



# **HZT BERLIN LECTURE CATALOGUE SUMMER SEMESTER 2026**

**07.04.2026 – 18.07.2026**

(Stand 20.04.2026)



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**Please note:**

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

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

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



# 1. CHANNEL 4

## Morgenpraxis: Sitzmeditation

Termine: Di+Do, 9:00-9:30

Sprache: Deutsch

**Dozent: Ingo Reulecke**

**Modul: offen für alle (CH4)**

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

## Morgenpraxis: Vinyasa Yoga

Termine: Di+Do, 9:30-10:30

Sprache: Deutsch

**Dozent: Ingo Reulecke**

**Modul: offen für alle (CH4)**

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

## Artist Talk: Igor Dobričić

with Janez Janša

May 5, 18-20h

Studio 11

In his public intervention, Igor Dobričić will focus on the critical yet ethically ambiguous function of highly truncated literary forms—(pagan) oracles, (religious) prophecies, (philosophical) aphorisms, (political) slogans, (poetic) invocations—and their capacity to reaffirm and/or re-activate the bond between the speaking body and disembodied speech acts.

Rather than offering definitive or categorical answers, Dobričić will pursue a set of open questions: under what conditions does the immediate entanglement of viscera and signification retain an emancipatory potential? And at what point does “standing behind one’s words”



turn into a delusional operation or reactionary manipulation—one that reinstates subjugation through intensified forms of subjectification?

## 301 Presentations

June 9-12, 18-21h  
Studio 8, 9

SODA 2 students will present the current state of their research to the public in a live performance, followed by a framing statement.

*Choreography, Dance and Disability Arts*

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

Online

Wednesdays: 08.04.-15.07.26, 14:30-18:00 (90 min session, by individual appointment)

<https://us02web.zoom.us/j/84605461241?pwd=PrgVJe12l7Dy1GDjivPt8KJITzU8Aa.1>

**Nadja Dias**

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

Join these open **online** drop-in sessions to focus on developing your artistic work, practice and projects.

Whether you're preparing a final showing, shaping a new production, or wanting to bring more structure to your creative process, these sessions offer time and guidance to plan, reflect, and move your ideas forward.

Each session is tailored to what you need — from mapping your practice, identifying recurring themes and considering context for your work, to creating production plans, budgets, and access riders. You can use the time to test ideas, get feedback, or build the producing skills that best support your way of working.

You're welcome to join if you already have a project or proposal in progress, or simply a strong wish to develop your practice and working methods in a supportive environment.

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

*Choreography, Dance and Disability Arts*

### **CREATING AND MANAGING YOUR OWN ACCESS RIDER**

Uferstudios, Seminarraum 2 / *optional online meeting*

Mondays: 20.04.-08.06 (25.05.), 13:00-15:00

Tuesday: 26.05., 13:00-15:00



## One to One Mentoring Sessions with Angela Alves Channel 4

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

To register please email Angela Alves on [a.alves@hzt-berlin.de](mailto:a.alves@hzt-berlin.de)

*Choreography, Dance and Disability Arts*

### **CRIP TECHNIQUE - CRIPPING / QUEERING CONTACT**

Studio 2

Monday – Thursday, 1.06.- 4.06.2026

**Prof. Claire Cunningham**

**Guests: Anya Cloud & Makisig Akin and Peter Pleyer**

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

This research week will continue Prof Cunningham's focus into the subject of Crip Technique, researching the dance/movement vocabularies and techniques of disabled and Crip dance artists. This phase of the research will be rooted in Cunningham's own movement history in particular engagement with Contact Improvisation, and specifically aspects of touch, trust, risk and connection/relationship.

In collaboration with invited artists Anya Cloud & Makisig Akin, Peter Pleyer and Márcio K. Canabarro. Cunningham will look specifically at practices that engage with physical contact:

- To consider transference of contact (improvisation) work in relationship to Crip bodies and mobility tech and acts of crippling/queering, and consider the vocabulary and techniques Cunningham uses, and to engage with new vocabulary from other experiences.
- To consider and talk about what we might consider aspects of technique & vocabulary in relation to physical practices/trust/touch/risk etc
- To consider and talk about aspects of Crippling and/or Queering practices and of what it means to share those practices with people outside of those lived experiences.
- To explore and consider the implications of physical contact work following grief and the loss of a dance partner

There will be moments of sharing and open studios during the weeks for students. Exact times will be announced in Asimut.



*Choreography, Dance and Disability Arts*

## **CRIP TECHNIQUE - CRIPPING / QUEERING CONTACT - SHARING EVENT**

Studio 2

Saturday: 06.06.26, 11:00-13:00

**Prof. Claire Cunningham**

**Guests: Anya Cloud & Makisig Akin**

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

The week will culminate in a round table floor conversation (which will not be around a table, but in a relaxed informal layout that suits participant needs) with the invited artists Anya Cloud & Makisig Akin, Peter Pleyer and Márcio K. Canabarro.

The discussion will be framed around discussing aspects of technique/vocabulary (and if those terms are fitting?), things that may have arisen during the week, and particularly the question of sharing Crippling/Queering practices in teaching environments or to those from other lived experiences.

This talk will be open to HZT/UdK staff and students, and may be opened up to alumni and local disabled artists.

*Choreography, Dance and Disability Arts*

## **LISTEN & LUNCH**

Online

<https://us02web.zoom.us/j/81097394758?pwd=curyUzzyymuO1oaeK9etSk8Xl8i1ot.1>

Wednesday: 01.07.26, 12:30-14:00 (90-minute session)

**Nadja Dias, Claire Cunningham and invited guests**

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

Students are invited to join Artistic Associate Nadja Dias, Prof. Claire Cunningham and invited disabled guest artists, peers and allies over lunch to listen to a live conversation about questions arising from artistic processes in choreography, dance and disability arts. You are welcome to stay on after the conversation to join the discussion, share reflections or ask questions.

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

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



*Choreography, Dance and Disability Arts*

## **MENTORING/CONVERSATIONS**

Online (1.5hr sessions, by appointment; other times considered on request)

Mondays: 17:30-19:00

Wednesdays: 11:00-12:30

Thursdays: 11:00-12:30

**Prof. Claire Cunningham**

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

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

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

We can work through questions/ideas you have in your work/practice or we can discuss aspects of Cunningham's own research focus' - Crip Technique and the Choreography of Care.

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

## 2. BA Dance, Context, Choreography

MAP ASSESSMENT DATES		
MODULE	DATES	ASSESSORS
1 BA1	Exam: 21./22.05.2026, 14:00-17:30	Lisa Densem, Sigal Zouk
2 BA 3, 3+	Colloquium: 06.07.2026, 14:00-16:00 Exam: 13.07.2026, 14:00-17:30	Prof. Nik Haffner, Colette Sadler
5 BA 1	During the seminar times	Adam Man
9 BA 3, 3+	Exam: 30.04.2026, 14:00-17:30	Maria Scaroni
10 BA 1	Colloquium: 15.06.2026, 14:00-16:00 Exam: 16.07./ 17.07.2026, 14:00-18:00	Prof. Nik Haffner, Colette Sadler, Olympia Bukkakis, Sandhya Daemgen
12 BA 3,3+	1 <sup>st</sup> Studio Visit: 27.05.2026, 14:00-18:00 28.05./29.05.2026, 11:00-13:00/ 14:00-17:00  2 <sup>nd</sup> Studio Visit: 01.07.2026, 14:00-18:00 02.07./03.07.26, 11:00-13:00/ 14:00-17:00	Frauke Havemann, Jen Rosenblit



## 2.1. Important Dates

<b>BA Assembly</b>	07.04./ 04.05./ 22.06.2026, 10:30-12:30
<b>Course Registration</b> (BA 1, 2, 3, 3+)	02.03., 10:00 – 09.03.2026, 14:00 via Moodle (see below for details)
<b>MAP Registration</b> (BA 1, 3, 3+)	13.04.-17.04.2026, 12:30-14:00 with Maria Sperl, room 109
<b>Project Work Documentation</b> (Module 10,11,12)	by 31.03.2026
<b>Choreographic Intensive</b> Studio Showing	19.06.2026, 14:30 and 16:00
<b>Lonely Arts Festival (LOAF)</b>	11.07.2026, at Lake Studios Berlin
<b>Graduation</b>	15.07.2026, 18:00
<b>Holidays</b>	
Good Friday	03.04.2026
Easter Monday	06.04.2026
Labour Day	01.05.2026
Ascension Day	14.05.2026
Whit Monday	25.05.2026

### Introductions & Safety Briefing

<b>Introduction to Asimut</b> with Josua Josua	14.04.2026, 11-12:00, Mediathek
	22.04.2026, 11-12:00, Mediathek
	13.05.2026, 13-14:00, Mediathek

This session is intended for first-semester students to become familiar with the booking system at HZT Uferstudios Asimut. Older students are also welcome if they feel insecure in how to book studio and rehearsal space. During the session, you will be introduced to Asimut — the platform used to manage studio bookings, courses, and other HZT event schedules — and we will check your access together to ensure you are able to use it.



