



**HZT BERLIN  
LECTURE CATALOGUE  
WINTER SEMESTER 2023/2024**

**09.10.2023 – 17.02.2024**

**(as of 15.9.2023)**

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**Please note:**

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

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

**Red Dates set in parentheses will not take place.**



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



# 1. CHANNEL 4 (Coming soon.)

## 2. BA Dance, Context, Choreography

MAP Assessment Dates		
MODULE	DATES	ASSESSORS
3 BA 2	Exam Introduction/Q&A: 06. December (11:30-12:30) Check-In: 07. February (11:00-12:30) Hand-in date: 29. March 14:00	Prof. Philipp Gehmacher, N.N.
4 BA 3	Exam Introduction/Q&A: 06. December (11:30-12:30) Check-In: 7. February (11:00-12:30) Hand-in date: 29. March 14:00	N.N.
6 BA 3	1 ECTS Seminar Week 1 ECTS Essay Hand-in date 22. March 2024	Prof. Dr. Ana Vujanović
7 BA 2	2 ECTS for Colloquium + Exam	Nina Wesemann, Prof. Philipp Gehmacher
8 BA 2	Part of the seminar	Sigal Zouk, Prof. Philipp Gehmacher
11 BA 3	Exam Period: 13.-16. February (14.00-17:30)	Frauke Havemann, N.N.

## 2.1. Important Dates

<b>BA Assembly (10:00-12:30)</b>	Monday 9. October 2023 Monday 27. November 2023 Monday 15. January 2024
<b>BA1 Orientation Weeks</b>	9. October – 20. October 2023
<b>BA 2&amp;3 Yearhead Meeting</b>	9. October 2023 14:00-15:30
<b>UdK Welcome of first-year students</b>	Tuesday 17. October 2023
<b>Course Registration (BA 2 &amp; 3)</b>	by 15. September 2023
<b>MAP Registration (BA 2 &amp; 3)</b>	Mondays, Tuesdays, Thursdays, Fridays 16. – 20. October, 12:30-14:00
<b>Project Work Documentation (Module 10,11,12)</b>	by 30. September 2023
<b>Guest Listener Application</b>	by 2. October 2023
<b>Channel 4 Week</b>	20. – 24. November 2023
<b>Makers Open (14:00-17:00)</b>	Wednesday 22. November 2023 Wednesday 6. December 2023 Wednesday 24. January 2024
<b>Kollisionen (Studium Generale)</b>	8. – 12. January 2024
<b>9. Biennale Tanzausbildung 2024 München</b>	19. – 23. February 2024
<b>Holidays Academic Holidays:</b>	23. December 2023 – 06. January 2024

## 2.2. General information

### **Credit Points**

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

### **Yearheads**

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

Head BA1: Prof. Dr. Ana Vujanović  
Head BA2: Prof. Philipp Gehmacher/ N.N.  
Head BA3 / 3+: Eva-Maria Hoerster

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

Visit the shared document OPEN OFFICE HOURS WiSe 2023/24

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

Exact times to be defined

### **Studium Generale (as part of Modules 5 & 6)**

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

### **Mentors**

Mentoring, Private lessons, Appointments on demand.

(To be announced in September).

## 2.3. Course Offers

### Welcome & Orientation Days for BA 1

US 3 (see HZT ASIMUT for changes)

Mondays: 09.10.-20.10.23, 10:00-12:30 & 14:00-17:30

Tuesdays: 09.10.-20.10.23, 10:00-12:30 & 14:00-17:30

Wednesdays: 09.10.-20.10.23 10:00-12:30 & 14:00-17:30

Thursdays: 09.10.-20.10.23, 10:00-12:30 & 14:00-17:30

Fridays: 09.10.-20.10.23, 10:00-12:30 & 14:00-17:30

**Prof. Philipp Gehmacher, Prof. Dr. Ana Vujanović, a.o.**

During these two weeks of orientation for your new studies at HZT, we will spend time together for a thorough introduction to the BA study programme. These sessions will include an overview of your first semester, your studies in the following years, introductions to various resources, as well as practical and organizational details. We will learn about the history of HZT Berlin and visit different campuses of the institution. There will also be time to answer any questions you may have.

Participation in the BA 1 Orientation for first-semester students is mandatory. The exact schedule will be announced and discussed on 9<sup>th</sup> October 2023 when everybody first meets.

## BA 1 – Morning

### Texturing Spaces

US 3 (see HZT ASIMUT for changes)

Mondays: 23.10.-10.11.23, 09:00-10:30

Tuesdays: 23.10.-10.11.23, 09:00-10:30

Thursdays: 23.10.-10.11.23, 09:00-10:30

Fridays: 23.10.-10.11.23, 09:00-10:30

**Maria Colusi**

**Modul 1,3**

**ECTS 2**

The interest of this class is to find new perspectives in how we texturize and recreate the space around us through our presence, movement, interaction and choices. How do we embody ideas through shapes? What underlies our movements and behaviours, and in what manner do we act, develop and communicate with others? How do we go from the singular to the plural, from the internal to the external, and from the private to the public? How can we recognise our identity in the sense we move?

These questions all support and enrich the practice, allowing for a different process to happen.

The first part of the class is a guided improvisational warm-up, where we tune the body by integrating breath, gravity, textures, supports, rhythms, speed changes and coordination in order to create a dialogue between action and the awareness of spontaneous movement. In the second part, we will embody, explore and develop different movement tasks or ideas, articulating them in time and space, challenging the way we phrase movements, stimulating our choices and creativity. The third part focuses on the practice of instant composition as a group form, using all the previously worked elements in a playful frame.

**Maria Colusi** is an Argentinian dancer, choreographer and teacher based in Berlin. She was a member of the Contemporary Ballet Teatro General San Martin, Tangokinesis Company and since 2003 of Sasha Waltz & Guests Company. She has simultaneously developed her own choreographic work in collaboration with composers, visual artists and musicians to transport her audience into a unique sensual landscape of dance, music and stage design. Wind up (2023), Displaced / Angekommen (2022), When Painting becomes Attitude (2021), Sink (2019), Querandi (2018), Tone undertow (2015), Topo (2014), Witness (2013).

She has worked as a choreographer with various directors and visual artists: Ola Mafaalanni, Berliner Ensemble, Kazuki Nakahara, Japan and Dominik Lejman, Poland, Alejandro Tantanian, Kunsten Festival des Arts Brussels, Luciano Suardi, Schloss Solitude, Stuttgart and Ola Mafaalanni, Berliner Ensemble. Her works have been performed in venues such as Radialsystem, ZAK, Dock11, Kunst Festival des Arts, Berliner Ensemble, Theater kapelle, Schloss Solitude, Centro Artistico it Grattaclelo, and Teatro Argentino de la Plata among others.

She teaches improvisation and composition workshops locally and internationally for companies, dance centres, and universities including: Marameo, Tanzhalle Berlin, Tanzfabrik Schule, University of Arts in Argentina, UNA, Institut del Teatre ITI / Spain, Dock11, PRODA, Norway, Laborgras, Radialsystem, Die Etage, Sasha Waltz & guests company, Staatsballet, Berlin, Cdsh Hamburg /Germany, Associazione Europea Danza /Italy, Masloul dance school /Israel, Tanzschule mk /South Korea and Labcamp- Goethe Institut in Sri Lanka.

Her artistic work was supported by Inicial 1/2 2021- 2022 of the Akademie der Künste, Distanz-solo 2021-2023 of the Dachverband Tanz Deutschland, Takecare- Fonds Darstellende Künste 2021, Stipendien Sonderprogramm 2020, Einstiegförderung 2017 of the Berlin Senate Administration, and Fundacion Antorchas, Argentina.

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

## **Moving, Breathing, Voicing amongst others.**

US 3 (see HZT ASIMUT for changes)

Mondays: 23.10.-17.11.23, 11:00-12:30

Tuesdays: 23.10.-17.11.23, 11:00-12:30

Thursdays: 23.10.-17.11.23, 11:00-12:30

Fridays: 23.10.-17.11.23, 11:00-12:30

**Joris Camelin**

**Modul 1,3**

**ECTS 2**

This course focuses on the senses and teaches you how to rely on perception and sensation to improve your body's motor capacity, to become more aware of your breath and breathing and deepen your relationship with your voice. We navigate between privacy and togetherness, taking time through improvisational structures to fluidify the links between breath and movement, sound and silence.

*Moving.*

*In relation to the floor, to the space and to your colleagues. Nourishing creativity through the sense of touch, the sliding and the rolling, the isolation and mobilization of body parts, the*



*projection of movement towards the surrounding space, the ability to receive and integrate information from your surroundings, that what is seemingly outside of you.*

*Breathing and Voicing.*

*The breath, first. Moving within this awareness of the inhale and exhale.*

*Deconstruction. Playing, with or against movements, transforming the natural into a tool, exploring sounds and language as a source of inspiration to better question our relationship to music and musicality.*

*Listening too.*

*The individual merging into the collective through their ears (hearing) and their eyes (sight). Pulsing, shaping bodies and sounds into rhythms and sonic choreographies. From Individual soundscapes to group instant sound compositions, we look for intimacy and inner spaces, expanding our comfort zone to eventually tend better towards the outside world, the space, our colleagues and audience.*

**Joris Camelin** is a French Dancer/Vocalist/teacher living in Berlin. He has worked internationally for the last 30 years with choreographers such as Meg Stuart and Laurent Chétouane. Nowadays facilitating breathing, movement and voice journeys around Europe. Committed to creating accessible, inclusive and nourishing practices, he is since years, sharing his energy and experience with groups of actors, dancers, disabled people, architects, amateurs of all kinds...

Rediscovering the magical simplicity of the senses and using those to allow the emergence of an intimate, soft but powerful individual comfort zone. A continuous tending toward the consolidation and deepening of human exchanges.

## **Studying Dance Through Somatic Practice: Alexander Technique and UNFOLD Method**

US 3 (see HZT ASIMUT for changes)

Mondays: 27.11.-19.12.23 (27.11.), 09:00-12:30

Tuesdays: 27.11.-19.12.23, 09:00-12:30

**Valentina Bordenave**

**Modul 1,3                      ECTS 2**

Using her over 20 years' experience as a dancer, choreographer and Alexander Technique teacher, Valentina created the UNFOLD method for those seeking a high level of coordination and performance skills. UNFOLD is a movement and awareness training with the Alexander Technique as a springboard. It allows the integral development of the self through exploration of the body and mind.

By dialoguing psychophysically with our support and movement systems, deeply rooted postural and movement habits begin to detach. In this new level of alertness and mechanical efficiency we redefine our relationship with lightness, gravity, space, time and imagination, from the subtlety of an effortless vertical to the revelation of a powerful celebration of movement. From this state, the "game" can begin, inviting creativity from the full potential of the person as a whole. The work helps ensure sustainability of creative experience for a long artistic career through healthy body and mind attitudes. It provides the skills the artist requires to contain extreme emotional and physical experiences in full awareness.

**Valentina Bordenave** has been an Alexander Technique teacher since 1998, qualified in dance at the Folkwang-Hochschule in Essen. She is the founder of UNFOLD method. Besides holding workshops and training for theatre and dance companies like Sasha Waltz

& Guests, she directs the movement department at Arthaus.Berlin and is teaching regularly with the theatre company Familie Flöz. Others pedagogical experiences in Berlin include the Acting Departments at Ernst Busch University and ten years at the University of the Arts (UdK).

Since 2019, Valentina performs as an improviser especially with the sound designer Tom Mayer and most recently with cellist Ulrike Brand. In 2014, she founded the international Collective Anderplatz with nine other actors and dancers, where she directed and performed. Valentina has also worked in the past with choreographers Mark Sieczkarek and Editta Braun amongst others, and realised various art projects in collaboration with dancers, actors and video artists such as: Uli M. Schüppel, Mikel Aristegui and Iván Marino. Valentina was born in Rosario, Argentina, and lives in Berlin.

[unfoldmethod.com](http://unfoldmethod.com)

## Dreaming Reality

US 3 (see HZT ASIMUT for changes)

Thursdays: 30.11.-22.12.23, 09:00-12:30

Fridays: 30.11.-22.12.23, 09:00-12:30

**Anna Nowicka**

**Modul 1,3**

**ECTS 2**

In the workshop we will explore our unique languages of imagination. We will notice how images move us, and how our actions transform inner landscapes. We will shift perspectives, switch between giving and receiving, doing and observing, dancing and being still. With the help of shifting the eye within and without the body, we will build realities and let go of them, draw inner landscapes and quest into their mysteries. We will speak worlds into being and listen to how they resonate in the body. From this restful, receptive place, we will form our unique dances.

The practice I propose is rooted in the work with dreams I studied at The School of Images and with Dr. Bonnie Buckner. We will apply this particular method to choreographic work, plunging into "opening" any image, situation, and form, responding to it from a place of rested, attentive awareness. We will explore night dreams, and dreams that arise in waking reality. We will embody singular images, develop their specific qualities, states they induce and dances they jolt. We will follow the way in which they expand into narratives, using storylines as prompts to flow between qualities and shape shift with ease. We will go deeper into working with patterns, acknowledging the role of time and space in bringing materials to forms. Questions will prompt poetic ways of composing, weaving movements in an associative manner, fostering connections between seemingly unfamiliar materials. Questions will take us beyond the surface level understanding of a dream to reveal its deeper meaning.

