practice and process,
- Development,
- Creative access and care

We can work through questions/ideas you have in your work/practice or we can discuss aspects of Cunningham's own research focus' – Cip Technique and the choreography of Care.
To register please email Vicky Wilson on v.wilson@hzt-berlin.de.

EXTRA SET: Artistic Research Residency

Studio US2
Monday, 05.04 – Friday, 09.04.2026 – 14:00-17:30
Marcio Kerber, Sindri Runudde, Savio Debernardis and Emmilou Roessling hosted by Nadja Dias
For: BA 1, BA 2, BA 3, MA SODA, MaC

Relationship and Vision

How do we describe connection? How can a physical-emotional, unpredictable event be transmitted so that others can witness something of it beyond the moment itself?

Philosopher Simon May describes love as that which inspires hope for a sense of ontological rootedness: a feeling of being grounded in our bodies, our lives and our existence. Taking this as a starting point, the residency explores connection as something physically experienced, embodied and transmitted.

For blind and visually impaired bodies, orientation is a continuous negotiation shaped by touch, sound, memory and subtle feedback from the environment. Here, contact improvisation and touch become not simply partnering tools, but perceptual systems through which orientation, trust, intimacy and meaning can emerge.

As part of their research towards their new work EXTRA SET, Márcio Kerber Canabarro, Sindri Runudde, Savio Debernardis and audio describer Emmilou Roeßlinge xplore where and how connection is felt in the body, and what vocabularies might allow such experiences to be remembered and shared beyond the bodies that initially experience them.

The research brings together movement, touch, sound, visual composition and audio description, asking: How can a relational experience be translated and transmitted? What forms of language, sound, movement or image might allow an experience to travel beyond the moment of encounter?

The artists invite up to 10 HZT students and alumni to join them in this research.

For questions and registration, please email Tessa Kolberg at einstein_shk@hzt-berlin.de. Please note these dates are outside the lecture period. **Registration deadline: 15 February 2027.**

Artistic Team

Márcio Kerber Canabarro — concept & dance
Visually impaired dancer and choreographer whose practice intersects aesthetics of access,

narratology, performance and mindfulness. He has worked internationally with artists and companies including Hodworks, CRANKY BODIES/a company and Meg Stuart/Damaged Goods, and has mentored students at HZT Berlin, SNDO Amsterdam and PACAP Lisbon.
www.mkerbercanabarro.com

Sindri Runudde — dance & artistic collaboration
Swedish dancer and choreographer whose interdisciplinary practice explores the body as a living archive through dance, sound, storytelling and visual art. Working from queer and disability-rights perspectives, they collaborate internationally with artists and institutions including Candoco Dance Company, Dramaten Stockholm and Skånes Dansteater.

Savio Debernardis — dramaturgy, visual composition & assistance
Berlin-based film director and multimedia artist working across performance, film, drawing and painting. His research explores the translation of relational and conceptual practices across different media. He currently collaborates with Márcio Kerber Canabarro on The Third Space, situated between choreographic research, multimedia art and crip theory.

Emmilou Roeßling — audio description
Berlin-based artist working across choreography, sculpture and text, with a practice concerned with representation and perception. Since 2018 she has worked extensively as an audio describer for blind and visually impaired audiences across performance and exhibition contexts. Her artistic work has been presented internationally, including at WIELS Brussels, Judson Church New York and Impulstanz Vienna.
www.emmilouroessling.com