**IT Introduction & Support**  
with Robert Siegel

Wednesdays, 22.4.-15.7.2026, 10-12:00, Studio 10  
(exception: Mediathek on 20.5/17.6/15.7.2026)

If you have any questions about software or IT-supported processes in teaching and research, I am happy to assist students and staff. I can help you find solutions and, upon request, explain the UdK/HZT's IT infrastructure as well as the available tools and services.

**Safety Briefing**  
with Max Stelzl

15.4.2026, 14:30-16:30, Studio 12  
06.5.2026, 14:30- 17:00, Studio 8

This safety briefing covers all that you need to know to remain safe while using the HZT studios. This briefing is MANDATORY for all who wish to book studio space. If you missed this briefing during your first semester, please take it now or you will lose your booking privileges.



## 2.2. General Information

### Studio allocation

Please see HZT ASIMUT to check in which studio your seminar or workshop is taking place.

### Credit Points

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

### Year heads

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:** Dany Beyer

**Head BA2:** Colette Sadler

**Head BA3:** Prof. Nik Haffner

**Head BA3+:** Eva-Maria Hoerster

**Open Office Hours:** Visit the shared document OPEN OFFICE HOURS (see All Students folder in the cloud)

### 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/>

Course Registration: 09.04.-19.04.2026

**Mentors:** Mentoring, Private lessons, Appointments on demand. (To be announced)

Additional information on teaching and offers by Einstein Professor of **Choreography, Dance and Disability Arts** Claire Cunningham and her team can be found on page 60.



## 2.3. NEW: Course Registration via Moodle

From Summer Semester 2026, **course registration** will take place via the learning platform Moodle: <https://moodle.udk-berlin.de/moodle/>

To log in, you will need your UdK email address. **Please test your access** in good time before course registration begins. If you experience any technical difficulties, please contact Xenia Specht via [ba\\_support@hzt-berlin.de](mailto:ba_support@hzt-berlin.de).

Course enrollment requires a **password**, which will be sent to you via email.

Moodle will be the central place to find all course materials, assignments and announcements. It supports various forms of digital collaboration and helps you keep track of all your courses. Moodle is also available as an app, so you can conveniently register for courses and access course content on your phone.

Please note that the number of places per course is limited, and registration works on a first-come, first-served basis. If you would like to be added to a waiting list, please email [ba\\_support@hzt-berlin.de](mailto:ba_support@hzt-berlin.de). We kindly ask you to **register only for courses you are committed to attending and to cancel in good time if you are unable to participate**, so that students on the waiting list can take your place and we can plan accordingly.

Important: Please **check your UdK and HZT email accounts regularly**, or set up an automatic forwarding to your personal email address. Also make sure to check your spam folder, as HZT emails may sometimes end up there.

## 2.4. BA Course Offers

### BLOCK 1 – MORNING AND AFTERNOON

*BA 1, 2, 3, 3+*

#### **The Berlin Dance Map: From Funding Logic to Collective Power**

Monday, Tuesday, Wednesday, Thursday: 30.03.-02.04., 10:00-12:30 / 14:00-16:00

**Eva-Maria Hoerster, Jasna L. Vinovrški**

**Module 5, 6, 7            ECTS 2**

This course gives insights into cultural-political contexts in Berlin and Germany, and how the dance scene functions (organisations, initiatives, theatres/houses, the role of curators etc.). We will look at how the funding system is structured, especially in Berlin, which funding options are available and how it differs from, or mirrors, structures abroad.

Starting a professional career in the current climate is exceptionally difficult, and staying connected with the dance community is vital. Investing energy solely into writing applications and building relationships with presenting institutions can become a lonely and frustrating process, especially when financial resources are limited.

You will learn about community engagement and collective practice as crucial strategies for continuing working as an artist. Jasna will share her knowledge on founding and developing artist-run organisations designed to foster connection, mutual support, and professional security.

A guest from Tanzbüro Berlin and a graduate of HZT will contribute further perspectives.

**Jasna L. Vinovrški** is a performance artist and choreographer based in Berlin. She has been co-running the company Public in Private and Studio PIP for over 20 years. Alongside her artistic practice, she co-curated and organized performance platforms such as 3AM, Montag Modus, and Flutgraben Performances, and has been actively involved in dance politics since 2020. [www.jasnavinovrski.com](http://www.jasnavinovrski.com); [www.publicinprivate.com](http://www.publicinprivate.com)

[Sign up here](#)

*BA 1, 2, 3, 3+*

#### **Morning Class / Vinyasa Yoga (Block 1 Intensive)**

Monday – Friday: 08.04.-30.04.2026, 09:00-10:15

**Roni Katz**

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



For **BA 1 & 2** students this is the training opportunity in the first block as **RAUMLABOR** starts at 10:30 every day.

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

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

[Sign up here](#)

*BA 1, 2, 3*

## **RAUMLABOR**

Monday – Friday: 08.04.-30.04.2026, 10:30-12:30

Monday – Friday: 07.04.-30.04.2026, 14:00-17:30

**Sandhya Daemgen, Vladimir Miller, Nikola Pieper, Annegret Schalke, Martin Sieweke**  
**Modul 8, 9                      ECTS 6**

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

In this seminar, we will work mornings and afternoons in a shared research and practice environment in Studio 14 and 8. We will learn about and work with the core elements of an interdisciplinary performance environment: light, sound, scenography and material, object and costume.

The month-long seminar is divided into two parts: in the first part, you have the opportunity to join two introductory workshops with experts in lighting design, sound and music production, and scenography and material. You will be able to freely choose and participate in two of three available workshops. In the second half of the seminar, you will put this knowledge into artistic practice in a shared experimental environment called *Polyset*. This environment will allow you to work with any combination of practices, materials and setups in order to develop your own research or to collaborate with others. The entire 5-person expert team of RAUMLABOR and technicians of HZT will be present for the duration of the seminar to assist



you with their knowledge and practical support in the realisation of your ideas and experiments. The shared space of Studio 14 and Studio 8 will be fully equipped for your performative, scenographic, material, light and sound practice and accommodate your research and rehearsal timing within the daily working hours.

The aim of RAUMLABOR is to promote a deeper understanding of how the media and disciplines of light, sound and space can create a variety of settings for a live event or be the live event. Beyond that, RAUMLABOR is a supportive infrastructure for your ideas, projects and experiments, an opportunity to be and to create together.

**Sandhya Daemgen** is an artist, performer, curator, and teacher bridging the worlds of dance, visual art, and pop-experimental music. Her work uses body, voice, and collective listening to explore social and political forms of togetherness.

**Vladimir Miller** is an artist, scenographer and dramaturge. In his practice he creates collaborative research settings for interdisciplinary groups. He uses collective building processes to shift institutional environments towards commoning and self-organisation. Vladimir Miller has been a frequent collaborator with the choreographers and artists Philipp Gehmacher, Meg Stuart, Anne Juren, Jozef Wouters, Claudia Bosse and others. He was lecturer in Scenography at the University of Hamburg and Guest Professor at the Institute for Applied Theatre Sciences in Gießen. He currently teaches Scenography at the MA Choreography at Royal Conservatoire, Antwerp, Artistic Research at MA Theatre at the Toneelacademie, Maastricht. He works as a dramaturg with Meg Stuart / Damaged Goods.

**Nikola Pieper/rawfile** learned autodidactically to create electronic music with synthesizers, field and foley recordings, self-build instruments, electric guitar, voice and computer. She has developed and performed live music for Ana Lessing Menjibar, Dalia Velandia, Juana del Mar Infante and others.

**Annegret Schalke** lives and works as a dancer/choreographer and lighting designer in Berlin. She holds a master degree in mathematics and completed her studies in dance, context, choreography at the HZT Berlin in 2013. She has been working as a dancer with artists such as Sheena McGrandles, Eva Meyer-Keller, Heiner Goebbels, Rose Beermann, Julian Weber, Kat Válastur among others. As a creator of lighting designs for dance and performance she has been collaborating with Enrico Ticconi & Ginevra Panzetti, Michelle Moura, Göksu Kurnak, Agata Siniarska, Miriam Jacob, Angela Schubot, Ixchel Mendoza and many others. In her lighting designs she is interested in installational approaches, in bold appearances of light as an agent of choreography, but also in the mechanisms of subtle guidance of attention through light.

**Martin Sieweke** works toward a relational mode of thinking with and alongside material tendencies, leaning into an endless hypothesis of relational variation. His work moves across individual and collective forms, of bag-making, self-publishing, scenography, costume, workshops, and performances.

[Sign up here](#)



BA 3, 3+

## Embodied Presence – Listening Practices

Monday, Tuesday, Thursday, Friday: 09.04.-17.04.2026, 10:30-12:30

**Joséphine Evrard**

**Modul 2, 4**

**ECTS 1**

I invite you to unfold the perception field, to expand towards a state of full presence and aliveness. I will facilitate a process of accessing & inhabiting an inner space by sharing listening presence practices. How does it feel to be in touch with (y)our inner space? (y)our matter? (y)our body? How does it feel to settle in yourself, to have a place?