The aim of the practice is to become present, dancing with "what is" with curiosity and ease. With this experiential, deeply embodied perspective one becomes a response-able agent of creation, dreaming the world into being.

**Anna Nowicka** is a choreographer and dancer based in Berlin and Lüdersdorf (Brandenburg) working with dreams and embodied imagination. She aims at unfolding the body into a resourceful, alive, ever flowing entity, able to be responsive and present. Graduate of the Salzburg Experimental Academy of Dance (SEAD), MA Choreography at the HfS Ernst-Busch / HZT in Berlin and MA Psychology at the Warsaw University, she wrote her practice-based PhD on embodied awareness as the foundation for being present at the Polish Film School in Łódź. She is a certified Sapphire® teacher of Dr. Catherine

Shainberg's "The School of Images". Anna is a faculty at the International Institute for Dreaming and Imagery, where she directs the Dream Your World® Kids program.

Recognition for Anna's work includes the DAAD Prize and choreographic scholarships: Studienstiftung des deutschen Volkes, Tanzpraxis and Tanzstipendium from Berlin Senate for Culture and Europe. Her solo: "the truth is just a plain picture. said bob." (2010) was presented at the Polish Dance Platform, Fringe Festival in Edinburgh, and the Polish - Israeli Dance Platform in Tel Aviv. Her performance "Raw Light" (2017) was selected for the Polish Dance Network. "This Is The Real Thing" (2018) was chosen for the Polish Dance Platform, and for the Tanzmesse in Düsseldorf in 2022. Her latest performance: "This Is The Real Thing (VR)" (2023) expands on the cinematic aspects of Anna's work. It translates the choreographic material from "This Is The Real Thing" into virtual reality, and explores the visual potential of the original stage work.

Anna's body of work is rooted in an on-going studio practice, which expands into stage works and pedagogical praxis. She teaches and mentors students at the UdK Berlin, AdK Szczecin, AdBK Nürnberg, AdK Ludwigsburg, organizes her own workshops and classes in dance and choreography as well as in dreaming and imagination. She is currently part of the e-Co Leadership Coaching Certification Program at the George Washington University.

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

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

[eyeseathelight@gmail.com](mailto:eyeseathelight@gmail.com)

## Letting things unfold and catching the center

US 3 (see HZT ASIMUT for changes)

Mondays: 15.01.-09.02.24 (15.01.), 09:00-10:30

Tuesdays: 15.01.-09.02.24, 09:00-10:30

Thursdays: 15.01.-09.02.24, 09:00-10:30

Fridays: 15.01.-09.02.24, 09:00-10:30

### **Sigal Zouk**

**Modul 1,3**

**ECTS 2**

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

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

The work is process-based. Its benefits and outcomes can be applied to any kind of dance or performance form or style.

**Sigal Zouk** is a dancer/artist working in Berlin since 1997. She received her training at the Emek Izrael Dance School and joined the Bat-Sheva Ensemble from 1994-96. After moving to Berlin and working with artists such as Luc Dunberry and Juan Cruz Dias de Esanola, she became a member of Sasha Waltz and Guests from 1999-2004. In 2005, she began her collaboration with Meg Stuart/Damaged Goods; first as a dancer and then as choreographic advisor/outside eye for the work of Stuart and Gehmacher as well as Stuart's following works. In 2007, she began her long-time collaboration with Laurent Chetouane in which she created 10 dance and theatre works for the stage.

She has worked with other artists such as Boris Charmatz (Musee de la Dans), AWST & Walter, Zeirkratzer, Simone Aughterlony, Ian Kaler, Antje Shupp and Shannon Cooney. During the past few years, she has begun to develop her teaching practice where she guides professional dancers to locate their feeling body to a presence that has the potential to navigate in and through any situation. She teaches in several European dance departments and institutions including Tanzfabrik Berlin, ZZT Hochschule für Musik und Tanz Köln, DDSKS Copenhagen, DOCH Stockholm, Cullberg Ballet Stockholm, Academy for dance in Bucharest, Suzanne Dellal Center Tel-Aviv and Ponderosa.

Zouk accompanies artists and choreographers such as Jared Gradinger/Angela Schubot, Meg Stuart, Sheena McGrandles, Antje Shupp, The progressive wave, Tamara Rettenmund, Mor Demer, Shannon Cooney and Moritz Majce on their artistic journey, helping them to work with their limitations and their potentiality.

She was awarded the best performer in Dortmund Festival 2010 as well as dancer of the year from Tanz Magazine 2011.

## **Body Fullness and Inner Supports Body-Mind Centering® (BMC) applied into dance and improvisation**

US 3 (see HZT ASIMUT for changes)

Mondays: 15.01.-09.02.24 (15.01.), 11:00-12:30

Tuesdays: 15.01.-09.02.24, 11:00-12:30

Thursdays: 15.01.-09.02.24, 11:00-12:30

Fridays: 15.01.-09.02.24, 11:00-12:30

**Odile Seitz-Walser**

**Modul 1,3**

**ECTS 2**

What supports movement? Which inner body structures support technical performance and freedom in improvisation?

Exploring anatomy, physiology and human development through movement and touch, these BMC morning classes open many ways to answer these questions. They offer a space for research and experimentation, opening to a widening of the consciousness of body and mind, inner structures of deeper tissues and movement patterns (old and new ones). With theoretical, guided explorations and poetical images, you will learn how to embody the deepest layers of the body and how they can become a support for movement and creativity. A support "to go", always there, in your own body.

The skeleton, the organs and the endocrine glands will be the focus of these classes, supporting stability, mobility, orientation in space and clear changes in movement qualities and presence.

The practice of hands-on will also be a way to deepen body experiences, to access more unconscious body levels and images or to learn how to balance tired moving bodies and refresh creative minds.

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

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

multiple dance festivals (Potsdam, Bielefeld, Würzburg, Vienna, etc.). Since 2019, she has been a teacher in the licensed certification programs and part of the core staff of Moveus, the BMC® Certification Training Program in Germany. [www.odile-seitz.de](http://www.odile-seitz.de)

## BA1 (with BA 2 & 3)

### Training Intensive II

US 11 (see HZT ASIMUT for changes)

Mondays: 12.02.-16.02.24, 09:00-10:30 & 10:30-12:30

Tuesdays: 12.02.-16.02.24, 09:00-10:30 & 10:30-12:30

Wednesday: 12.02.-16.02.24, 09:00-10:30 & 10:30-12:30

Thursdays: 12.02.-16.02.24, 09:00-10:30 & 10:30-12:30

Fridays: 12.02.-16.02.24, 09:00-10:30 & 10:30-12:30

**Meg Stuart, Frédéric Gies**

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

#### **Part 1 Meg Stuart – Sequencing Arms: Patterns and Decorations**

This first segment of the second Training Intensive celebrating the end of this winter semester will be dedicated to arms, their patterning and sequencing. Because arms articulate themselves to become gestures. So, we will sequence them, turn them upside down, inside out: study them to reformulate, to reiterate, what needs to be said and what needs to be done. An alphabet of arms, an abcdaire, an itinerary - a restless ever-expanding collection of utterances.

**Meg Stuart**, born in New Orleans, is a choreographer, director and dancer who lives and works in Berlin and Brussels. With her company Damaged Goods, founded in 1994, she has created over thirty productions, moving freely between the genres of dance, theatre and visual arts. Her work is driven by a sense for experiment and artistic cross-pollination, challenging the limits of the body and expanding our perception of reality. She uses fictions and shifting narrative layers to expose the scripts that are written not only on our bodies, but also on the spaces and landscapes that we move in. Stuart's work questions how we can rewrite these histories of ourselves and others not by looking back, but by harnessing the potential of the moment. Through her practice she explores dance as a way to transform the social fabric and gather communities.

Meg Stuart's work travels the international theatre circuit and has also been presented at Documenta X in Kassel (1997), at Manifesta7 in Bolzano (2008), and at PERFORMA09 and MoMa (2013) in New York. She has received several awards in recognition of her oeuvre, among which the Golden Lion for Lifetime Achievement at the Biennale di Venezia in 2018, and a Bessie Award in 2008, as well as the Deutscher Tanzpreis (2018), the Grand Prix de la Danse de Montréal (2014) and the Konrad-Wolf-Preis, awarded by the Akademie der Künste in 2012. She is a recipient of a Guggenheim Fellowship in 2023. Meg Stuart/Damaged Goods has an on-going collaboration with Kaaitheater in Brussels and HAU Hebbel am Ufer in Berlin. In 2023-2027 she will be artist in residence in Kunstencentrum VIERNULVIER in Ghent (BE).

#### **Part 2 Frédéric Gies – Technosomatics**

Technosomatics is a movement practice developed by Frédéric Gies who shares it in various workshop formats. It consists of a collective and individual exploration of the endocrine glands (the major chemical system of our body) and the chakras (energy centres)

through club dancing to techno music as well as the opposite: an exploration of club dancing while embodying the endocrine glands and the chakras. The practice connects to both the field of somatics (movement education practices) and to techno club/rave dance cultures. It originates in Frédéric Gies' encounters with diverse somatic practices, and in their dance floor experiences. As a form of meditation in movement, it explores trance-like states of consciousness and acknowledges the healing potential of the act of dancing. It also approaches club dance as a tool for self-discovery and for expanding the range of our perceptions.

Frédéric Gies has taught the practice internationally to both professional dancers and the general audience. The practice has been shared in several dance BA and MA programmes as well as at diverse public manifestations such as Impulstanz (Vienna), Tanzkongress (Dresden), Centre for Contemporary Art Ujazdowski Castle (Warsaw), Art stations – Stary Browar (Poznan), Ponderosa (Germany), Weld (Stockholm), HZT (Berlin), Tanzfabrik (Berlin), Skogen (Gothenburg) etc. and has met its audience internationally.

**Frédéric Gies** is a dancer and choreographer based in Malmö, Sweden. Oscillating between clockwork composition and the intensities and chaos generated by dancing bodies surrendering to the desires and forces that traverse them, Frédéric Gies' dance pieces bring to the forefront the capacity of dance to speak without having to demonstrate or represent anything. Drawing from their former training in ballet, their encounter with specific trends of contemporary dance at the beginning of the 90s, their dance floor experiences in techno clubs and raves and their study of somatic practices, Frédéric Gies approaches form as possibilities rather than constraints. Their dances weld forms seemingly foreign to each other, recycle and pervert dance history and heritages. They playfully collapse the distinction and hierarchies between erudite and popular forms of dance. Their pieces also address politics in a non-representational way. In their pieces, bodies as the instigators of movement don't reinforce identities but excavate the complexity of their layers. Frédéric Gies' work is also tightly connected to techno music and infused with references to clubbing and rave cultures. This is widely enabled by their long-term collaboration with the DJ and producer Fiedel.

They started their career as a dancer beginning of the 90s in France, where they danced with choreographers such as Daniel Larrieu, Olivia Grandville, Jean-François Duroure, Bernard Glandier and Christophe Haleb. During this period, they started creating their first pieces, in collaboration with other dancers (Odile Seitz, Frédéric de Carlo). In 2004, they moved to Berlin and in 2006, they created the piece *Dance (Praticable)*, which encountered an international success. During their Berlin period, they also collaborated with other choreographers (Alice Chauchat, Isabelle Schad, Manuel Pelmus, Jefta van Dinther, DD Dorvillier). As they moved to Sweden in 2014, they initiated their work with techno music and started to develop and share their practice *Technosomatics*. They also briefly danced for Cristina Caprioli, as well as Ania Nowak.

Since 1996, they have created more than 30 performances, including commissions by Weld Company, DDSKS and Corpus. They present their works locally, regionally, nationally and internationally in various contexts, including dance venues and festivals, music festivals and museums (amongst others: Weld, Inkonst, Skogen, Dansens Hus, Impulstanz, CTM festival, Sophiensaele, Serralves, Roskilde festival, RAS, Moving in November, Wanås, Zürich Moves, La Casa Encendida, Art Stations Foundation...). So far, they have presented their work in 21 countries.

They have also a long history of teaching in various contexts (SNDO, HZT, TEAK, Ponderosa, DDSKS, Impulstanz...). Between 2012 and 2018, they directed the MA in choreography at DOCH-SKH. Together with Anne Juren, they were mentors for danceWEB at Impulstanz in 2021.



## BA 1 – Afternoon

### Artistic strategies

US 3 (see HZT ASIMUT for changes)

Tuesdays, Wednesdays, Thursdays, Fridays:

24.10.-27.10.23, 14:00-17:30

28.11.-01.12.23, 14:00-17:30

**Prof. Dr. Ana Vujanović & Prof. Philipp Gehmacher**

**Modul 7**

**ECTS 1**

We have been around for already 25 years. Around dance, in dance, from dance, about dance. Mostly in Europe. (Though coming from its different corners.) Our bodies are repositories of memories, lived and embodied experiences of meetings, encounters, discoveries, novelties. People and their stories. Artists and their strategies...

From those, inevitably subjective positions, in the course of the seminar, we will weave a web of artistic strategies which have marked the European contemporary dance scenes in the last 25 years. That web is relational and provisional. It is a storytelling, with an open end. It is a way of sharing references, of unfolding the immediate artistic context in which HZT students study dance and choreography, of putting choreographic approaches in relation to one another and their own historical references, as well as an invitation to situate “European contemporary dance” in the context of other dance scenes of today’s global(ized) world.