We slow down to be in touch with what moves inside & what moves us. We care for that intimacy, for the connectivity within our self, for the singularity of each our bones, muscles, organs, fascia, our blood, our skin, voices, thoughts, emotions, feelings, gazes. We experience how to nurture a quality of presence to our self, to the other, to the space and how it can be effortless.

I am interested to explore with you what traces presence leaves in an inner & outer space, and how both are in constant resonance. Some of you will be revisiting this practice, it will be an opportunity to encounter it new while closing a cycle.

**Joséphine Evrard** is a choreographer & performing artist, based in Berlin since 1997. She accompanies as well artistic processes, and is a practitioner of Fasciatherapy Ddm. Integrating both artistic & therapeutical practices, she is interested in how presence manifests, transforms, dissolves.

[Sign up here](#)

BA 3, 3+

## UNFOLD in Live Composition

Monday, Tuesday, Thursday, Friday: 20.04.-30.04.2026, 10:30-12:30

**Valentina Bordinave**

**Modul 2, 4**

**ECTS 1**

The work focuses on composing in the present moment. Movement, space and voice are the instruments that produce dramatic or poetic content, respecting uncertainty and adapting to constant change, receiving, processing and proposing material in a continuous flow of feedback. By applying the UNFOLD® method throughout the course, exploring the body and mind as an interconnected system and cultivating attentive listening, we access a higher level of proprioception, coordination and creativity. As we identify persistent habits and choose more efficient and expansive ways of moving, breathing and speaking, presence and alertness shift from the inside out. The full potential of the dancer, including unconscious processes and intuition, can then unfold, interacting powerfully with space, time, form and emo-



tions, shaping solo, group and partner compositions. Expect room for curiosity, play and personal inquiry.

**Valentina Bordenave** is an Argentinian choreographer and Alexander Technique teacher with a degree in dance from the Folkwang University in Essen. She is the founder of the UN-FOLD® method. Other pedagogical experiences include the acting departments at the Ernst Busch University and at the UDK Berlin. <https://www.unfoldmethod.com/valentina-bordenave-bio>

[Sign up here](#)

BA 3, 3+

### **Alliance Debris (MAP 9)**

Tuesday, Wednesday, Thursday, Friday: 14.04.-30.04.2026, 14:00-17:30

**Maria Scaroni**

**Modul 9**

**ECTS 3**

This course is a collective playground focused on creation, composition and performance/resistance. We will look for a methodology for weaving more radical post-modern dance and performance art fragments of archive (images and videos). Learning bits of choreography half-way between reconstruction, emulation or pretend/faking. My interest is to relate to the ghosts of the past, left in traces of dances or performative actions, with the current state of bodies, using time traveling to embody 'nowness'. How can we think of choreography as a spectral practice and one of hospitality?

Inside the current apocalypse, we can sift through the rubble and the debris and care for what still living. Archive material becomes a portal, a trying on of gestures and actions and structuring energetic journeys with them. We will train in duration and image making strategies/physical states. Collaboration, movement research and coming to a sketch for a group performance are the means and the goal.

**Maria F. Scaroni** is a dance artist and community organizer. She creates and interprets choreographic works rooted in improvisational practices and altered states of consciousness. Maria hosts workshops and labs re-purposing post-modern dance legacies toward technologies for mutual empowerment.

[Sign up here](#)



## BLOCK 2 – MORNING

BA 1, 2, 3, 3+

Choice A

### Dancing, Improvising, Breathing

Monday, Tuesday, Thursday, Friday: 05.05.-22.05.2026 (14.05.), 10:30-12:30

**Lisa Densem**

**Modul 1, 2, 3, 4      ECTS 2**

In this class Lisa draws on different influences that have formed her dancing and improvisational practice and brings them together along with principles from BreathExperience (a somatic breath practice based on the work of Ilse Middendorf). The class begins with simple strength and mobility warm ups and shifts into guided movement and perception explorations which invite us to receive and attend to our inner and outer worlds and to sense the many small movements that continually accompany us, particularly the movement of the breath. How can we be in contact and relation with these ever-changing streams of movement and how can we allow unfolding feedback loops of awareness and sensation to open movement possibilities? At the same time, how can we experience this continually evolving flow, while positioning ourselves in relation to what is happening? What do we allow? What do we follow? How do we form while being formed? And how do we negotiate all of this with the question of being seen?

**Lisa Densem** is a Berlin based performer and breath practitioner who has worked with Sasha Waltz, Laurent Chetouane, Adam Man and Sergiu Matis. Since 2019 she has been researching how breath work can open new perspectives within a dance context. Lisa is a graduate of the MA Soda programme at the UdK.

[Sign up here](#)

BA 1, 2, 3, 3+

Choice B

### Fountains of Expressive Flow

Monday, Tuesday, Thursday, Friday: 05.05.-22.05.2026 (14.05.), 10:30-12:30

**Sigal Zouk**

**Modul 1, 2, 3, 4      ECTS 2**

We practice accessing our individual deeper logic of sensation, movement and creation, within the affective context of the collective. We engage our inner resources, such as perception, intuition, action, and find the pleasures and necessities for specificity and precision, softness and rigor in our dancing, striving to open and shape our full expressive range. A central focus will be given to the spine as inexhaustible fountain of information,



column of the body's countless shapes, channel of impression and expression of the eternal play between inner and outer worlds.

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

[Sign up here](#)

## BLOCK 2 – AFTERNOON

BA 1

### Live Art Writing (MAP 5)

Tuesday, Wednesday, Thursday, Friday: 05.05.-15.05.2026 (14.05.), 14:00-17:30

**Adam Man**

**Modul 5**

**ECTS 2**

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

How can we reflect on our practice? How do we write about artistic motives and motivations? How do we contextualize our work? We will look at common forms of writing about art—artist statements, manifestos, interviews, applications, essays—and more unusual approaches such as letters, poems, prayers, manuals, lexicons, confessions, and plays. The aim is to explore the relationship between moving and writing, between making art and reflecting on it. After two days of input, various kinds of writing days will follow, and we will conclude by presenting and discussing our textual outcomes.

Your participation in the in the input sessions and the full completion of all writing tasks including a peer-to-peer feedback round on the last day of the seminar make up your MAP5 assessment.

**Adam Man** ([www.adamman.com](http://www.adamman.com)) is an artist working across performance, video, and writing. He uses the pronouns he/they and identifies as trans\*. He studied philosophy and completed his degree with a thesis on the difference between philosophy and art. He is co-founder of the Berlin based platform Stream. Live Art Writing (<https://stream-writing.de/about/>). Adam's multi-genre work has been presented in both theatre and gallery contexts, including: Reforest, Live Environment, brut Wien (2025); Elsewhere I Am You, Solo Exhibition, Galerie Wedding (2025); Lethe, Live Environment, Tanzfabrik Berlin (2023).

[Sign up here](#)

BA 2, 3

### Artistic Strategies II

Tuesday, Wednesday, Thursday, Friday: 12.05.-22.05.2026 (14.05.), 14:00-17:30



**Prof. Dr. Sandra Noeth, Prof. Janez Jansa**  
**Modul 6 ECTS 2**

The seminar builds upon Artistic Strategies I, continuing our exploration and systematization of artistic strategies shaping the European contemporary dance and performance scenes. This seminar focuses on the present moment – examining active artists, emerging approaches, and evolving methods. Through shared references, video documentation, and discussions, we will collectively map the artistic landscape in which HZT students study dance and choreography. By contextualizing choreographic approaches in relation to each other, their historical references, and global dance scenes, we aim to deepen and diversify our understanding of ‘European contemporary dance’.

[Sign up here](#)

BA 1

**Workshop: Physical Exploration and Facilitation (MAP 1)**

Tuesday, Wednesday, Thursday, Friday: 19.05.-22.05.2026, 14:00-17:30

**Lisa Densem, Sigal Zouk**  
**Modul 1 ECTS 1**

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

The Module 1 workshop and assessment asks you to prepare and lead a 15-minute participatory learning experience for your peers based on a simple physical practice of your choice. During the workshop you will be asked to reflect on a physical experience or event that brought about a shift in the way you think or feel, or lead to the discovery of something new. You will then be asked to develop a practice/exercise based on this experience. In developing your practice, you can refer to the different experiences of body-focused training that you have already encountered in the course of your BA studies: somatic, improvisation, sequence oriented, etc. But the practice could also be based on something you have experienced outside of the course. Once you have found and developed your approach you will work together with your peers, teach each other your own 15-minute physical practice/training and give each other feedback.

[Sign up here](#)

BA 3+

**Tec Rider & Production Workshop**

Friday: 08.05.2026, 14:00-17:30

**Elena Polzer, Maximilian Stelzl**



*This workshop is mandatory for all graduating students.*

[Sign up here](#)



## BLOCK 3 – MORNING AND AFTERNOON

### Choreographic Intensive

*This year's Choreographic Intensive takes place over four weeks during the regular BA morning and afternoon time slots with a studio showing on the final afternoon.*

*BA3+ students can opt only for the mornings if in need of Module 2 ECTS. All other students should register with the same artist for both mornings and afternoons.*

BA 1, 2, 3, 3+

Choice A

### Choreographic Intensive Training: The Visible Thinking Body – Perverted Dynamics

Monday, Tuesday, Thursday, Friday: 26.05.-19.06.2026, 10:30-12:30

**Sergiu Matis**

**Modul 1, 2, 3, 4      ECTS 2**

The course is comprised of movement research, improvisation and real time composition tools from the Visible Thinking Body (VTB) practice, which I developed throughout the years during creation processes for all the dance performances I made since 2013. The Visible Thinking Body is a choreographic research and movement generating practice shaped by post-cinematic and digitally perverted dynamics. At its core, VTB explores how thought—ranging from memory and decision-making to intuition and imagination—transforms into action, and how this transformation generates dance. The practice unfolds along two interwoven paths: one treats the body as an archive of movement —excavated, deconstructed, re-composed and recontextualized towards a speculative ethnography; the other invites a more imaginative navigation, activating the body as a site of kinetic materiality and leading it towards a world-building practice, and towards a mindful embodiment of more-than-human subjects through dance.

**Sergiu Matis** is a Romanian choreographer living and working in Berlin since 2008. His choreographic language moves with urgency and precision, with a distinctive blend of physical intensity, conceptual clarity, and meticulous research that explore how dance can speak to contemporary realities.

[Sign up here](#)

BA 1, 2, 3

Choice A

### Choreographic Intensive Workshop: Re&Un-thinking The Visible Thinking Body – Nocturnes for Kinetophilia



Tuesday, Wednesday, Thursday, Friday: 26.05.-19.06.2026, 14:00-17:30

**Sergui Matis**

**Modul 8, 9**

**ECTS 4**

In this choreographic lab the bodies will drift through real and imaginary landscapes, shape-shifting across human, animal, plant, and technological forms. We will be weaving together an interdependent ecology of movement, a web of dreams and nightmares that holds these creatures in a state of restless, blissful distortion. We will explore movement through the lens of critical theory: from Marxist utopianism and technocapitalist-critique to ecofeminism and posthumanist thought. We'll also investigate how movement can emerge in dialogue with literature, music, and the visual arts—working with examples ranging from ancient Greek poetry and feminist sci-fi to Baroque, electronic and noise music, from archeological artefacts to CGI imagery and post-digital, techno-perversed dynamics.

[Sign up here](#)

*BA 1, 2, 3, 3+*

**Choice B**

### **Choreographic Intensive Training: My Dancing Did This To Me**

Monday, Tuesday, Thursday, Friday: 26.05.-19.06.2026, 10:30-12:30

**Ewa Dziarnowska**

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

**ECTS 2**

Morning sessions function as a movement lab, with a wide focus, based on durational dance scores. I will propose simple prompts for movement or basic choreographic structures and the invitation is to dive into them and sustain them over time. The interest is in how to maintain a task: moving through cycles of desire, doubt, motivation, drift, resistance, re-engagement... Through diligent practice, the scores can become sites of embodied knowledge, production of sensation, material generation—and, simply, training. It's time for checking in with one's desire —and need— for the day, directing attention to oneself and others. Duration gets us through different stages and asks questions about devotion, capacity, labour and transformation.

The practice asks for self-responsibility: how you engage with the task matters. My intention is to facilitate an environment in which you can develop your own tools for dancing and share them with one another. I will also share tools from my own practice.

**Ewa Dziarnowska** is a dancer and choreographer based in Berlin, working across performance, collaboration and research. Her recent projects — This resting, patience, A Room With a Better View and <https://4677684728466.com> — reflect her sustained inquiry into improvisation as both method and philosophy.

[Sign up here](#)



BA 1, 2, 3

Choice B

**Choreographic Intensive Workshop: Process Left Visible**

Tuesday, Wednesday, Thursday, Friday: 26.05.-19.06.2026, 14:00-17:30

**Ewa Dziarnowska****Modul 8, 9****ECTS 4**

Borrowing from the aesthetic of *non-finito*—a sculptural practice of creating works that are seemingly incomplete, in half-polished and half-raw stone—I want to propose a way of working with dance that gives way to process over product. A practice that frames creation of material, and its performance, as an ever-evolving loop of searching and finding, landing and losing, emergence and loss, victory and failure—where value does not lie in the grandeur of the finished form, but in the transparency we maintain toward what's actually happening, right in this instant, in this room.

It's about sculpting dances from what's readily available and training the ability to engage both the clarity and the incompleteness, in search for a better way of holding complexity. Seeing ourselves making choices and seeing how, in turn, the dance does us. Attending to forms emerging and feelings shaping. Practicing attunement, listening, and composition, while cherishing the permanence of rehearsal: as an ongoing trial, a prayer, and the dailiness of it all.

[Sign up here](#)

BA 3+

**PR Workshop (BA Graduate Works)**

Wednesday, Thursday, Friday: 10.06.-12.06.2026, 14:00-17:30

**Judith Brückmann, Eli Vardzhiyska****Modul 12****ECTS 1**

*This workshop is mandatory for all graduating students.*

While you are creating your choreographic work for the BA Graduate Works 2026 festival in September, you will have to think about how to address your future audience. In this workshop we will read, discuss and work with a collection of announcement texts from a variety of dance performances. We will think about the role and impact of images. We will also have a closer look on different marketing campaigns, spanning from individual performances to festivals.

During the workshop, we will identify different audience groups – known and new – to finally analyse and discuss the function and how to set up a media plan (time scales, budget, formats, assets, platforms). The second day is reserved for self-study and research. Throughout the week, we will work both in small groups and individually.

[Sign up here](#)



## BLOCK 4 – MORNING

BA 1, 2, 3, 3+

**Choice A**

### Moving Through...

Monday, Tuesday, Thursday, Friday: 23.06.-13.07.2026, 10:30-12:30

**Ana Lessing Menjibar**

**Module 1, 2, 3, 4      ECTS 2**

In this course, Ana Lessing Menjibar will share Flamenco dance techniques and her artistic practise and method of experimenting with the transformative potential of Flamenco in Contemporary Dance and Performance. Within this process, we will explore Flamenco as an art form to experience how it resonates in our bodies and informs our dance. Looking specifically at its dramaturgical structure, interrelated rhythms, emotional and energetic states, and movement qualities, we want to understand the idea of Duende and use it as a foundation to explore new possibilities and responsibility in a collective, while supporting the individual's agency within it. The class will be accompanied by a flamenco singer.

**Ana Lessing Menjibar** is a German-Spanish performer, choreographer, and multidisciplinary artist. She graduated from the SoDA Master's program at HZT Berlin. Her multidisciplinary practice weaves body, sound, video, sculpture, and text into hybrid performative spaces. [www.analessingmenjibar.com](http://www.analessingmenjibar.com)

[Sign up here](#)

BA 1,2, 3, 3+

**Choice B**

### Practices of Creative Attention

Monday, Tuesday, Thursday, Friday: 23.06.-13.07.2026, 10:30-12:30

**Márcio Kerber Canabarro**

**Modul 1, 2, 3, 4      ECTS 2**

We will explore creativity as an active, critical, and embodied practice rather than a passive or purely individual act. Through physical practices involving awareness and meditation, improvisation, and attention to anatomical principles of movement, the course investigates how imagination is cultivated through engagement with existing cultural, physical, and narrative conditions. Emphasis is placed on generosity toward ideas, critical awareness, and finding pleasure in the act of creation itself. Key topics include mythocracy and narrative construction, the naturalization of cultural inventions, collective imagination, and the economy of attention that shapes internal monologues and creative choices. Learning objectives include



developing a generative sense, narrative awareness, and the ability to articulate creative ideas through movement.

**Márcio K. Canabarro** is a dance-maker exploring narratology, performance, and mindfulness. Living with Retinitis Pigmentosa, he reframes visual impairment as creative force. Currently he works on the research The Third Space with the film director and artist Savio Debernardis and dances with Hodworks, Cranky Bodies, and Meg Stuart.

[Sign up here](#)

## BLOCK 4 – AFTERNOON

BA 1, 2, 3

### Project Weeks

Tuesday, Wednesday, Thursday, Friday: 23.06.-17.07.2026, 14:00-17:30

**Prof. Nik Haffner, Colette Sadler, Olympia Bukkakis, Sandhya Daemgen**  
**Modul 10, 11                    ECTS 4**

*Required participation for all students registered for MAP 10.*

*The MAP 10 Assignment Sheet will be given out at the Colloquium  
(15.06.2026, 14:00-16:00).*

During these four weeks students are working on their own projects, being accompanied by members of staff and guests as their mentors and embedded in regular presentation-rounds with peer-feedback. These weeks of 'Projektarbeit' are preceded by one Colloquium (see MAP assessment dates) that are a prerequisite for joining the MAP 10 and Modul 11 project weeks. During this Colloquium the structure of the project weeks will be introduced as much as possible research trajectories and modes of mentoring. Students will be meeting for sharing & feedback at announced times in small groups (Kleingruppen) and also have individual meeting with their mentors.