### A body falling into pieces, a dance reuniting them

US 3 (see HZT ASIMUT for changes)

Tuesdays: 31.10.-17.11.23, 14:00-17:30

Wednesdays: 31.10.-17.11.23, 14:00-17:30

Thursdays: 31.10.-17.11.23, 14:00-17:30

Fridays: 31.10.-17.11.23, 14:00-17:30

**Prof. Philipp Gehmacher**

**Modul 1,3**

**ECTS 3**

In this workshop we will look at the promise and the premise of being and having a body. We will look at our body as the site for physicality to emerge and movement to take place- to only then think about when and how a dance our dancing appears.

We will start with our physical body and its potential for motion and movement. To enter the desire for movement within and as our physical body. Learning how our bodies move to become part of our environment. Togetherness and fragmentation, stillness and motion, space and place, posture and gesture, in time and on time, a body and its 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, a body to be assembled and re-assembled, together and in parts, between the physical state and the desire for language. To open up the question when and how a dancing really takes place.

## Dancing the Problem

US 3 (see HZT ASIMUT for changes)

Tuesdays: 05.12.-22.12.23, 14:00-17:30

Wednesdays: 05.12.-22.12.23 (06.12.), 14:00-17:30

Thursdays: 05.12.-22.12.23, 14:00-17:30

Fridays: 05.12.-22.12.23, 14:00-17:30

**Diego Agulló**

**Modul 7**

**ECTS 3**

"Dancing the Problem" is a methodology for artistic research that explores how dance can be born from problems. To look at how we dance a problem implies to identify the main driving forces behind your artistic practice, and to observe how our obsessions and urgency become the detonator of our artistic research. We will create a laboratory to invent practices of embodiment of problems exposing our bodies to puzzling conditions. We will identify what are those problems that, as dance makers, make us move. Then we will translate each other's problems into a series of exercises, which will allow us to experience each other's practices from tangible embodied/performative situations. We will articulate dances as the art of generating dilemmas and our bodies will become puzzles that transform the space into a problematic dance floor. The act of overcoming obstacles is itself a form of artistic expression: embracing adversity and challenges is part of any research; this workshop aims to encourage artists to view their creative struggles as opportunities to explore new ideas and forms of embodiment, to push themselves beyond their comfort zones, and to discover new aspects of their artistic vision.

<https://diegoagulloworkshop.wordpress.com/2022/02/04/the-devil-and-the-symbol/>

<https://diegoagulloworkshop.wordpress.com/2019/10/16/ballein-danger-dance-and-affirmative-forces/>

Diego Agulló is an independent researcher and a dilettante artist intervening mainly in the field of contemporary dance and performance investigating the affinity between Body and Event. Having a background in philosophy, his work covers different media such as dance, performance, essay writing, publishing books, video art, laboratories for research, the organization of participatory events and daily Qigong / Tai Chi trainings.

He is the editor of the independent publishing house Circadian Books where he has published 5 books: Dangerous Dances in which he analyses the intimate affinity between dance, the problem, the devil and ballistics, Betraying Ambition where he displays a critique to the ideological implications of ambition in the art world, Risking the Self, an interplay between Philosophy, Tai Chi and Psychedelics, The Conversation Book, questions to open the portal into parallel lives.

## room to improvise - in self-built rooms

US 3 (see HZT ASIMUT for changes)

Tuesdays: 16.01.-26.01.24, 14:00-17:30

Wednesdays: 16.01.-26.01.24 (24.01.), 14:00-17:30

Thursdays: 16.01.-26.01.24, 14:00-17:30

Fridays: 16.01.-26.01.24, 14:00-17:30

**Prof. Nik Haffner**

**Modul 3,7**

**ECTS 2**



In this workshop there will be room to improvise, once you have built a room. After introducing several improvisational movement-approaches with the focus on relating to the surrounding space, we will look at how as dancers and improvisors we can move within existing spaces and build new rooms.

As a side-track of the workshop we will take a look at alternative building methods, at examples of housing movements such as 'Los Panchos' in Mexico City and will visit the origins of pioneering cultural building projects such as Uferstudios and Haus der Statistik Berlin.

## **Context – Dance – Choreography: Dangerous Liaisons**

US 10 (see HZZ ASIMUT for changes)

Tuesdays: 30.01.-16.02.24, 14:00-17:30

Wednesdays: 30.01.-16.02.24, 14:00-17:30

Thursdays: 30.01.-16.02.24, 14:00-17:30

Fridays: 30.01.-16.02.24, 14:00-17:30

**Prof. Dr. Ana Vujanović**

**Modul 5                      ECTS 2**

In the workshop we will theoretically elaborate the relations between dance, context, and choreography. The purpose of the workshop is to equip the students with theoretical tools for analysing social and political implications of contemporary dance and performance production in Berlin, as well as to encourage them to reflect on their own social-political positions and concerns.

Usually, when speaking about the relation between art and society, we speak about the order of representation: how certain topics are thematized by performance. This 'aboutness' is however, only one possibility to think and make those connections. From the perspective of the post-structuralist theories of the 1970s and the 1980, the form and the medium of performance already bear contextual connotations and histories. In addition, recent development of the theories of labor within Post-Operaismo and digital cultural and counter-culture helps us to broaden the horizon and start recognizing political dimension also in how we work, collaborate, produce, and distribute performances.

In the workshop, we will combine different methods of work: seminar situation and lectures; students' self-work in the form of writing a short performance analysis, and group presentations of the students' writings.

## **BA 2 & 3 Course Offers**

### **Block 1 – Morning**

BA 2 & 3

#### **Training intensive I**

US 11 (see HZZ ASIMUT for changes)

Mondays: 09.10.-17.10.23 (09.10.), 10:00-12:30

Tuesdays: 09.10.-17.10.23, 10:00-12:30

Thursdays: 09.10.-17.10.23, 10:00-12:30

Fridays: 09.10.-17.10.23, 10:00-12:30

**Maria F. Scaroni, Anne Juren, Sigal Zouk, Prof. Philipp Gehmacher, a.o.**

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

This new Training Intensive focuses on a collection of issues and topics regarding our daily practice of physicality. In the BA at HZT, western contemporary dance techniques often rooted in post-modern dance, various dance languages and styles, martial arts and the whole universe of embodiment and somatic techniques, make up a complex web of approaches to daily training and the becoming of some-body.

So, how do we and I approach this collective learning moment every day? What do I bring with me into the studio, comes with me without me realizing? How can I attend to and support my individual learning process as much as support a collective learning environment?

This workshop will focus on (auto)biography and collective learning, shapes of traumatic residue living in our bodies, on accountability and consent, soma, somatic techniques and somatic literacy - to learn to better navigate through the web of approaches and styles offered at HZT every day.

Thus, this five-day course sits strategically at the beginning of the semester to give impulses on how we can reflect on our daily training and the doing and undoing, making and building of our bodies. We want to deepen our awareness and develop further skills to engage more consciously in our bodies unfolding and becoming – becoming a ‘vessel’, a ‘medium’, ‘an instrument’, an ‘identity’. We want to be aware of this body, take care of this body, whilst trying to be one of the writers of its ghost-story.

**Maria F. Scaroni** (IT/DE) is a dance artist, living in Berlin since 2004. She creates and interprets choreographic works rooted in improvisational practices and altered states of consciousness. Maria hosts workshops re-purposing post-modern dance legacies towards technologies for mutual empowerment, crossbreeding somatic practices and anti-oppression frameworks, storytelling and theory, to bring somatic literacy in support of a culture of connection. Maria performs in Meg Stuart’s works, with whom she collaborates since 2009. Since 2016 she is a member of queer collective lecken berlin, a femme forward rave. Since pandemic she is hosting Social Pleasure Center, a community space for somatic post-activism, queer feminist joyful militancy, radical redistribution of resources and temporary social choreography.

<https://www.allalways.org/>

<https://lecken.berlin/>

<https://www.damagedgoods.be/>

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

BA 2 & 3

### **Morning Class / Vinyasa Yoga**

US 11 (see HZT ASIMUT for changes)

Tuesdays & Thursdays: 23.10.-17.11.23, 9:00-10:30  
27.11.-22.12.23, 9:00-10:30  
15.01.-16.02.24, 9:00-10:30

**Roni Katz**  
**Modul 2,3,4**

**ECTS 3**

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

**Roni Katz** is a choreographer and dancer, and an eternal yoga practitioner. In 2014 She completed her teacher training at the Lotus Seed Community Center in Portland Oregon, and has been teaching regular classes and retreats at Yellow Yoga Berlin from 2014 to 2021. Roni’s choreographic work engages with the erotic, questions power, and moves through ecological forms. While consistently embodying personal-political matters, these elements shapeshift between formats of cabaret, film, performance, conversation and participation. Both collectively and solo, the work is driven by the necessity and desire to be in community, with and in relation to other human and other-than-human collaborators. The practice, slow and steady, brings into play exposure, subjectivities, sensuality, intimacy and pleasure. Since graduating from the BA program at HZT Berlin in 2014 Roni presented work at different venues in Europe and Israel/Palestine.

**BA 2 & 3****Choice A****Softly Hardcore: Martial Arts & Contact Improvisation**

US 11 (see HZT ASIMUT for changes)

Mondays: 23.10.-17.11.23, 11:00-12:30

Tuesdays: 23.10.-17.11.23, 11:00-12:30

Thursdays: 23.10.-17.11.23, 11:00-12:30

Fridays: 23.10.-17.11.23, 11:00-12:30

**Makisig Akin****Modul 2,3,4****ECTS 2**

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

**Makisig Akin** (they/them) is a queer, transgender Filipino born choreographer, dance artist, facilitator, and activist. They are raised in the Philippines and currently based in both Berlin, Germany and Boulder, Colorado, USA. Their work focuses on the recognition of intersectional identities, reconnecting with their ancestry, and decentralizing Western ideologies in dance making. They examine how survival strategies can be translated into a communal physical practice, which then they use as a catalyst to a creative healing process/experience. Recently, they co-founded The Love Makers dance company with Anya Cloud.

Makisig Akin finished their Master's of Fine Art in Dance Choreography in the program World Arts and Cultures/Dance at University of California Los Angeles, USA in June 2019. Their physical/movement training includes Filipino Traditional Dance, Contact Improvisation, Kung Fu, Filipino Martial Arts, Improvisation, walking meditation, Authentic Movement, Climbing, Brazilian Jiu Jitsu and Contemporary Dance.

Akin intensively studied and trained in Northern Style Chinese Martial Arts, Mei Hwa Chang Quan (Plum Blossom Long Fist Kung Fu) by Grandmaster Wu Ti-Pang, under the instruction of Master Jason Tsou. In this time, Makisig Akin worked closely with Master Tsou and was exposed to practices of Yang Taiji Quan, Taiji Qigong, Chen Taiji, Chen Cannonfist, Praying Mantis and Pigua forms. They incorporate the epistemologies of Filipino Martial Arts and other Southeast Asian movement practices such as Qigong, Taiji, and Kung Fu in their movement explorations. Recently, they have been exploring Brazilian Jiu Jitsu since 2021.

Akin delves deep into their understanding that their artistic work is the means to learn, develop, explore and relearn the edges of themselves more purely as a person who accepts the truth of interdependence in our daily life and the world at large. [www.makisigakin.com](http://www.makisigakin.com)

BA 2 &amp; 3

Choice B

**Nomadic Roots**

US 12 (see HZT ASIMUT for changes)

Mondays: 23.10.-17.11.23, 11:00-12:30

Tuesdays: 23.10.-17.11.23, 11:00-12:30

Thursdays: 23.10.-17.11.23, 11:00-12:30

Fridays: 23.10.-17.11.23, 11:00-12:30

**Peti Costa****Modul 2,3,4****ECTS 2**

Nomadic Roots is a project by Peti Costa and Miguel Viero that aims to deepen the research and development of a methodology based on the Fighting Monkey practice\*.

Nomadic Roots is a platform for the research and exchange of ideas involving dance and non-Western practices, with the aim of investigating the basic principles and concepts of human motion and develop training strategies and creative processes that enhance the expressive and communicative capacity of the body in dynamic and complex environments.

In this workshop/classes, play will be the catalyst for discovery and exploration in our interactions with space-time-object-companion. Through open games that provoke our adaptive capacity, sharpening our decision-making in both individual contexts and shared environments, expanding our movement repertoire. We will play with the plasticity of our imagination through physical and creative challenges to use it as a source of instant composition.

During the class, we will explore our movement, provoke our creativity, and challenge our communication skills through the following practices:

**Stillness:** A practice of observation. A moment of looking inward, for the purpose of learning more of ourselves. Listening to the movement within, the silence that speaks. Gathering this information allows us to map our landscape, plan our practices, adjust our priorities, both in training and in daily life, and cultivate attention, intention, and awareness.

**Integrative Joint Mobility:** A practice which provides tools to develop an intelligent body that can handle and navigate through the natural instability of the human structure. Improving communication, collaboration, and coordination between all joints while promoting the maintenance of mobility and joint health. This practice is inspired by Zero Forms, from Fighting Monkey, as well as Eastern traditional arts.

**Movement Situations:** Let the essence of your movement surface with open games that provoke our creativity, rhythm, coordination, and the ability to adapt to dynamic and unpredictable situations, present in creative processes and in our daily lives.