**Olympia Bukkakis** – Queen of the Heavens and of the Earth, Empress of Despair, Architect of Your Eternal Suffering – is a drag queen, choreographer, moderator, and writer living and working in Berlin. She is inspired by the tensions and intersections between queer nightlife and contemporary dance. [olympiabukkakis.com](http://olympiabukkakis.com)

**Sandhya Daemgen** is an artist, performer, curator, and teacher bridging the worlds of dance, visual art, and pop-experimental music. Her work uses body, voice, and collective listening to explore social and political forms of togetherness.

[Sign up here](#)



BA 1, 2, 3, 3+

## Open Arms: Move, Dance, Play - Dance practice with children and young people in cooperation with the Junges Tanzhaus Berlin

Thursday: 25.06.2026, 14:00-17:30

Tuesday: 30.06.2026, 14:00-17:30

Additional coaching/mentoring of the individual projects during lecture-free period

**Janne Gregor, Eva-Maria Hoerster** (coordination)

**Modul 8, 9, 10, 11, 12**      **ECTS 2**

*This project mainly takes place during the lecture-free period.*

*In addition to the regular course registration, you are required to register with Eva-Maria Hoerster ([em.hoerster@hzt-berlin.de](mailto:em.hoerster@hzt-berlin.de)) by 15.04.2026.*

In cooperation with JTB, which opened in Neukölln in November 2025, this seminar provides a framework for exploring dance with and for young people. What matters to kids, and what role can movement play in this? The “Open Arms” summer party on September 19 (tbc) provides a concrete opportunity to develop themes and formats that will be implemented on this day. These can be activities (games, workshops, parcour, etc.) in which children and young people can participate, or a short piece that has been developed beforehand with and/or for kids; other formats such as a podcast, a discussion format, an audio walk, or an exhibition are also possible. You will learn about the basics of working with children and young people in the field of dance, strategies and tools for brainstorming ideas related to formats involving young people, and ways of implementing these together with cooperation partners in the neighborhood (youth clubs, children's clubs, etc.). How can participatory formats be developed together? What could the cooperation partners use? The projects should be developed in partner or small group work. Each team should include one German-, Turkish-, or Arabic-speaking person.

**Janne Gregor**, choreographer and performer, has been working at JTB since 2025 as a curator and educator. She studied physical theater before completing her MA in choreography at HZT Berlin. Her intergenerational and interdisciplinary works have been presented internationally. Her piece “Ich kann's nicht lassen” was nominated for the German Theater Prize DER FAUST 2024 (ensemble) and the Ikarus Theater Prize. [www.jannegregor.de](http://www.jannegregor.de)

[Sign up here](#)

## THROUGHOUT THE WHOLE SEMESTER

BA 1, 2, 3, 3+

### Morning Class / Vinyasa Yoga

#### Block 1 Intensive

Monday – Friday: 08.04.-30.04.2026, 09:00-10:15

#### Block 2-4

Monday, Tuesday, Friday: 05.05.-17.07.2026 (25.05., 22.06.), 09:00-10:15

**Roni Katz**

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

**ECTS 1 per 10 sessions**

*For BA 1 & 2 students this is the training opportunity in the first block as RAUMLABOR starts at 10:30 every day.*

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.

[Sign up here](#)

## COLLOQUIA

BA 3, 3+

### MAP 2 Colloquium

MAP 2 Colloquium: 06.07.2026, 14:00-16:00

Exam: 13.07.2026, 14:00-17:30

**Prof. Nik Haffner, Colette Sadler**

**Modul 2**

*Required participation for all students registered for MAP 2.*

[Sign up here](#)



BA 1, 2, 3

## MAP 10 & Modul 11 Colloquium

MAP 10 & Modul 11 Colloquium: 15.06.2026, 14:00-16:00

MAP 10 Exam: 16.07./ 17.07.2026, 14:00-18:00

**Prof. Nik Haffner, Colette Sadler, Olympia Bukkakis, Sandhya Daemgen,**

*Required participation for all students registered for MAP 10.*

[Sign up here](#)

BA 3, 3+

## MAP 12 Colloquium

Monday: 13.04.-29.06.2026 (25.05.), 14:00-17:30

**Frauke Havemann, Jen Rosenblit**

**Modul 12                      ECTS 2**

*Required participation for all students registered for MAP 12.*

**Frauke Havemann** is a filmmaker and choreographer. Her numerous works have been shown extensively in international festivals, galleries and theaters. She manages the AULA, an independent rehearsal and performance space and regularly co-curates the series 'Unter dem Pflaster'. She has been teaching at HZT since 2019. <https://fraukehavemann-onair.de>

**Jen Rosenblit** (1983. USA) makes performances based in Berlin after many years in New York City, surrounding architectures, bodies, text, and ideas concerned with problems that arise inside of agendas for togetherness. Rosenblit's works lean toward the uncanny and favor the erotic. [www.jenrosenblit.net](http://www.jenrosenblit.net)

[Sign up here](#)



## Important MAP 12 Dates

MAP 12 Registration:	03.03.2026 until 14:00
1 <sup>st</sup> Studio Visit:	27.05.2026, 14:00-18:00 28.05./29.05.2026, 11:00-13:00/ 14:00-17:00
2 <sup>nd</sup> Studio Visit:	01.07.2026, 14:00-19:00 02.07./03.07.26, 11:00-13:00/ 14:00-17:00
Feedback:	09.07./10.07.2026, 14:00-18:00

## BA Graduate Works

*Required participation for all students registered for MAP 12.*

Production Meetings:	13.05.2026, 10:00-12:00 08.07.2026, 10:00-12:00
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[Sign up here](#)

## MAP FEEDBACK SESSIONS

### MAP 3 (BA 2)

Feedback: 20.04.2026, 11:00-12:30

### MAP 4 (BA 3, 3+)

Presentation & Feedback: 05.05./ 06.05.2026, 14:00-17:30

### MAP 6 (BA 3, 3+)

Feedback: 09.04./10.04.2026, 14:00-17:30

*BA1, 2, 3, 3+*

## Observation & Feedback

Sigal Zouk is available for One-to-One mentoring during the months of April, May and June 2026. Please write to her directly on [sigalzouk@googlemail.com](mailto:sigalzouk@googlemail.com).



## 3. Master Choreographie

Beginn der Lehrveranstaltungen: 13. April 2026 (Montag)

Ende der Lehrveranstaltungen: 19. Juli 2026 (Samstag)

### Feiertage

03.04.2026	Karfreitag
06.04.2026	Ostermontag
01.05.2026	Tag der Arbeit
14.05.2026	Christi Himmelfahrt
25.05.2026	Pfingstmontag

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

### Modulverantwortliche

M1: Ingo Reulecke

M2: Ingo Reulecke

M3: Susanne Vincenz

M4: Christiane Berger

M5: Christiane Berger

M6: Susanne Vincenz

### Prüfungen:

**M1:** Prüfung 14.7.2026 (Di), 11-13:30 Uhr.

Prüfer\*innen: Ingo Reulecke, Regina Baumgart

**M2, M3, M4, M5:** keine Prüfung dieses Semester

**M6:** Premiere 26.06.2026 (Fr) bzw. 03.07.2026 (Fr)

Prüfer\*innen: Ingo Reulecke, Susanne Vincenz

### Save The Date:

30.05.2026, 12-20 Uhr Tag der offenen Ernst Busch

### Einzelstunden

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



## Einweisungen und Einführungen

<b>Introduction to Asimut</b>	14.04.2026, 11-12:00, Mediathek
mit Josua Josua	22.04.2026, 11-12:00, Mediathek
	13.05.2026, 13-14:00, Mediathek

Diese Veranstaltung richtet sich an Studierende im ersten Semester, um sie mit dem Buchungssystem der HZT Uferstudios vertraut zu machen. Auch Studierende höherer Semester sind herzlich willkommen, wenn sie sich bei der Buchung von Studio- und Proberäumen unsicher sind. Im Rahmen der Veranstaltung werden Sie in „Asimut“ eingeführt – die Plattform, über die Studiobuchungen, Kurse und andere Veranstaltungspläne der HZT verwaltet werden – und wir werden gemeinsam Ihre Zugangsdaten überprüfen, um sicherzustellen, dass Sie die Plattform nutzen können.

<b>IT Introduction &amp; Support</b>	Mittwochs, 22.4.-15.7.2026, 10-12:00, Studio 10
mit Robert Siegel	Ausnahme: Mediathek am 20.5/17.6/15.7.2026

If you have any questions about software or IT-supported processes in teaching and research, I am happy to assist students and staff. I can help you find solutions and, upon request, explain the UdK/HZT's IT infrastructure as well as the available tools and services.

<b>Sicherheitseinweisung</b>	15.4.2026, 14:30-16:30, Studio 12
mit Max Stelzl	06.5.2026, 14:30- 17:00, Studio 8

Diese Sicherheitseinweisung umfasst alles was wichtig ist zu wissen um die HZT-Studios sicher nutzen zu können. Diese Einweisung ist VERPFLICHTEND für alle Studierende und Staff, die Studiozeit buchen möchten. Bitte nachholen falls es im ersten Semester verpasst wurde, da sonst die Berechtigung zur Studiobuchung entzogen werden kann.



## Fortlaufende Veranstaltungen

Ab 13. April 2026 bis 19. Juli 2026

### Morgenpraxis: Sitzmeditation

Termine: Di+Do, 9:00-9:30

Sprache: Deutsch

**Dozent: Ingo Reulecke**

**Modul: offen für alle (CH4)**

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

### Morgenpraxis: Vinyasa Yoga

Termine: Di+Do, 9:30-10:30

Sprache: Deutsch

**Dozent: Ingo Reulecke**

**Modul: offen für alle (CH4)**

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

### Praxis Intensiv (Nachholtermin)

Termin: Fr, 14.07.2026, 14:00-17:00

**Dozent: Ingo Reulecke + Rieko Okuda**

In diesem Format wird der Fokus auf einer Synthese zwischen dem Spüren und Wahrnehmen, wie dem flexiblen agieren in Raum und Zeit gelegt. Über eine ausgedehnte und äußerst zurückgenommene Einstimmungsphase versuchen wir einen fast neutralen und bereiten Körper mit einem sehr leichten Muskeltonus zu finden der dann in den diversen Möglichkeiten mit einem klaren anatomischen Verständnis interagieren kann. Diese Einstimmung wird Aspekte von Meditation, aber auch unterschiedlichen Körperbewusstseinsmethoden integrieren. Im weiteren Verlauf sollen u. a. Ideen wie Momentum, die Zentrifugalkraft, Inertia



im Einklang mit einer guten Erdung immer stärker als Schwerpunkte einfließen.

Wir wechseln zwischen Bewegungsvorgaben und strukturierten Improvisationsaufgaben hin und her. Nicht zuletzt um die Fähigkeit Bewegungsmaterialien zu memorieren und sie auf unterschiedliche Arten in Raum und Zeit wiederzugeben zu aktivieren.

Intendiert ist es ab und an mit Livemusik zu agieren, nicht zuletzt um musikalische Aspekte stärker in den Unterricht einfließen zu lassen.

## **Un/Doing Choreography**

Termin: Fr, 17.07.2026, 11:00-13:00 + 14:00-17:00

**Dozent\*innen: Susanne Vincenz + Gast**

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



## Blockveranstaltungen

### **Kooperation Kustodie TU Dresden / Körper als Erkenntnismedium: Choreographische Zugänge zu wissenschaftlichen Sammlungen**

Sharing Recherche: Mo, 13.04.2026, 11:00-13:00 (maC-Team)

Exkursion nach Dresden: Mi, 13.04.2026 – Fr, 24.04.2026 (ganztags)

Sharing Dresden: Do, 23.04.2026 (tba)

**Dozent\*innen: Susanne Vincenz, Ingo Reulecke**

**Mentor\*innen: Romy Schwarzer, Anna Till**

In einer Kooperation mit der Kustodie der TU Dresden erkunden Studierende neue Wege der Wissensaneignung und -vermittlung. Das Projekt verbindet wissenschaftliche Sammlungen mit körperbasierter Forschung und eröffnet dabei innovative Perspektiven darauf, wie insbesondere choreographische Ansätze andere Wahrnehmungsweisen erschließen.

Die Studierenden arbeiten in den Räumen der TU Dresden und entwickeln choreographische Zugänge zu ausgewählten wissenschaftlichen Sammlungen und deren Objekten. Sie erforschen, welche neuen Erkenntnisformen entstehen, wenn wissenschaftliche Sammlungen durch Bewegung, Tanz und körperliche Präsenz erschlossen werden. Die Kooperation schafft einen experimentellen Raum, in dem historische und zeitgenössische Sammlungsobjekte zu Ausgangspunkten für choreographische Erkundungen werden. Die Studierenden dokumentieren ihre Forschungsprozesse und entwickeln dabei neue Methoden der körperlichen Wissensaneignung, die sowohl im Feld der Choreographie als auch für die Forschung von Bedeutung sind. Durch die Einbindung der Dresdner Tanzszene als weiterem Partner entsteht zudem eine produktive Verbindung zur lokalen Tanzlandschaft.

#### **Mentor\*innen**

**Anna Till** ist freischaffende Choreografin und Tänzerin. Sie studierte „Tanz, Kontext, Choreographie“ am HZT Berlin und „Angewandte Kulturwissenschaften“ an der Universität Lüneburg. Mit ihrer Company situation productions entwickelt sie Tanzproduktionen, die international in Europa, Afrika, dem Nahen Osten und Südamerika aufgeführt wurden. Zu ihren jüngsten Arbeiten zählen „Schwanensee in Sneakers“ (2023), eine Produktion für Jugendliche, die zur TANZPLATTFORM DEUTSCHLAND 2024 eingeladen war, sowie „KREISEN“ (2023) in Kooperation mit dem Schauspiel Leipzig und HELLERAU-EZK Dresden. Als Tänzerin arbeitete sie u. a. mit Fabrice Mazliah und dem Kollektiv Antje Pfundtner in Gesellschaft.

Neben ihrer künstlerischen Tätigkeit leitet Anna Till pädagogische Formate im akademischen Kontext, u. a. für die UdK Berlin, die HfBK Hamburg und die Akademie der Bildenden Künste München. Sie ist Gründungs- und Vorstandsmitglied von TanzNetzDresden und des Villa Wigman für TANZ e.V. und engagiert sich seit über 10 Jahren für die freie Szene der Darstellenden Künste in Sachsen. Seit 2024 ist sie stellvertretende Vorsitzende des Kulturbei-



rats der Stadt Dresden.

**Romy Schwarzer** studierte Tanz an der Hochschule für Musik und Tanz Köln sowie am Dance New Amsterdam New York mit einem DAAD-Stipendium. 2017 schloss sie den Masterstudiengang Choreografie am HZT Berlin ab. Seit 2007 ist sie als freischaffende Tänzerin und Choreografin tätig. Als Tänzerin arbeitete sie u. a. mit Stephanie Thiersch/MOUVOIR, Anna Till, Johanna Roggan und dem Staatsschauspiel Dresden. Ihre choreografischen Arbeiten wurden auf Festivals wie TANZhautnah Köln, dem Het Theaterfestival Antwerpen und der Tanzwoche Dresden gezeigt.

Von 2018 bis 2020 war sie als Choreografin am Staatstheater Cottbus tätig. Seit 2015 arbeitet sie regelmäßig mit der guts company zusammen, die sie seit 2020 gemeinsam mit Johanna Roggan co-leitet. Zu ihren jüngsten Arbeiten zählen „Das Tagebuch eines Verrückten“ (Staatstheater Cottbus, 2020), der immersive Audio-Walk „Serbski Tranzit“ (Cottbus, 2021/2022) sowie die Installation AVID GROUND (Berlin, 2023). Mit der guts company entstand zuletzt „Auf der Suche nach dem verlorenen Schnee“ (2023), ein Mixed-Abilities-Tanzstück für Kinder ab 4 Jahren in Koproduktion mit HELLERAU Dresden und der Heiteren Fahne Bern, sowie die Moving Performance im öffentlichen Raum „Karussell der Zeit“ (Premiere Mai 2024, Societaetstheater Dresden). Mit dem SINTkollektiv realisierte sie außerdem die ZEIT-Recherche TEMPUS INTERIUNGO (2023) in Münchberg.

## Filmprojekt Traffic (AT)

**Dozent\*innen: maC Team + Gäste**

Mit Unterstützung des Film@Busch Projektes werden wir mit einem filmischen Format experimentieren und die Chance nutzen, um mit den Studierenden herauszufinden, wie Film als Choreographie gedacht werden kann – vor und hinter der Kamera. Von bewegter Kamera über Auflösung und Montage bis zum Einsatz von Ton – wie können sich filmische und choreographische Arbeitsprinzipien gegenseitig informieren und inspirieren? Studierende werden in der Ausarbeitung eines gemeinsam erarbeiteten Films in allen Phasen des Entstehungsprozesses begleitet.

Durch verschiedene, von den Studierenden entwickelte Herangehensweisen, werden Orte untereinander verknüpft und choreographisch erschlossen. Dafür braucht es eine intensive Auseinandersetzung zwischen dem Körper der Kamera und dem menschlichen Körper: Wo genau entsteht die Bewegung dazwischen? Wie wird hinter der Kamera choreografiert?

Das sechswöchige Filmprojekt wird von Isabel Lewis mit einem Input zu kollaborativen kompositorischen Strategien eröffnet. Die Studierenden haben dann die Möglichkeit, alle Aspekte des Filmmachens in rotierenden Rollen innerhalb der filmischen und choreografischen Prozesse zu erproben.

Der Film wird zum Beginn des Wintersemesters fertig gestellt und hochschulöffentlich gezeigt.