**Coordinations:** Complex sequences of expansive movement that expose our behavior in the face of adversity, learning strategies, automated movement patterns, and our openness to leave the habitual and venture into the unknown.

**Improvisation:** Tools and propositions to develop and cultivate the ability to make decisions in complex and unpredictable situations by stimulating the process of instant composition.

*\*About Fighting Monkey: FM practice is developed by founders Jozef Frucek and Linda Kapetanea through a deep study of cross motion analysis, and with the aim of understanding principles of human movement, communication and the aging process.*

**Peti Costa** is a Brazilian artist, inspired by Fighting Monkey teacher and independent researcher based in Berlin, moving through the fields of contemporary dance, theater and performance. He holds a bachelors degree in Communication of the Arts of the Body / Performing Arts (PUC/SP, 2006). Since 2004, he has been practicing Aikido. He took the specialization course Creating Dance in Art and Education (TanzTangente/Universität der Künste Berlin, 2020) and the specialization Somatics in Dance, Choreography and Performance (Somatische Akademie Berlin, 2018). Peti is the co-creator of Nomadic Roots, a platform for the study, research and exchange of ideas about dance, movement (re)education and human development. He is currently teaching workshops for professional artists and students in Brazil and Europe.

Most of his projects were created collaboratively with artists from different fields and presented in public spaces, connecting the notions of territorial and subjective landscape. Mapping the internal body landscape and the relational circuits between body and environment, his work seeks the closest relationship between performance and audience, blurring their boundaries. This process reveals paths that serve as clues for the creation of a choreographic constellation, influenced by martial arts, somatic methods and urban dances.

In 2019 and 2020 danced in the dance performance Dance For Sale by Grupo Oito, and currently collaborates in the training of the dancers. He is an artist in residence at the VeiculoSur International Platform. In 2021 and 2023, he received the Dachverband Tanz Deutschland e.V Dis-Tanz-Solo scholarship. He performed with Anna Clementi at the Public Festival at the Acker Stadt Palast in 2023. Since 2021 he has been working on exchange projects between Berlin and São Paulo with artists from Núcleo Estopim, Danilo Nonato and Guilherme Nobre.

## Block 1 – Afternoon

BA 2 & 3

**Choice A**

### **ceremonies at the edge of time**

US 12 (see HZT ASIMUT for changes)

Tuesdays: 10.10.-27.10.23, 14:00-17:30

Wednesdays: 10.10.-27.10.23, 14:00-17:30

Thursdays: 10.10.-20.17.23, 14:00-17:30

Fridays: 10.10.-20.17.23, 14:00-17:30

**Maria F. Scaroni**

**Modul 8,9**

**ECTS 3**

To make ceremony and sanctuary has been a thread I followed in the last couple of years, participating in the discourse around post-activism generated by Bayo Akomolafe and the Emergent Network, that honours the crack as the place for regeneration and creation, born from a steady joyful refusal of binary narratives. Hesitating to heal or seal the crack, the wound, the glitch, the spillage, become generative zones for formal grievance.

Pasolini talks about 'l'istituto del pianto', literally 'the institute of crying or mourning', stating that for such enormous pain given by loss, we need strong forms to hold it, referring to the formal gestures of professional mourners.

In the last years my choreographic interested created a monster that doesn't qualify formally as a choreography, although it stems out a deviated practice of deep politicized somatic inquiries, always in dialogue with my (post-modern) dance ancestry and rave culture. Choreography became synonymous of organizing energies, material and other, in line with feminist praxis, queer sensitivity, and spiritual heresy. This deranged speculation on the relevance of dance, of materiality and the wisdom of the margins, made me become a fugitive of the art world per se, and I gave birth to a (temporary) social choreography/community centre called Social Pleasure Center.

I would like to use this workshop time to try to insist on living choreography as the art of radical hospitality and ceremony making. Where dance, body, somatic literacy hold the ground for liturgies of longing and belonging, cracks are forged in the western culture void of collective spiritual acknowledgment and the consequent ignorance and stagnation of inventions of new forms. We can use this time to device ceremonies, to create a catalogue of actions, to make time to create memories in the body so that we can train to be the mourners for the future. I would share some re-purposing of practices of post-modern legacies of improvisation, composition and touch, re-used as devices to hold the ground for wider significance as collective ceremonies. An example is Totentanz, that uses what is usually done in so called image making laboratories, but in a large-scale action, with an intention and reflection substantiated by feminist cosmologies and queer witchcraft. Here a possible list, that will possibly stretch with the participants contribution of ceremonies:

1. Promised Debt
2. Loss as Arrival
3. Generosity of (learning by) heart
4. The Finished Work Show
5. Endings: A Collection
6. Wet is the new Hard
7. Plot Twists
8. Making Declarations (Embodying Purpose)
9. Reverence of Masters (the migrant fugitive, the transgender guru, the menopausal ghost)
10. The Riddle of Omelas

I would like for the laboratory to be a committed place of research, but also a place that allows various forms of participation. For example, articulating witnessing or grounding are also important for ceremony to take place, allowing for everybody to open to processes of embodied transformation within one's own capacity.

**Maria F. Scaroni** (IT/DE) is a dance artist, living in Berlin since 2004. She creates and interprets choreographic works rooted in improvisational practices and altered states of consciousness. Maria hosts workshops re-purposing post-modern dance legacies towards technologies for mutual empowerment, crossbreeding somatic practices and anti-oppression frameworks, storytelling and theory, to bring somatic literacy in support of a culture of connection. Maria performs in Meg Stuart's works, with whom she collaborates since 2009. Since 2016 she is a member of queer collective lecken berlin, a femme forward rave. Since the pandemic she is hosting Social Pleasure Center, a community space for somatic post-activism, queer feminist joyful militancy, radical redistribution of resources and temporary social choreography. <https://www.allalways.org/> <https://lecken.berlin/> <https://www.damagedgoods.be/>



BA 2 &amp; 3

Choice B

## MOVING THROUGH EMERGENCIES FROM PERFORMATIVE AND CHOREOGRAPHIC PRACTICES

US 11 (see HZT ASIMUT for changes)

Tuesdays: 10.10.-27.10.23, 14:00-17:30

Wednesdays: 10.10.-27.10.23, 14:00-17:30

Thursdays: 10.10.-27.10.23, 14:00-17:30

Fridays: 10.10.-27.10.23, 14:00-17:30

**Thiago Granato****Modul 8,9****ECTS 3**

This workshop facilitates different understandings on how to situate and sustain performative practices as sources of choreographic creation in unsettled times. Considering its social responsibilities, the body will be invited to engage in different actions that cultivate its sense of listening as a quality of awareness able of creating, melting, fusing, exploding, and translating a symbolic system into another. Through individual and collective work situations, Granato will share his work methodology, promoting spaces of diversity, inclusion and ways of remembering.

The act of listening will orient the search for sensitive ways to “hear something different”, or “hear differently”, in order to create a space of careful persistence and empathy. A listening that creatively hears more than what is spoken or sounded, reorienting our attention toward information exchange in different bodily layers. Listening as a form of touching and reading, from a critical and creative attentiveness.

Documentation will be considered an important part of the artistic practice, as a way to feedback the daily making and raise possible solutions for dramaturgic questions in the choreographic composition. As a way to creatively shape the memory, the documents will slowly architecture an experimental room able to bridge speculative thinking, movement research, history and ordinary social life, empowering the intuitive use of what is not-yet said and what is not-yet heard as material for creation processes.

Bring a notebook, pens, and comfortable clothes.

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

In 2022 he co-curated the International Performing Arts Festival and Laboratory Linha de Fuga in Coimbra (PT) and in 2023 he was one of the facilitators of The Listening Academy Berlin (DE). [www.thiagogranato.com](http://www.thiagogranato.com)



BA 2 & 3

## **Aesthetics of Access**

US 11 (see HZT ASIMUT for changes)

Tuesdays: 31.10.-03.11.23, 14:00-17:30

Wednesdays: 31.10.-03.11.23, 14:00-17:30

Thursdays: 31.10.-03.11.23, 14:00-17:30

Fridays: 31.10.-03.11.23, 14:00-17:30

**Claire Cunningham & Nadja Dias**

**Modul 6,7,8,9            ECTS 1**

In this format choreographer Claire Cunningham and producer Nadja Dias will introduce and share some of their methods and tools for developing, planning and engaging with both conceptual and practical aspects of access\* as part of the creative process.

We invite students to interrogate their artistic desires and values, acknowledging influences and absences of knowledge alongside learning embodied practices that feed into the tuning and re-tuning of attention. We will then look at how these practices feed into articulating producing considerations, as well as practices of care and the Aesthetics of Access when work meets with audiences.

Artist and dramaturge Luke Pell will offer additional thoughts and modes of questioning, giving students the opportunity to consider ethics and politics in relationship to ideas of artistic individuality and participation.

\*Claire will expand upon what 'access' means for her with regards to both her practice and in relationship to the Social Model of Disability in this session.

**Claire Cunningham** is a performer and creator of multi-disciplinary performance based in Glasgow, Scotland. One of the UK's most acclaimed and internationally renowned disabled artists, Cunningham's work is often rooted in the study and use/misuse of her crutches and the exploration of the potential of her own specific physicality with a conscious rejection of traditional dance techniques (developed for non-disabled bodies). This runs alongside a deep interest in the lived experience of disability and its implications not only as a choreographer but also in terms of societal notions of knowledge, value, connection and interdependence. A self-identifying disabled artist, Cunningham's work combines multiple art forms, including performance works: ME (Mobile/Evolution); Give Me a Reason to Live; Guide Gods, and the duet The Way You Look (at me) Tonight with choreographer Jess Curtis which was selected for the 2018 Tanzplattform in Germany and was nominated for an Isadora Duncan Dance Award. Claire's ensemble piece, Thank You Very Much won CATS awards for Best Ensemble and Best Sound and Music. In 2021, Claire was honored for her Outstanding Artistic Development in dance at the German Dance Awards.

**Nadja Dias** is an independent creative producer, consultant, artist advisor and curator with over 20 years' experience working internationally for organisations and artists including Candoco Dance Company, Sadler's Wells, Nigel Charnock, Liverpool Biennial, Scottish Dance Theatre and most recently Tanz! Heilbronn, Ludwigsburger Schlossfestspiele and Dachverband Tanz.

Through careful development of long-term partnerships and networks she supports artistic and organisational development, creation and distribution of performance work in an international context- with a specific understanding of work led by disabled practitioners. Since 2014 she is Executive Producer for Claire Cunningham, with whom she has been initiating, developing, producing and touring international productions and projects. As artist mentor and advisor, she has worked for Dachverband Tanz & TanzSzene BW, Migros Kulturprozent, Kulturamt Stuttgart and Workroom Glasgow.

BA 2

**Theoretical interventions in performing arts**

US 10 (see HZT ASIMUT for changes)

Tuesdays: 07.11.-17.11.23, 14:00-17:30

Wednesdays: 07.11.-17.11.23, 14:00-17:30

Thursdays: 07.11.-17.11.23, 14:00-17:30

Fridays: 07.11.-17.11.23, 14:00-17:30

**Prof. Dr. Ana Vujanović****Modul 6****ECTS 2**

Theory is not only an academic article that analyses a performance. First of all, theory is not necessarily an academic discourse. Moreover, when that which we call contemporary theory in humanities and social sciences – or shortly “theory” – appeared in French intellectual and political context around 1968, it appeared as a reaction against the academic discourses of philosophy and humanistic and social sciences, which were seen unable to dialogue with the burning social context of that time. With that little fire in the background, I want to present several theoretical books, articles, activist and poetic texts, and artistic manifests, which have brought about new angles of observing performance, new questions to old truisms, which have changed the conceptual framework of discussing existing practices and styles, initiated dialogues and agonisms or formulated problems, some of them still unresolved. Therefore, instead of following a historical lineage of “dance and performance theory” (where, when, whose, and for who?!), the seminar is envisaged as an invitation to stay with theoretical ruptures, standstills, interruptions, detours, and interventions, which sometimes have a creative power to change the field in which they appear, instead of continuing its tradition and history. As a matter of fact, some of them will later become history; but this is another story...

BA 3

**from bodies to bodies**

US 11 (see HZT ASIMUT for changes)

Tuesdays: 07.11.-17.11.23, 14:00-17:30

Wednesdays: 07.11.-17.11.23, 14:00-17:30

Thursdays: 07.11.-17.11.23, 14:00-17:30

Fridays: 07.11.-17.11.23, 14:00-17:30

**Satu Herrala & Carlos Maria Romero aka Atabey****Modul 6,9****ECTS 2**

- curating as facilitating of coming together
- curating as a performative practice
- curating as an embodied practice
- curating as a collective practice
- curating as an artistic practice
- curating as a dance practice
- curating as applied art
- curating as hosting

In this 2-week seminar, we will inquire into the dynamics between artistic and curatorial practices. We ask how and why we facilitate gatherings of myriad bodies, how we depart from and attend to different forms of collective embodiment, and how these experiences can

be transformative for our societies. Atabey and Satu will share their own paths to curating coming from diverse cultural and artistic backgrounds, and support hands-on try-outs and communal knowledge producing.