## Sharing Recherche Traffic

Termin: Di, 14.04.2026, 11:00-12:30

**Dozent\*innen: maC-Team**

## Einführung Kamera, Filmdramaturgie, Montage

Termine: Mo, 27.04.2026 – Do, 30.04.2026, 11:00-13:00

**Dozent\*innen: Isabel Robson, Susanne Vincenz, Susanne Foidl, mit Marlene Blumert**  
(Produktionsleitung Film@Busch)

Anhand von Beispielen aus früheren Studiosessions üben wir, eine Filmsprache zu entwickeln, die vom jeweiligen choreographischen Ansatz ausgeht. Wir beginnen mit einer Einführung in Montage und Storyboard, um bereits in der Planungsphase des Drehs ein Bewusstsein für das Denken in Montage zu entwickeln.

Unser Kamera-Workshop wird verschiedene Arten von Kameraführung und Bildkomposition erforschen und dabei sowohl mit Stativ als auch mit Gimbal arbeiten. Wir lernen die Kameras Sony FX3 und FX30, sowie die kleinere DJI Osmo Pocket 3 kennen. Zudem gibt es eine technische Einführung in die Tonaufnahme sowie Überlegungen zur Tonbearbeitung in späteren Produktionsphasen, einschließlich einer Einführung in das HfS-Dach-Tonstudio.

## Betreute Vorproduktion/ Proben

Termine: Mo, 27.04.2026 – Do, 30.04.2026 – 14:00-17:00

**Dozent\*innen: Isabel Robson, Ingo Reulecke, Susanne Vincenz, NN**

Gemeinsam werden wir die verschiedenen Drehorte besuchen und eine fotografische Bestandsaufnahme (*Recce*) machen, um anschließend im Studio eine Shotlist und ein Storyboard zu erstellen.

In Bezug auf das choreografische Material, das in den vorangegangenen zehn Tagen in Dresden im Studio und an den Außenlocations entwickelt wurde, werden Studio- und On-Location-Proben angesetzt. Die Ergebnisse der Testaufnahmen werden anschließend im Studio und im Montageaum ausgewertet, um die kommenden Dreharbeiten vorzubereiten.

## Drehtage

Termine: Mo, 04.05.2026 – Di, 12.05.2026, 11:00-17:00

**Dozent\*innen: Isabel Robson, Ingo Reulecke, Susanne Vincenz**

Die Studierenden werden in die Planung und Terminierung der Drehtage einbezogen, einschließlich der Auswahl der Performer\*innen und Motive in Bezug auf ihr Filmkonzept. Film@Busch-SHKs von der Filmuniversität Babelsberg werden den Drehprozess unterstützen und so ein Peer-to-Peer-Lernen im praktischen Filmarbeitsprozess ermöglichen.



## Sichtung Gruppe

Termine: Mi, 13.05.2026, 10:00-13:00 + 14:00-16:00

**Dozent\*innen: maC-Team**

Dies ist die Gelegenheit, das ungeschnittene Material zu analysieren, Feedback zu geben und bei der Sichtung der aufgezeichneten choreografischen Experimente neue Erkenntnisse für die nächsten Schritte zu machen.

*maC1 – Alle*

### Editing

Termine: Mo, 18.05.2026, 11:00-13:00 + 14:00-17:00

Di, Do, Fr, 07.07.2026 – 10.07.2026, 11:00-13:00 + 14:00-17:00

**Dozentinnen: Isabel Robson, Susanne Foidl**

*maC1 – Gruppe 2*

Termine: Di, Do, Fr, 19.05.2026 – 22.05.2026, 11:00-13:00 + 14:00-17:00

Dozentin: Isabel Robson

*maC1 – Gruppe 1*

Termine: Di, Do, Fr, 30.06.2026 – 03.07.2026, 11:00-13:00 + 14:00-17:00

Dozentin: Isabel Robson

Mit der Schnittsoftware DaVinci Resolve üben die Studierenden, verschiedene Sequenzen des Films zu montieren, und arbeiten kollaborativ daran, einen dramaturgischen Bogen für die Gruppenarbeit zu entwickeln.

## Sharing Zwischenstand Film

Termin: Mo, 13.07.2026, 11:00-13:00

**Dozent\*innen: maC-Team**

Studierende und Lehrende werden den Film gemeinsam sichten, den Arbeitsprozess evaluieren und letzte Änderungen vor dem Picture Lock für die Postproduktion besprechen.

## Feedback Postproduktion Planung

Termin: Mo, 13.07.2026, 14:00-17:00

**Dozentin: Isabel Robson**

Dies ist der Moment, die finalen Anforderungen der Postproduktion für den Endschnitt festzulegen. Die Film@Busch-SHKs aus den Bereichen Montage und Ton haben im September



2026 Zeit, diese umzusetzen, bevor im Oktober 2026 die abschließende Präsentation stattfindet.

Hochschulöffentliche Vorführung zu Beginn des WS 26/27.



## Semesterprojekte M6

**Dozent\*innen: maC-Team**

Die Studierenden erarbeiten nach eigenem Proben- und Arbeitsplan ihre individuellen Projekte. Gezeigt werden die Arbeiten um eine Woche verschoben in zwei Gruppen auf der Bühne Unten in der Zinnowitzer Straße und in Studio 14 in den Uferstudios.

Im Anschluss an das gemeinsame Filmprojekt stehen dabei dieses Semester filmische Mittel besonders im Fokus. Die Studierenden können sich zwischen einer Bühnenarbeit und einem filmischen Format entscheiden.

### Sharing Recherche

Termin: Di, 14.04.2026, 12:30-14:30

### Projektentwicklung

Termine: Gruppe 1: Di, 19.05.26, 11:00-15:00 + Do, 21.05.26, 11:00-13:00  
Gruppe 2: Di, 26.05.26, 11:00-15:00 + Do, 28.05.2026, 11:00-13:00

**Dozentinnen: Christiane Berger, Isabel Robson**

### Bühnenproben

Termine: Gruppe 1: Di, 16.06.2026 – 26.06.2026  
Gruppe 2: Mo, 22.06.2026 – 03.07.2026

### Individuelle Feedback-Termine

Termine: 13.6.2026 (Sa), 15.6.2026 (Mo), 20.6.2026 (Sa), 22.6.2026 (Mo), 27.6.2026 (Sa)  
*Uhrzeiten nach Absprache.*

**Dozentin: Isabel Lewis**

### Premieren und Vorstellungen

Termine: Gruppe 1: Premiere am 26.06.2026, 2. Vorstellung 27.06.2026  
Gruppe 2: Premiere am 03.07.2026, 2. Vorstellung 04.07.2026



## Gruppen-Feedback

Termine: Gruppe 1: Mo, 29.06.2026, 14:00-17:00  
Gruppe 2: Mo, 06.07.2026, 14:00-17:00

**Dozentin: Isabel Lewis**

## Jour Fixe

Termin: Di, 16.07.2026, 14:00-15:00

**Dozentin: Christiane Berger**

Wir stellen die Planung des kommenden Wintersemesters vor.

## Reflexionsgespräche

Termin: Do, 16.07.2026, 11:00-14:00

**Dozent\*innen: maC-Team**

Individuelle Gespräche über das vergangene Semester und die weitere Studienplanung.

## 4. Master Solo / Dance / Authorship

### Deadlines

#### 101, 102

25, 26 June	101 Presentations
01 July	101 Workbook
15 September	102 Essay

#### 301

9-12 June	301 presentations
20 June	301 Workbook
27 June	401 Draft Proposal
1 July	401 Final Proposal
8 July	401 Draft Essay
28 September	401 Final Essay

The end of the lecture period is **18 July 2026**.

Additional information on teaching and offers by Einstein Professor of **Choreography, Dance and Disability Arts** Claire Cunningham and her team can be found on Page 60.

### Introductions & Safety Briefing

<b>Introduction to Asimut</b> with Josua Josua	14.04.2026, 11-12:00, Mediathek
	22.04.2026, 11-12:00, Mediathek
	13.05.2026, 13-14:00, Mediathek

This session is intended for first-semester students to become familiar with the booking system at HZT Uferstudios Asimut. Older students are also welcome if they feel insecure in how to book studio and rehearsal space. During the session, you will be introduced to Asimut — the platform used to manage studio bookings, courses, and other HZT event schedules — and we will check your access together to ensure you are able to use it.

<b>IT Introduction &amp; Support</b> with Robert Siegel	Wednesdays, 22.4.-15.7.2026, 10-12:00, Studio 10 (exception: Mediathek on 20.5/17.6/15.7.2026)
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If you have any questions about software or IT-supported processes in teaching and research, I am happy to assist students and staff. I can help you find solutions and, upon request, explain the UdK/HZT's IT infrastructure as well as the available tools and services.



**Safety Briefing**  
with Max Stelzl

15.4.2026, 14:30-16:30, Studio 12  
06.5.2026, 14:30- 17:00, Studio 8

This safety briefing covers all that you need to know to remain safe while using the HZT studios. This briefing is MANDATORY for all who wish to book studio space. If you missed this briefing during your first semester, please take it now or you will lose your booking privileges.