**Satu Herrala** is a Helsinki-based curator and researcher with a background in dance and choreography. She is interested in how attuning to bodily coexistence informs ways of being, knowing and acting, and how collective action emerges from embodiment. Currently she is working on a doctoral research on 'embodied curating' at Aalto University with the support of Kone Foundation, and on an art and research initiative *Forest as a Geopolitical Stage* in collaboration with Jussi Lehtonen, Tamara Cubas, Julia Asperska and Juan Alvarez Neme.

Between 2015 and 2019 she worked as the artistic director and curator of Baltic Circle International Theatre Festival in Helsinki. Her other curatorial works include for example *A I S T I T / coming to our senses* contemporary art programme in collaboration with Hans Rosenström (2021) at Institut finlandais Paris, Maison Louis Carré, KINDL Centre for Contemporary Art in Berlin, Kunsthalle Helsinki and Helsinki Festival; *Make Arts Policy* in collaboration with Eva Neklyaeva, Dana Yahalomi and Terike Haapoja (2014), and a series of *Sauna Lectures* (2011–2015) in Munich, Vienna, Reykjavik, Helsinki and Kuopio.

She is a member of Pauliina Feodoroff's working group that collaborated with Feodoroff on her performance and installation *Matriarchy* at the Sámi Pavilion in the 59th Venice Biennale in 2022.

She has been teaching and mentoring students at the University of the Arts Helsinki, Iceland University of the Arts, University of Venice and DOCH University of the Arts Stockholm.

**Carlos Maria Romero aka Atabey** is a Colombian Caribbean multidisciplinary artist and curator. Their work takes form through performance, moving image, movement practices, community and pedagogical projects, and interventions to protect and enhance cultural heritage practices and sites relevant to minorities and social cohesion.

Maria Romero was 2009 - 2011 curator of the Universities Festival for Contemporary Dance in Colombia. In 2013 and 2014 they developed the large scale live interventions *Proyecto Márgenes 1 & 2*, with *Vividero Colectivo*, in Central Cemetery and Barrio Santafe, the red-light district of Bogotá. In 2014, they co-curated the exhibition *Josephine Baker & Le Corbusier in Rio - a transatlantic affair*, at Museo de Arte do Rio de Janeiro. In 2015, they curated *Blushing Pavilion –250 years of architecture, seaside culture and sexuality* in Margate, UK. In 2022, they curated arts and wellbeing festivals for the Latinx community in London with Brixton Reel and Movimientos. They are currently curator of performative practices at HKW - House of World Cultures in Berlin.

Maria Romero often works in collaboration with charities, architects and several international artists and activists collectives, including *SPIT!* - Sodomites, Perverts, Inverts Together! and *Dancing At The Crossroads (As We Walk)*, who unveil and confront coloniality and racism in international dance networks; constituting a mutual aid sociality of re-membrance where love and beauty is cultivated. Their film *La Nave* featuring the work of the collective *La Nave De Lxs Locxs* in carnival in Barranquilla, received the New Cinema Awards from Berwick Film & Media Arts Festival in 2021, and has been since then presented internationally.

## Block 2 – Morning

BA 2 & 3

**Choice A****In trembling**

US 11 (see HZT ASIMUT for changes)

Mondays: 27.11.-22.12.23 (27.11.), 11:00-12:30

Tuesdays: 27.11.-22.12.23, 11:00-12:30

Thursdays: 27.11.-22.12.23, 11:00-12:30

Fridays: 27.11.-22.12.23, 11:00-12:30

**Laurie Young**

**Modul 2,3,4**

**ECTS 2**

Every Body trembles. And a tremble has many expressions, volumes, dimensions. It can invoke relaxation, excitement and it can bring your body into a parasympathetic state. In this class we will explore how to work with the physical action of trembling as a way to access various movement qualities. We will do this through breath, deep listening, multi-sensorial exploration and stretching and then work towards finding your inner rhythm. From here we will learn to work with movement impulses, accessed through various stimulation - beats, music, text and discover how to attune to oneself and to each other. We will learn how to delve into a felt sense of intuition to produce your own personal aesthetics.

**Laurie Young** is a Berlin based Canadian dance artist who focuses on the embodiment of unauthorized histories and their representation and how relationships are choreographed between human and other than human beings in the theater, museum and city. Laurie embraces an expanded notion of choreography as a way of observing organisational patterns between bodies, of framing or revealing hierarchies and privilege. She has been working in transdisciplinary projects across the fields of dance studies, sensory ethnography and archival practices. Her career as a dancer saw her working with many international choreographers including Sasha Waltz, Meg Stuart, Benoit Lachambre, Eszter Salomon, Nasser Martin Gousset and Hannah Hegenscheidt. Laurie (with Justine A Chambers) was named Visiting Dance artist of the National Arts Centre. She was a fellow of Volkswagen Foundation "Arts and Science in Motion" for her artistic research. Her work has been presented at the Sophiensaele, Martin Gropius Bau, The Australian Museum, National Arts Centre, The Field Museum, Agora de la danse amongst others. She is currently studying somatic trauma therapy in a social justice context.

BA 2 &amp; 3

Choice B

**Moving, Breathing, Voicing amongst others.**

US 12 (see HZT ASIMUT for changes)

Mondays: 27.11.-22.12.23 (27.11.), 11:00-12:30

Tuesdays: 27.11.-22.12.23, 11:00-12:30

Thursdays: 27.11.-22.12.23, 11:00-12:30

Fridays: 27.11.-22.12.23, 11:00-12:30

**Joris Camelin****Modul 2,3,4****ECTS 2**

This course focuses on the senses and teaches you how to rely on perception and sensation to improve your body's motor capacity, to become more aware of your breath and breathing and deepen your relationship with your voice. We navigate between privacy and togetherness, taking time through improvisational structures to fluidify the links between breath and movement, sound and silence.

*Moving.*

*In relation to the floor, to the space and to your colleagues. Nourishing creativity through the sense of touch, the sliding and the rolling, the isolation and mobilization of body parts, the projection of movement towards the surrounding space, the ability to receive and integrate information from your surroundings, that what is seemingly outside of you.*

*Breathing and Voicing.*

*The breath, first. Moving within this awareness of the inhale and exhale.*

*Deconstruction. Playing, with or against movements, transforming the natural into a tool, exploring sounds and language as a source of inspiration to better question our relationship to music and musicality.*

*Listening too.*

*The individual merging into the collective through their ears (hearing) and their eyes (sight). Pulsing, shaping bodies and sounds into rhythms and sonic choreographies. From Individual soundscapes to group instant sound compositions, we look for intimacy and inner spaces, expanding our comfort zone to eventually tend better towards the outside world, the space, our colleagues and audience.*

**Joris Camelin** is a French Dancer/Vocalist/teacher living in Berlin. He has worked on international scene for the last 30 years with choreographer such as Meg Stuart and Laurent Chetouane. Nowadays facilitating breathing, movement and voice Journeys around Europe. Committed to creating accessible, inclusive and nourishing practices, he is since years, sharing his energy and experience with groups of actors, dancers, disable people, architects, amateurs of all kinds...

Rediscovering the magic simplicity of the senses and using those to allow the emergence of an intimate, soft but powerful individual comfort zone. A continuous tending toward the consolidation and deepening of human exchanges.

## Block 2 – Afternoon

BA 2 & 3

Choice A

### Translating the Biotext

US 11 (see HZT ASIMUT for changes)

Tuesdays: 28.11.-15.12.23, 14:00-17:30

Wednesdays: 28.11.-15.12.23 (06.12.), 14:00-17:30

Thursdays: 28.11.-15.12.23, 14:00-17:30

Fridays: 28.11.-15.12.23, 14:00-17:30

**Chloe Chignell**

**Modul 8,9**

**ECTS 3**

“Say this. Say not this. Say it again. Like this. Say translating in the dark. Say smuggled translation, illegitimate translation, illegal translation, undefinitive translation, unauthorized translation.”—Say Translation Is Art by Sawako Nakayasu

This workshop will look to the body as a site of language: as a coded, scripted, culturally constructed phenomena. We will spend time understanding the ways in which the body is already languaged and attempting to read the biotexts that each of us live and dance within. We will use methods of translation to understand how choreography can intervene in the writing, reading (and living) of the biotext. We will practice reading across bodies and text. We will practice speech as a form of gesture. We will practice writing from the body and to the body. We will practice dancing as a form of writing and dancing together as a form of translation.

**Chloe Chignell** is an artist based in Brussels working across text, choreography and publishing. Her work focuses on language within a choreographic frame; she invests in writing as a body building practice, examining the ways in which language makes us up. Chloe graduated from a.pass (BE, 2020) and from the research cycle at P.A.R.T.S (BE, 2018). Since 2019 Chloe co-runs rile\* a bookshop and project space for publication and performance with Sven Dehens. Her work has been presented by: Batard Festival (BE, 2019) Saal Biennale (ES 2021), Moving Words Festival (NO 2021), QL2 (AU 2022), KAAP (BE 2022), Littérature etc. (FR 2022), Dancehouse (AU 2016-8), The Kier Choreographic Award (AU 2018) Kottinspektionen (SE 2019) and Venice Biennale of Dance (IT 2017) among other venues in Europe and Australia. AS a dancer she has worked with choreographers across Europe including: James Bachelor, Bryana Fritz, Ingrid Berger Myhre and Adriano Wilfert Jensen. She teaches at ISAC (BE) and P.A.R.T.S. (BE).

BA 2 & 3

Choice B

### time to attend

US 12 (see HZT ASIMUT for changes)

Tuesdays: 28.11.-15.12.23, 14:00-17:30

Wednesdays: 28.11.-15.12.23 (06.12.), 14:00-17:30

Thursdays: 28.11.-15.12.23, 14:00-17:30

Fridays: 28.11.-15.12.23, 14:00-17:30

**Litó Walkey**

**Modul 6,8,9,11**

**ECTS 3**

Make it longer, make it pause, make it with others, make it change space. Make it change medium, make it short, make it multiple, make it stop, make it for someone else, make it disappear.

Come with some thing(s) you're interested to give time to; come with or without a plan of how or with who to work. Bring an old notebook that has things you haven't looked at in a while. Bring music, bring books, bring a working structure, bring half of something, bring a score, bring something you overheard, bring nothing.

This workshop aims to give support for individuals to develop strategies for structuring *time to attend* to a prolonged study, practice or exploration of their choice (engaging in something that has or has not come up in their study course).

We will negotiate and navigate the three weeks between designing individual time scores for working in independent and/or collaborative constellations, sharing curious discoveries, and practicing methods of transmitting parts of the process (actual and imagined) to nourish further continuations. \*

\*maker's open is offered in the middle of these three weeks and can be considered as an optional platform to integrate into the experience of this workshop.

Litó Walkey (GR/CAN) is a Berlin based artist whose work operates through performance, writing and choreography. Collaborating in circuits of transversal processes, her work aims to create public spaces for critical thinking and experimentation unbound by single authorship, discipline or terminus. Projects have been developed with The Reading Edge Library, Weld Company and Fylkingen (Stockholm); BCN and MEZANNINE (Porto); Labor Sonor and Tanznacht (Berlin). From 2002 - 2009 she performed and taught internationally with the Chicago-based performance group Goat Island. She was professor and head of program at HZT (Inter-University Center for Dance) Berlin, continues to teach at Art Universities of Berlin, Stockholm and Gothenburg and advises choreographic work. Litó was 2021 stipend recipient/ artistic resident at Tanzfabrik Berlin and is a PhD candidate in Performance Practices at Gothenburg University.

[litowalkey.org](http://litowalkey.org)

BA 2 & 3

## **Communication & Conflict Resolution**

ONLINE (see HZT ASIMUT for changes)

Tuesdays: 19.12., 14:00-18:00

Wednesdays: 20.12., 14:00-18:00

**Jeyanthi Siva**

**Modul 7,11**

**ECTS 1**

*Limited capacity. A sign-up sheet will be published in November.*

The DNVC training seminar is designed for those engaged in a constantly changing professional environment where innovative thinking and building and maintaining effective relationships are fundamental. This requires heightened self-awareness, a capacity to connect authentically, and the capacity to communicate effectively with others. In addition, a diverse, multicultural and multigenerational world requires you to interact effectively with other people which requires knowing how to speak

respectively, without judging and criticizing or blaming and listen attentively. It also requires you to understand how you are perceived by others.

In the seminar, you will learn how to:

- How to speak to each other to feel heard and respected in order to make and attend to agreements that let us work together.
- How to speak to each other as complex individuals in terms of cultural and personal backgrounds that fosters a healthy study environment where no one, neither students or staff, feels overlooked, judged due to identity and circumstance.
- How to speak, support and give and receive feedback to each other in a study environment that asks for creative and artistic processes and experiments that are always tied in with the personal and contextual.

Communication & Conflict Resolution is an introductory online seminar on the fundamentals of (Decolonized) Nonviolent Communication. We all know that good relationships are critical for professional – and personal – success. In this seminar, you will learn and practice the skills needed to create and maintain good working and collaborative relationships, where you can authentically express yourself and stay connected with others, even when the inevitable conflicts crop up.

**Jeyanthi Siva** is an international trainer/facilitator, mediator and coach. She has been facilitating trainings and team retreats since 2000 and has worked extensively in Asia, Europe and the USA. Since the pandemic, she offers sessions via Zoom and in person. Her work is rooted in the principles and practices of Nonviolent Communication as developed by Marshall Rosenberg, deepened through de-colonial lens and an understanding of systemic domination.

Her current focus (since 2014) is facilitating & training groups and organisations to address issues of power, inclusion, equity, diversity as well as anti-racism training and addressing (through mediation and/or coaching) dynamics of discrimination and conflict in teams working together.

She is passionate about decolonisation of the mind (ways of thinking, seeing the self/one's community and seeing the world), liberating self and others from internalised oppression and contributing to dismantling structures of oppression inherited from the systems of domination that humanity has been labouring under for eons.

In the course of her work, she has trained/facilitated various populations such as professionals working with refugees (Netherlands), climate change organisations (Brussels and Europe wide), sexual and reproductive health and rights organisations (Global), feminist funding organisations (N. America & global); multi-religious clergy engaged in peace building (Sri Lanka), women grass roots activists and peace builders (Thailand), development and peace building organisations (East Timor, Sri Lanka), engaged Buddhists coming together to dialogue (India/Sri Lanka), police officers wanting to build trust and get cooperation from minorities in their district (UK), war affected youth to heal trauma and build community and resilience (Sri Lanka) and dialogue and skill building among groups in conflict (Nepal), DNVC skill building in 7 and 10 day intensive residential trainings (Sri Lanka & USA), Power of empathy for healing painful experiences (Finland, Singapore) and more. In Sri Lanka where she was based for many years, she has trained teachers, university students, lecturers, NGOs, media personal as well as medical professionals (doctors, psychiatrists & counsellors).

Her formal educational background is from University of California, Berkeley (USA) and Rutgers University, New Jersey (USA). In the late 90's, She studied for many years with



Marshall Rosenberg, developer of the Nonviolent Communication (NVC) model. She first studied with and then collaborated with trainers from BayNVC in Berkeley, CA (USA). She was mentored by and worked with Joanna Macy (author, systems theorist and Buddhist scholar) since the late 90's.

She is proud to count Valerie Batts (founder) and Terry Berman (senior consultant) of VISIONS (anti racism/anti oppression education) among her mentors and teachers from the late 90s until now.

<https://communication-matters.net>

## Block 3 – Morning

BA 2 & 3

**Choice A**

### body/material

US 12 (see HZT ASIMUT for changes)

Mondays: 15.01.-09.02.24 (15.01.), 11:00-12:30

Tuesdays: 15.01.-09.02.24, 11:00-12:30

Thursdays: 15.01.-09.02.24, 11:00-12:30

Fridays: 15.01.-09.02.24, 11:00-12:30

**Maria F. Scaroni**

**Modul 2,3,4**

**ECTS 2**

body/material invites the participants to tune into the subtle body, through landing into gravity, breath and alignment drawn from functional anatomy elements of BMC and fascia activation. Every day the focus is brought to a system (e.g., bones, technology of breath, heart center, gravity dynamics) to allow for this to grow into explorations or dances. The class dynamic evolves from somatic tuning and awareness into a playground for a polymorphous and joyful dance experience. Often touch/hands on work is involved. The class has healing after effects, it relies on grounding to access dancing as a technology of both ecstasy and connection.

**Maria F. Scaroni** (IT/DE) is a dance artist, living in Berlin since 2004. She creates and interprets choreographic works rooted in improvisational practices and altered states of consciousness. Maria hosts workshops re-purposing post-modern dance legacies towards technologies for mutual empowerment, crossbreeding somatic practices and anti-oppression frameworks, storytelling and theory, to bring somatic literacy in support of a culture of connection. Maria performs in Meg Stuart's works, with whom she collaborates since 2009. Since 2016 she is a member of queer collective lecken berlin, a femme forward rave. Since pandemic she is hosting Social Pleasure Center, a community space for somatic post-activism, queer feminist joyful militancy, radical redistribution of resources and temporary social choreography.

<https://www.allalways.org/>

<https://lecken.berlin/>

<https://www.damagedgoods.be/>

BA 2 & 3

**Choice B**

### Aikido and Zen

US 11 (see HZT ASIMUT for changes)

Mondays: 15.01.-09.02.24 (15.01.), 11:00-12:30

Tuesdays: 15.01.-09.02.24, 11:00-12:30

Thursdays: 15.01.-09.02.24, 11:00-12:30

Fridays: 15.01.-09.02.24, 11:00-12:30

**Isabelle Schad**

**Modul 2,3,4**

**ECTS 2**

Aikido is a Japanese martial art which was invented by Ueshiba Morihei (1883–1969). A new budo came about when M. Ueshiba made the spiritual aspect the central concern of this training and excluded all militancy and violence. The word he used for it, aikido, accordingly means way (do) of harmony (ai) with cosmic energy (ki), and thus refers to the central

principles of this martial art. A personal way that enriches the self and one's own life and is in harmonious energetic interchange with others. Freedom, openness and self-confidence, but also perseverance, intuition and creativity, have far more importance in aikido than the idea of competition. In accordance with its peaceful, spiritual attitude, attacks are not met with counter-attacks in aikido, but through adopting a favourable position that allows the oncoming energy to be recognised, utilised and redirected.

The dynamic, circular flow of aikido is a continual opportunity for practitioners to find themselves at the centre of the movement. In aikido body, spirit and soul become one indivisible entity. The notion of zen, of inner quietness and peace, is an essential aspect of the practice. Zen approaches the self as a place of consciousness, inner peace and kindness; it is about overcoming duality and the separations between body and mind, reason and emotion, attacking and defending, self and other in order to get to a space of awareness, attention, inner clarity and presence.

Coming from a dance background myself, we will approach these notions with all our cells, understanding ourselves as a whole and in the whole (context, space, world). The daily training will include a gentle warm-up based on energetic principles deriving from related practices (such as Qi Gong, meridian stretches, chakra work). From the core principles such as weight shift, pushing and pulling we will find our ways into the dynamic flow of Aikido, including how to hold and move with a wooden sword or knife - and of course how to move with the partner.

Dancer and choreographer **Isabelle Schad** first studied ballet at the John Cranko School in Stuttgart. After working in various classical ensembles for six years, she moved on to contemporary companies, including Ultima Vez, led by Wim Vandekeybus, in Brussels. From 1999 onwards she initiated her own projects. Her work focuses on the body and its materiality, processuality and knowability, as well as the relationship between the unity of body–mind–soul, choreography and (re)presentation, and the issues of community-building and political engagement. She has co-initiated several collaborations in her search for new research methods and working possibilities. In 2003 she founded the international artist network Good Work with Bruno Pocheron and Ben Anderson. In 2010 she co-founded the Tanzhalle Wiesenburg, a place for artistic research, creation and interdisciplinary collaboration in Berlin Wedding. Here she initiated the Open Practice Sessions, a format aimed at sharing her movement research with the Berlin dance scene and beyond. She also collaborates on a continuing basis with the visual artist Laurent Goldring, with whom she created Unturtled #1 & 4 (2008), Der Bau (The Burrow, 2012/13), Personne (2021) and Collective Jumps (2014), the latter of which is now part of a trilogy together with Pieces and Elements (2016) and Refection (2019). She has a long-standing connection with the theatre HAU Hebbel am Ufer in Berlin as a performance venue. Her works have been performed at international festivals, including ImPuls Tanz Wien, Tanz im August (Berlin), Montpellier Danse, International Arts Festival (Beijing) or the Venice Biennale in 2016 as well as in museums and visual art contexts.

Her pieces have frequently been selected for the Tanzplattform Deutschland (German Dance Platform), and she has collaborated with the Goethe Institut on multiple occasions around the world. She is a shiatsu and aikido practitioner, teaches regularly at TEAK Helsinki, DOCH (Stockholm), HfMDK (Frankfurt), HZT Berlin and elsewhere, conducts workshops worldwide and is committed to the independent dance scene in the Balkans. In 2019 Isabelle Schad was awarded the Deutscher Tanzpreis for her outstanding artistic contribution to contemporary dance. Her work Harvest (2021), a collaboration with Theater o.N. and Offensive Tanz für junges Publikum, was nominated for the Ikarus Prize 2022.

BA 2 & 3 (with BA 1)

## Training Intensive II

US 11(see HZT ASIMUT for changes)

Mondays: 12.02.-16.02.24, 09:00-10:30 & 10:30-12:30

Tuesdays: 12.02.-16.02.24, 09:00-10:30 & 10:30-12:30

Wednesday: 12.02.-16.02.24, 09:00-10:30 & 10:30-12:30

Thursdays: 12.02.-16.02.24, 09:00-10:30 & 10:30-12:30

Fridays: 12.02.-16.02.24, 09:00-10:30 & 10:30-12:30

**Meg Stuart, Frédéric Gies**

**Modul 1,2,3,4            ECTS 1**

### Part 1 Meg Stuart – Sequencing Arms: Patterns and Decorations

This first segment of the second Training Intensive celebrating the end of this winter semester will be dedicated to arms, their patterning and sequencing. Because arms articulate themselves to become gestures. So, we will sequence them, turn them upside down, inside out: study them to reformulate, to reiterate, what needs to be said and what needs to be done. An alphabet of arms, an abcdaire, an itinary - a restless ever-expanding collection of utterances.

**Meg Stuart**, born in New Orleans, is a choreographer, director and dancer who lives and works in Berlin and Brussels. With her company Damaged Goods, founded in 1994, she has created over thirty productions, moving freely between the genres of dance, theatre and visual arts. Her work is driven by a sense for experiment and artistic cross-pollination, challenging the limits of the body and expanding our perception of reality. She uses fictions and shifting narrative layers to expose the scripts that are written not only on our bodies, but also on the spaces and landscapes that we move in. Stuart's work questions how we can rewrite these histories of ourselves and others not by looking back, but by harnessing the potential of the moment. Through her practice she explores dance as a way to transform the social fabric and gather communities.

Meg Stuart's work travels the international theatre circuit and has also been presented at Documenta X in Kassel (1997), at Manifesta7 in Bolzano (2008), and at PERFORMA09 and MoMa (2013) in New York. She has received several awards in recognition of her oeuvre, among which the Golden Lion for Lifetime Achievement at the Biennale di Venezia in 2018, and a Bessie Award in 2008, as well as the Deutscher Tanzpreis (2018), the Grand Prix de la Danse de Montréal (2014) and the Konrad-Wolf-Preis, awarded by the Akademie der Künste in 2012. She is a recipient of a Guggenheim Fellowship in 2023. Meg Stuart/Damaged Goods has an on-going collaboration with Kaaitheater in Brussels and HAU Hebbel am Ufer in Berlin. In 2023-2027 she will be artist in residence in Kunstencentrum VIERNULVIER in Ghent (BE).

### Part 2 Frédéric Gies – Technosomatics

Technosomatics is a movement practice developed by Frédéric Gies who shares it in various workshop formats. It consists of a collective and individual exploration of the endocrine glands (the major chemical system of our body) and the chakras (energy centres) through club dancing to techno music as well as the opposite: an exploration of club dancing while embodying the endocrine glands and the chakras. The practice connects to both the field of somatics (movement education practices) and to techno club/rave dance cultures. It originates in Frédéric Gies' encounters with diverse somatic practices, and in their dance floor experiences. As a form of meditation in movement, it explores trancelike states of consciousness and acknowledges the healing potential of the act of dancing. It also

approaches club dance as a tool for self-discovery and for expanding the range of our perceptions.

Frédéric Gies has taught the practice internationally to both professional dancers and the general audience. The practice has been shared in several dance BA and MA programmes as well as at diverse public manifestations such as Impulstanz (Vienna), Tanzkongress (Dresden), Centre for Contemporary Art Ujazdowski Castle (Warsaw), Art stations – Stary Browar (Poznan), Ponderosa (Germany), Weld (Stockholm), HZT (Berlin), Tanzfabrik (Berlin), Skogen (Gothenburg) etc. and has met its audience internationally.

**Frédéric Gies** is a dancer and choreographer based in Malmö, Sweden. Oscillating between clockwork composition and the intensities and chaos generated by dancing bodies surrendering to the desires and forces that traverse them, Frédéric Gies' dance pieces bring to the forefront the capacity of dance to speak without having to demonstrate or represent anything. Drawing from their former training in ballet, their encounter with specific trends of contemporary dance at the beginning of the 90s, their dance floor experiences in techno clubs and raves and their study of somatic practices, Frédéric Gies approaches form as possibilities rather than constraints. Their dances weld forms seemingly foreign to each other, recycle and pervert dance history and heritages. They playfully collapse the distinction and hierarchies between erudite and popular forms of dance. Their pieces also address politics in a non-representational way. In their pieces, bodies as the instigators of movement don't reinforce identities but excavate the complexity of their layers. Frédéric Gies' work is also tightly connected to techno music and infused with references to clubbing and rave cultures. This is widely enabled by their long-term collaboration with the DJ and producer Fiedel.

They started their career as a dancer beginning of the 90s in France, where they danced with choreographers such as Daniel Larrieu, Olivia Grandville, Jean-François Duroure, Bernard Glandier and Christophe Haleb. During this period, they started creating their first pieces, in collaboration with other dancers (Odile Seitz, Frédéric de Carlo). In 2004, they moved to Berlin and in 2006, they created the piece Dance (Praticable), which encountered an international success. During their Berlin period, they also collaborated with other choreographers (Alice Chauchat, Isabelle Schad, Manuel Pelmus, Jeftha van Dinther, DD Dorvillier). As they moved to Sweden in 2014, they initiated their work with techno music and started to develop and share their practice Technosomatics. They also briefly danced for Cristina Caprioli, as well as Ania Nowak.

Since 1996, they have created more than 30 performances, including commissions by Weld Company, DDSKS and Corpus. They present their works locally, regionally, nationally and internationally in various contexts, including dance venues and festivals, music festivals and museums (amongst others: Weld, Inkonst, Skogen, Dansens Hus, Impulstanz, CTM festival, Sophiensaele, Serralves, Roskilde festival, RAS, Moving in November, Wanås, Zürich Moves, La Casa Encendida, Art Stations Foundation...). So far, they have presented their work in 21 countries.

They have also a long history of teaching in various contexts (SNDO, HZT, TEAK, Ponderosa, DDSKS, Impulstanz...). Between 2012 and 2018, they directed the MA in choreography at DOCH-SKH. Together with Anne Juren, they were mentors for danceWEB at Impulstanz in 2021.

## Block 3 – Afternoon

BA 2 – MAP 8 Workshop

## **Making it - Hosting bodies through physical states and movement articulation**

US 11 (see HZT ASIMUT for changes)

Tuesdays: 16.01.-09.02.24, 14:00-17:30

Wednesdays: 16.01.-09.02.24 (24.01.), 14:00-17:30

Thursdays: 16.01.-09.02.24, 14:00-17:30

Fridays: 16.01.-09.02.24, 14:00-17:30

**Sigal Zouk & Prof. Philipp Gehmacher**

**Modul 8**

**ECTS 4**

We will continue our focus on bodies-in-motion. We will focus on making and building 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, exciting...) bodies that travel through us. Making will mean to differentiate between what a body, physicality and movement is to each of us, to then see how they interrelate and interconnect in the appearance of diverse bodies in space. Hosting will mean to work on how we invite, make appear and keep visible and available a variety of bodies.

So, this workshop will integrate studying our physical bodies, as much as the making and composing of bodies and different formats of sharing and presentation. We will consider our bodies as entities suggesting togetherness as much as fragmentation, oscillating between gestures and postures, figures and configurations, together and apart, a part of our surrounding and lost in parts.

This workshop is mandatory for all students registered for MAP 8. 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. The detailed criteria will be discussed on the first day of the workshop.

**Sigal Zouk** is a dancer/artist working in Berlin since 1997. She received her training at the Emek Izrael Dance School and joined the Bat-Sheva Ensemble from 1994-96. After moving to Berlin and working with artists such as Luc Dunberry and Juan Cruz Dias de Esanola, she became a member of Sasha Waltz and Guests from 1999-2004. In 2005, she began her collaboration with Meg Stuart/Damaged Goods; first as a dancer and then as choreographic advisor/outside eye for the work of Stuart and Gehmacher as well as Stuart's following works. In 2007, she began her long-time collaboration with Laurent Chetouane in which she created 10 dance and theatre works for the stage.

She has worked with other artists such as Boris Charmatz (Musee de la Dans), AWST & Walter, Zeirkratzer, Simone Aughtertony, Ian Kaler, Antje Shupp and Shannon Cooney. During the past few years, she has begun to develop her teaching practice where she guides professional dancers to locate their feeling body to a presence that has the potential to navigate in and through any situation. She teaches in several European dance departments and institutions including Tanzfabrik Berlin, ZZT Hochschule für Musik und Tanz Köln, DDSKS Copenhagen, DOCH Stockholm, Cullberg Ballet Stockholm, Academy for dance in Bucharest, Suzanne Dellal Center Tel-Aviv and Ponderosa.

Zouk accompanies artists and choreographers such as Jared Gradinger/Angela Schubot, Meg Stuart, Sheena McGrandles, Antje Shupp, The progressive wave, Tamara Rettenmund, Mor Demer, Shannon Cooney and Moritz Majce on their artistic journey, helping them to work with their limitations and their potentiality.

She was awarded the best performer in Dortmund Festival 2010 as well as dancer of the year from Tanz Magazine 2011.

BA 3

## Sharing Fantasmical Anatomies Approaches & Practices

US 12 (see HZT ASIMUT for changes)

Tuesdays: 16.01.-02.02.24, 14:00-17:30

Wednesdays: 16.01.-02.02.24 (24.01.), 14:00-17:30

Thursdays: 16.01.-02.02.24, 14:00-17:30

Fridays: 16.01.-02.02.24, 14:00-17:30

**Anne Juren**

**Modul 9**

**ECTS 3**

In the workshop, I will invite you to practice together the soma poetics practices and choreographic approaches of my ongoing artistic research Studies on Fantasmical Anatomies. We will collectively unfold some of the embodied practices and approaches present in the research which will address our trans individualities as bodies, as dance makers and as part of a group. We will explore different choreographic processes present in my research, such as sensorial transference, trans-corporeality and proxy object/body. Dealing with writings and body-oriented practices, we will experiment with the relationship between the functionality of the body, soma poetics and the potential of non-expressed movement. *Sharing Fantasmical Approaches and Practices* is an experimental and process-related platform. Each of you will also bring your practices as material to be shared with the group to find a way to engage with it beyond verbal language. The workshop continues the research in engaging the body in different states of physical, sensorial, critical and imaginative experiences. You will also be asked to bring an object, an image, a body part, a book or a text.

Bring a notebook, pens, pencils to draw, a yoga mat and warm clothes.

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

BA 3 - MAP 6 Seminar

## **Intersectionality**

US 10 (see HZT ASIMUT for changes)

Tuesdays: 06.02.-09.02.24, 14:00-17:30

Wednesdays: 06.02.-09.02.24, 14:00-17:30

Thursdays: 06.02.-09.02.24, 14:00-17:30

Fridays: 06.02.-09.02.24, 14:00-17:30

**Prof. Dr. Ana Vujanović**

**Modul 6                      ECTS 1**

In the seminar we will examine the notion of intersectionality, from a variety of angles and experiences of oppression. We will also try to explore what it does in the field of contemporary dance and choreography. As well as what it doesn't.

I see this seminar as a seminar in critical theory, although the notion itself doesn't automatically belong to that way of theoretical thinking. Therefore, to achieve that, I plan to examine intersectionality in the following three steps.

The seminar will start with the history of the notion in intersectionality, as a conceptual and political tool to think the social structures of inequality, oppression, and marginalization, and how their multiplicities operate simultaneously in one single human body and an experience of living. We will be reading and discussing seminal texts of African American feminists, human rights activists, and theorists – from Sojourner Truth to Kimberlé Crenshaw to Patricia Hill Collins. Afterwards we will explore how this notion can extend beyond the experiences of black women to other marginalized groups – Is it applicable? Which approximations and changes are needed for such a move? and, finally, Are we free to use the conceptual tools coming from specific histories and specific struggles for other purposes? The last step will be opening recent critical perspectives on intersectionality, coming from feminist, Marxist, and decolonial theory and activism, as well as our own experiences of studying and working in the European dance context.

In the seminar, we will combine lectures, close reading of seminal texts, and discussions. Based on the seminar, I will devise written assignments for students for the written exam of Module 6.

## **BA 2 & 3 Colloquia**

BA 2

### **MAP 7 Colloquium: Documenting and Portraying**

US 10 (see HZT ASIMUT for changes)

Mondays: 23.10.23, 13.11.23, 11.12.23, 15.01.24, 05. & 12.02.24, 14:00-17:30

**Nina Wesemann**

**Modul 7                      ECTS 2**

During the semester each BA2 student works on a short video/ documentary that portrays one other member of the class. It will be free of choice whether to create a portrait of the person, to document a process of the person, or to display a work of the person. A spectrum of video-formats and documentations will be introduced in the first sessions. Later each student will be accompanied in their process both on a content and on a technical level. There will be regular work in progress presentations within the colloquium sessions. In the last two sessions of the colloquium the films will be presented and discussed in the group.



**Nina Wesemann** studied documentary filmmaking at University of Film and Television in Munich. 2019 she graduated with a feature documentary, KINDER, that premiered at Berlinale in the same year. She moved to Berlin to study dance and choreography at HZT Berlin which she finished in 2022. She works as a cameraperson and director and is curious in projects in which she can combine her different interests.

[ninawesemann.de](http://ninawesemann.de)

BA 3

### **MAP 11 Colloquium & Exam**

US 11, 3 (see HZT ASIMUT for changes)

Mondays: 23.10.23-16.02.24 (20.11. & 08.01), 14:00-17:30

Exam period: 13.-16.02., 14:00-17:30; Exam feedback TBD

**Frauke Havemann, N.N.**

**Modul 11                      ECTS 2**

Required participation for all BA3 /3+ students in preparation for their MAP 11. In this weekly colloquium the students are guided to develop and share their module 11 project work. The aim is to prepare the module 11 assessments (13.-16. Feb) by reflecting on one's own projects and work. Each student is asked to present and contextualize it and, furthermore, to distil key aspects and interests from it. The colloquium will focus on each student's work also in order to support the preparation for module 12 in summer semester 2024. Participation in this colloquium is prerequisite for MAP 11.

### **MAP 3&4 Exam Introduction**

US tbc

**Prof. Philipp Gehmacher, N.N.**

Wednesday 06.12.2023 11:00- 12:30

### **MAP 3&4 Check-in**

US tbc

Wednesdays 07.02.2023 11:00- 12:30

**Prof. Philipp Gehmacher, N.N.**

## **HZT Festival**

**Saturday, 17. February 2024**

**Coordinated by Diego Agulló**

We would like to culminate the end of the winter semester with a small Festival that brings together students from all three programs to showcase their works in progress, articulations from recent workshops, and various forms of public sharing. The festival will be facilitated by Diego Agulló in collaboration with group of students. With the goal of providing a platform for students to share their artistic journeys, there will be an open call in December and from January we will create a program that will shared in all our social platforms. This Festival goes beyond a traditional showcase—it serves as a platform for students to celebrate the end of the winter semester, experiment with new ideas, and receive invaluable feedback

from their peers and the wider audience. It's an opportunity for artistic dialogue, where the works in progress can ignite conversations, spark inspiration, and fuel future creative endeavors.

BA 2 & 3

## **9. Biennale Tanzausbildung 2024**

### **München**

Mondays: 19.02.-23.02.24

Tuesdays: 19.02.-23.02.24

Wednesday: 19.02.-23.02.24

Thursdays: 19.02.-23.02.24

Fridays: 19.02.-23.02.24

**Modul 2,3,4,8,9      ECTS 2**

**Prof. Philipp Gehmacher, N.N.**

### **Preceding colloquium Biennale**

Tuesdays: 13.02. 2023 14:00-17:00

Wednesday: 14.02.2023 14:00-17:00

***Limited capacity for HZT BA and MA students. A sign-up sheet will be released in November.***

### **Observation & Feedback**

#### **Sigal Zouk**

During the winter semester 2023/24 Sigal Zouk will be observing the morning classes. Upon request she will be giving individual feedback and mentoring if desired.

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

### **3. MA Choreographie** (Coming soon.)

## 4. MA Solo/Dance/Authorship

### Generation SODA 2022-24 (401)

One Choi, Matteo Haitzmann, Crispin Lord, Naledi Majola, Nicole Wysokikamien, Min-Suck Kim

### Generation SODA 2023-25 (201, 202)

Colleen Ndemeh Fitzgerald, Andrii Romnenko, Hana Umeda, Tomoko Inoue, Juana del Mar Jimenez Infante, Burcu Bilgiç, Donggeon Kim + Dalia Velandia

### Tutoring

201 (3 hrs per student)	401 (6 hrs per student)
Colleen Ndemeh Fitzgerald – Janez Janša Andrii Romnenko – Nik Haffner Hana Umeda – Janez Janša Tomoko Inoue – Jason Corff Juana del Mar Jimenez Infante – Jason Corff Burcu Bilgiç - Nik Haffner Donggeon Kim – Ana Lessing Menjibar Dalia Velandia – Ana Lessing Menjibar	One Choi – Janez Janša Matteo Haitzmann – Ana Lessing Menjibar Crispin Lord – Janez Janša Naledi Majola – Ana Lessing Menjibar Nicole Wysokikamien – Nik Haffner Min-Suck Kim – Nik Haffner

201 Tutors: Jason Corff, Nik Haffner, Janez Janša, Ana Lessing Menjibar

401 Tutors: Nik Haffner, Janez Janša, Ana Lessing Menjibar

### Deadlines

201 – Presentations January 22, 10am – 3pm January 23, 10am – 3pm	401 Written part, final essay October 5
201 – workbook deadline January 28, 2024	Publication launch November 22 (the channel 4 week, Nov 20-24)
301 – Draft Proposal February 6, 2024	401 – Presentations November 15 – December 23
202 – Research Essay March 31, 2024	Workbook January 16, 2024
301 – Final Proposal April 10, 2024	Viva voce January 29-30, 2024

201 exam commission: Janez Janša, Isabel Robson, Jason Corff, Yalda Younes (external)

202 exam commission: Sandra Noeth, Janez Janša

401 exam commission: Janez Janša, Nik Hafner, Ana Lessing Menjibar, Isabel Gatzke, (external)

NOTE for modules 201 and 202:

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

SODA 2023-25

**Excursion**

Study trip to Ljubljana

Sunday-Saturday: 24.09.-30.09.23

**Sandra Noeth, Janez Janša**

**For: SODA 1, 201/202**

Students and the SODA team will attend the project initiated by performing arts journal Maska in 2006 when artists Maska was writing about were invited to imagine a project they would realize in the year 2023. Fifteen artists will show their projects in September 2023, joined by discursive program. Students will be introduced to the wider context of artistic and theoretical scene in Ljubljana.

See more at <http://www.maska2023.org/projects/>

*SODA 2022-24*

**401 Publication editing**

US 9

Wednesday: 11.10.23, 10:00-17:00

Thursday: 12.10.23, 11:00-17:00

Friday: 13.10.23, 10:00-17:00

**Falk Schreiber**

**For: SODA 2, 401**

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 with the public presentations of the graduation works in November and December 2023.

To support and accompany this process that is largely self-organized by the students, the cultural journalist and author Falk Schreiber offers a writing and editing lab, in which the texts are analysed, discussed and finalized for publication in individual and group constellations.

*SODA 2023-25*

**201 Room to expand – kick off: sharing practices**

US 9, UdK Salzufer

Monday: 16.10.23, 10:00-16:30, US 9

Tuesday: 17.10.23, 10:00-16.30, UdK Salzufer

Shared lunch

12.30-13.30h

**Jason Corff**

**SODA 1, 201**

Students of the MA SODA, the Klasse für Performance und zeitbezogenen Medien and students of the set design meet, introduce their practices, strategies, methodologies, approaches to their artistic work.

*SODA 2022-24*

**401 Thesis Seminars**

Studio Visits

US 8, 9

Tuesday, Thursday: 17., + 19.10.23, 10:00-16:00

**Nik Haffner, Janez Janša, (Rima Najdi)**

**For: SODA 2, 401**

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.

*SODA team + students*

**Jour Fixe**

US 9

Wednesday: 18.10.23, 14:00-16:00

*SODA 2023-25*

**201 visiting 401 previews**

US 8, 9

Monday, Tuesday, Friday: 23., 24., 26.10.23 10:00-13:00

*SODA 2022-24*

**401 Previews: Thesis Seminars**

Thesis Seminars

US 8,9

Monday, Tuesday, Friday: 23., 24., 26.10.23 10:00-13:00

**Nik Haffner, Janez Janša, Jason Corff**  
**For: SODA 1, 201; SODA 2, 401**

Thesis Seminar is set as a preview of the current state of their 401 final presentations followed by a feedback on issues related to their works.

*SODA 2023-25*

**201 Intensive: Futures and Futurisms**

US 9

Monday, Tuesday, Wednesday, Thursday:

30.10., 31.10., 02.11., 03.11.23, 10:00-17:00

**Janez Janša**

**For: SODA 1, 201**

Based on the study trip to Ljubljana (as well as proposals by artists not presented in Ljubljana event) students will work with material base for imagining future: how far can we project our (professional) future; how will my professional and personal biography look from the year 2040; which are the futurisms on 21<sup>st</sup> century and how to read ethnical base of recent futurisms? Students will be work on their own contributions in collaborative and co-working conditions questioning temporalities of their artistic endeavour.

*SODA 2022-24*

**401 Tutoring week**

US 8, 10

30.10.-01.11.23, hours to be coordinated individually

**Janez Janša, Nik Haffner, Ana Lessing Menjibar**

**For: SODA 2, 401**

*SODA 2023-25*

**201 Intensive: Futures and Futurisms**

US 9

Monday-Thursday: 06.-09.11.23, 10:00-17:00

**Janez Janša**

**For: SODA 1, 201**

*SODA 2022-24*

**401 Tutoring week**

US 8, 10

06.-10.11.23, hours to be coordinated individually

**Janez Janša, Nik Haffner, Ana Lessing Menjibar**

**For: SODA 2, 401**

SODA 2023-25

**201 TBS Fundamentals**

US 9

Monday, Tuesday, Wednesday, Thursday: 13., 14., 16, 17.11.23, 10:00-17:00

**Claire Cunningham**

**For: SODA 1, 201**

In this first MA SODA encounter students will be introduced to the fundamentals of Claire Cunningham's practice via a sharing of her methodologies: practical exercises and tasks that are rooted in the tuning and re-tuning of attention through embodied practices of attending to body, space and time.

Claire will share how tuning attention and 'the turning up of different channels of attention' has fed into her practical and conceptual approaches to access awareness, informed by Crip and disability experience. Methods will include conversation, physical practice; the use of language/speech to articulate self-experience and communication with each other; exploring practices of consent/touch; giving and receiving attention; performance and improvisation practices. These methods will act as prompts for dialogues around topics such as the noting of presumed normativities (in bodies, space, time, communication) and hierarchies of sensorial experience (such as sight) so that we might more deeply consider these aspects when making performance.

SODA 2022-24

**401 Studio visits**

US 8, 14

Tuesday, Thursday, Friday: 14., 16, 17.11.23, 10:00-14:00

**Nik Haffner, Janez Janša**

**For: SODA 2, 401**

SODA 2022-24, 2023-25

**Channel 4 week**

US 9

*Open to public*

**401 Presentations**

US 8, 14

Wednesday: 22.11.23, 19:00 GP One, 21:00 GP Naledi

Thursday: 23.11.23, 20:00 Premiere Naledi

Friday: 24.11.23, 20:00 Premiere One

Saturday: 25.11.23, 19:00 One, 21:00 Naledi

**Final Works SODA 2022-24**

**For: open to public**



SODA 2023-25

**202 Seminar on archive, documentation**

HfS

Monday, Tuesday, Thursday, Friday: 27., 28., 30.11.23, 1.12.23, 10:00-17:00

**Susanne Vincenz, Isabel Robson**

**For: SODA 1, 202**

We will distil the process of gathering research material on location and experiment with syphoning it directly into the studio space. From the imposing Bundesnachrichtendienst, the Dorotheenstädischer cemetery where one can adopt a grave for the future, to Brecht's house, the Chauseestrasse is one of Berlin's oldest arteries that connects Mitte with Wedding. Together we will define the 'field' in this specific urban space, mapping particular areas of interest and selecting recording techniques from audio, video, drawing, writing and photogrammetry (polyscan app). Back in the studio, the group can engage with a set-up of video projectors and triggers (kinect camera, Isadora and Blender softwares) and experiment with the body in relation to the recorded samples in real time. How do I record, what do I record, how does the field change when I enter with my recording process, how do I position my practice in response to the raw data I bring back to the studio? This is a chance to work on and around the HZT campus of the Hochschule für Schauspielkunst Ernst Busch, itself a former theatre workshop. The HfS's Digital Lab offers us a palette of tools to record and integrate media into the studio space and there will be opportunities for encounters with other HZT/ HfS students on site.

*Open to public*

**401 Presentations**

US 14

Thursday: 30.11.23, 20:00 GP Min-Suck

Friday: 01.12.23, 20:00 Premiere Min-Suck

Saturday: 02.12.23, 20:00 Min-Suck

**Final Works SODA 2022-24**

**For: open to public**

SODA 2023-25

**202 Open research week**

US 9

Tuesday, Thursday: 05., 07.12.23, 10:00-16:00

Janez Janša, Jason Corff

**For: SODA 1, 202**

Students revisit the practices experienced in the first part of the winter semester through the research questions they are busy with. They do that via reading a text relevant for their research, (individually, morning hours) and sharing during the afternoon hours.

*Open to public*

**401 Presentations**

US 8, 14

Friday: 08.12.23, 19:00 GP Nicole, 21:00 GP Crispin

Saturday: 09.12.23, 20:00 Premiere Nicole

Sunday: 10.12.23, 20:00 Premiere Crispin

Monday: 11.12.23, 19:00 Nicole, 21:00 Crispin

**Final Works SODA 2022-24**

**For: open to public**

**201 Intensive**

US 9

Monday, Tuesday, Thursday, Friday: 11., 12., 14., 15.12.23, 10:00-17:00

**For: SODA 1, 202**

**Anne Juren**

**Fantasmical Anatomies: Collective Treatment and Practices Workshop**

This week's workshop will be a place in which I will share and expose some of my choreography approaches and methodologies present in my ongoing artistic research Studies on Fantasmical Anatomies. At the same time, we will depart from body-orientated practices to experiment and practice around your work and interests to encounter the materiality of your research from the corporeal. Using fabulations, collective treatment and soma poetics, we will use bodily practices situated at the intersection of the soma therapeutic and the choreographic. Fantasmical Anatomies Collective Treatment and Practices is simultaneously a set of choreographic strategies, somatic practices and encounters to revisit, and requestion collectively your current artwork and research

*Open to public*

**401 Presentations**

US 14

Friday: 15.12.23, 20:00 Premiere Matteo

Saturday: 16.12.23, 20:00 Matteo

Sunday: 17.12.23, 20:00 Matteo

**Final Works SODA 2022-24**

**For: open to public**

*SODA 2023-25, open to public*

**Public Lecture Anne Juren**

US 11

Tuesday: 12.12.2023, 18:00-20:00

**Anne Juren**

**For: open to public, SODA 1, 202**

**Studies on Fantasmical Anatomies**

In this lecture, I will expose and share the different modes of exposition of my doctoral thesis Studies on Fantasmical Anatomies, an ongoing transversal and interdisciplinary artistic research. Studies on Fantasmical Anatomies address the body both within the choreographic realm and beyond it, other fields of knowledge. At the intersection of the therapeutic and the choreographic, the somatic and the poetic, I have developed several

body-orientated practices based on Feldenkrais' speculative use of language, imagination and touch. By drawing on various fields of knowledge – anatomy, psychoanalysis, feminist and queer theories, poetry and somatic practices – the research expands choreography towards disparate discourses, practices and treatments of the body.

*SODA 2023-25*

**The simplicity of the Complex**

US 9

Monday, Tuesday, Thursday: 18., 19., 21.12.23, 10:00-16:00

**Jason Corff**

**For: SODA 1, 201**

In this week, we will encounter and create work that only appears complex. Our focus will be on an exploration of simplicity as a methodology, experimenting with ways in which depth can be created through the simplest of instructions. Post-modernist aesthetics of simplicity have much earlier roots, and we will take a moment to consider a few examples of these in music, design, and dance. From here, we will formulate and play with simple structures to build scores and situations which add layers to our work. This layering process will allow us to develop compositions which appear complex when viewed from the outside. We will concentrate on clarity of approach in order to be as clear as possible with intention. During our time together, complexity and simplicity will not have to work in opposition to one another; rather than choosing one over the other, we will find a way to opt for both.

*Open to public*

**401 Presentations**

US 14

Thursday, Friday: 21., 22.12.23, 19:00-22:00

**Final Works SODA 2022-24**

**For: open to public**

*SODA 2023-25*

**UdK collision week**

Monday-Friday: 08.01.-12.01.24

*SODA 2022-24*

**401 Workbook deadline**

Tuesday: 16.01.24

*SODA 2023-25*

**201 Assessment**

Monday, Tuesday: 21., 22.01.24, 10:00-15:00

US 8,9

*SODA 2023-25*

**201 preparatory meeting for 301 proposal**

Thursday: 25.01.24, 14:00-17:00

Mediathek

**Sabine Trautwein, Jason Corff**

**For: SODA 1, 201**

*SODA 2023-25*

**201 Workbook deadline**

Sunday: 28.01.24

*SODA 2022-24*

**401 Viva Voce**

Monday, Tuesday: 29., 30.01.24, 10:00-14:00/13:00

**Janez Janša, Nik Haffner, Ana Lessing Menjibar, Isabel Gatzke (external)**

**For: SODA 2, 401**

*SODA 2023-25*

**202 TBS Writing & Research**

Seminarraum 2, US 9 (on 08.02.23)

Monday: 05.02.24, 10:00-13:00

Thursday: 08.02.24, 10:00-13:00 Group Writing

**Ana Vujanovic**

**For: SODA 1, 202**

Writing about art, in particularly dance requires a mental operation of abstraction. It acknowledges dance as a bodily cognition and translates it into a discourse, from which body is removed. What remains? What does the process of abstraction take from the embodied thinking, experiencing, and sensing and what does it give (back) to embodied cognition from a written discourse? During the seminar, we will examine these and related questions through individual and group writing exercises, looking into historical examples of writing in and about art, as well as methodological games of conceptualising one's artistic work and authorship.

*SODA 2023-25*

**Deadline 301 draft proposal**

Tuesday: 06.02.24

*SODA 2023-25*

**202 TBS Writing**

Seminarraum 2

Monday, Friday: 12.02., 16.02.24, 10:00-13:00

**Ana Vujanovic**

**For: SODA 1, 202**

*SODA 2023-25*

**201 Critique & Feedback**

Mediathek

Tuesday: 13.02.24, 10:00-15:00

**Janez Janša, Jason Corff**

**For: SODA 1, 201**

Feedback on 301 draft proposal.

*SODA 2023-25*

**Room to expand**

US 8,9 (one of the studios can be used by Claire)

Friday, Saturday: 16., 17.02.24

Presentations of semester works by the students of the Klasse für Performance und zeitbezogenen Medien and students of the set design. Day and event to be coordinated by the SODA 2 students.

*SODA team & students*

**Jour Fixe**

US 9

Wednesday: 14.02.24, 14:00-16:00

**SODA team & students**

*SODA team & students*

**401 Final Party**

US 8, 9

Wednesday: 14.02.24, 18:00-21:00