## Week 0: April 6-10, 2026

	<p>301 &amp; BA1, 2, 3 TBS</p> <p><b>RAUMLABOR</b> US 8 &amp; 14 April 7, 14:00-17:30h April 8-10, 10:30-12:30h &amp; 14:00-17:30h (check HZT ASIMUT for the daily schedule)</p> <p><b>Sandhya Daemgen, Vladimir Miller, Nikola Pieper, Annegret Schalke, Martin Sieweke</b></p> <p><i>Mornings and afternoons are one block and need to be taken together.</i></p> <p>In this seminar, we will work mornings and afternoons in a shared research and practice environment in Studio 14 and 8. We will learn about and work with the core elements of an interdisciplinary performance environment: light, sound, scenography and material, object and costume.</p> <p>The month-long seminar is divided into two parts: in the first part, you have the opportunity to join two introductory workshops with experts in lighting design, sound and music production, and scenography and material. You will be able to freely choose and participate in two of three available workshops. In the second half of the seminar, you will put this knowledge into artistic practice in a shared experimental environment called <i>Polyset</i>.</p> <p>This environment will allow you to work with any combination of practices, materials and setups in order to develop your own research or to collaborate with others. The entire 5-person expert team of RAUMLABOR and technicians of HZT will be present for the duration of the seminar to assist you with their knowledge and practical support in the realisation of your ideas and experi-</p>
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	<p>ments. The shared space of Studio 14 and Studio 8 will be fully equipped for your performative, scenographic, material, light and sound practice and accommodate your research and rehearsal timing within the daily working hours.</p> <p>The aim of RAUMLABOR is to promote a deeper understanding of how the media and disciplines of light, sound and space can create a variety of settings for a live event or be the live event. Beyond that, RAUMLABOR is a supportive infrastructure for your ideas, projects and experiments, an opportunity to be and to create together.</p>
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### Week 1: April 13-19, 2026

<p>101 <b>Orientation Week</b> April 13-17, 10.30-15.30h</p> <p><b>Rima Najdi, Nils Beck</b> US 9 and other locations at the campus</p> <p>Welcoming week for the new SODA 1 (2026-28) generation. Students will be introduced to the general institutional context of their study, starting from HZT, its position and relation towards the two partner universities (Udk and HfS), towards Uferstudios as a core place for contemporary dance and performance in Berlin as well as wide range of connections all study programs are involved in.</p>	<p>301 TBS <b>RAUMLABOR</b> US 8 &amp; 14 April 13-15, 10:30-12:30h &amp; 14:00-17:30h (check HZT ASIMUT for the daily schedule)</p> <p><i>Please refer to the description above</i></p>
<p>101, 301 Colloquia <b>Alumni Day</b> April 14 18-21h <b>Janez Janša, Sandra Noeth</b> Studio 9</p>	



<p>101, 301  <b>Jour fixe</b>                  April 16                  13-15h  <b>Janez Janša, Sandra Noeth, Rima Najdi, Nils Beck</b>                  Studio 9</p>
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## Week 2: April 20-24, 2026

<p>101 Intensive 1  <b>Research practice</b>                  April 20, 21, 23, 24,                  10.30-16.30h                  Studio 9</p> <p><b>Sandra Noeth, Janez Janša, Rima Najdi</b></p> <p>The idea of research lies at the heart of the MA SODA program. In response to the complex realities that we are living in, the program explores the potential of artistic, and particularly body-based approaches to address the intersections between aesthetics, politics, and ethics.</p> <p>In this first intensive, the core staff of the MA SODA will share insights into their research practices, conditions, formats and contexts. Combining artistic research, investigative and forensic approaches as well as theoretical and discursive practices, students are introduced to the research culture, methods and ethics developed.</p>	<p>301 Seminar  <b>Thesis Seminar, session 1</b>                  April 22, 28, 30                  14-17h                  Studio 3</p> <p><b>Janez Janša</b></p> <p>Thesis Seminar discusses and reflects current issues of students' preparation for their 301 presentations. Session 1 is focused on relation between key elements of their work in the 3rd semester: relation between research, performance, framing statement and workbook. In session 1 research aspects as they were written in the 301 proposals are revisited.</p>
<p>101, 301                  Colloquia  <b>Food &amp; Politics 1</b>                  April 23, 17-20h                  Kitchen &amp; yard  <b>Janez Janša</b></p>	



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

### Week 3: April 27-May 1, 2026

<p>102 Intensive 2 <b>Lecture Seminar on Body-based Research</b> April 27, 28, 29 (Wed.), 30 10.30-16.30h Studio 9</p> <p><b>Sandra Noeth</b></p> <p>“Research is an activity that you never do alone as it is never separate and independent from the relationships that create you and that you create.” (cf. M. Hoogenboom).</p> <p>The lecture seminar is dedicated to the fundamentally relational quality of body-based research. In conversation with a range of methodological approaches and case studies from the arts, theory and other fields of application, we will engage with different theoretical conceptualizations of “the body” and critically reflect on the intersections between art, knowledge production and society: How is reality constructed and how can we access it through body-based practices and reflection? What are the ideas and ideologies, the vocabulary, the economies and the values that condition our own practices and investigations? What kind of knowledge and understanding are embodied, tacit and implicit in artworks and creative processes, and how can these be</p>	<p>301 Seminar <b>Thesis Seminar, session 2</b> April 28 10.30-16.30h Studio 8</p> <p><b>Janez Janša</b></p> <p>Thesis Seminar discusses and reflects current issues of students' preparation for their 301 presentations.</p> <p>301 Seminar <b>Thesis Seminar, session 3</b> April 30 10.30-16.30h Studio 8</p> <p><b>Janez Janša</b></p> <p>Thesis Seminar discusses and reflects current issues of students' preparation for their 301 presentations.</p>
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<p>explored and articulated in artistic research? What does it mean, and what does it take, to expose our bodies to others in Berlin in 2026?</p> <p>Preparatory materials will be provided by mid-April.</p>	
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### Week 4: May 4-8, 2026

<p>101 Intensive 3 <b>What's in a name?</b> May 4, 5, 7, 8 10.30-17.30h Studio 9</p> <p><b>Janez Janša</b></p> <p>“What's Montague? It is nor hand, nor foot, Nor arm, nor face, nor any other part Belonging to a man. O, be some other name! What's in a name? That which we call a rose By any other name would smell as sweet; So Romeo would, were he not Romeo call'd, Retain that dear perfection which he owes Without that title.” (Shakespeare, Romeo and Juliet)</p> <p>What is so troubling about a name? Not only for Shakespeare's Juliet, but for everyone who has to adapt to the name they were given? Where do our names come from? How do naming conventions differ in different contexts? What is the relationship between a proper name and identity? How do our names define us? How do our names perform us? To whom do our names belong? How are our names imprinted on us, and how can we remove those imprints? How can we work with our names? What happens to your name when it becomes a Name? These questions, which highlight the</p>	<p>301 Seminar <b>To Stand Behind One's Words</b> May 4, 5, 7, 8 10.30-16.30h Studio 8, studio 11 on May 5 only</p> <p><b>Igor Dobričić</b></p> <p>To Stand Behind One's Words seeks to examine the signifying and performative force implicit in this seemingly self-evident formulation. In “time of the now” where speech acts are getting fabricated to exist and circulate without the speaker—detached from bodies, contexts, and consequences—the ethical bond that once entangled the speaking body with the spoken word appears to be rapidly dissolving.</p> <p>What role can artistic practice play in addressing this condition? Should it contribute toward, adapt to, or resist such a dissolution? What might an artist's visceral responsibility toward speaking truth—and nothing but a truth—look like today, and crucially, in whose name is that truth spoken? Through collective inquiry and practical experimentation, the seminar invites participants to reflect on writing as an (dis)embodied act that generate effects, obligations, and risks.</p>
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performative potential of names, will be explored through various formats, including writing, sharing, performing, and publishing.

101, 301

**Artist Talk: Igor Dobričić**

with Janez Janša

May 5

18-20h

Studio 11

In his public intervention, Igor Dobričić will focus on the critical yet ethically ambiguous function of highly truncated literary forms—(pagan) oracles, (religious) prophecies, (philosophical) aphorisms, (political) slogans, (poetic) invocations—and their capacity to reaffirm and/or reactivate the bond between the speaking body and disembodied speech acts. Rather than offering definitive or categorical answers, Dobričić will pursue a set of open questions: under what conditions does the immediate entanglement of viscera and signification retain an emancipatory potential? And at what point does “standing behind one’s words” turn into a delusional operation or reactionary manipulation—one that reinstates subjugation through intensified forms of subjectification?

**Week 5: May 11-15, 2026**

101 + BA

Intensive

**Artistic Strategies**

**The Bodies of Law: Artistic Strategies at the Intersection of Aesthetics, Politics, and Ethics**

May 12, 13, 15

14-17.30h

Studio 11

**Janez Janša, Sandra Noeth**

The body lies at the heart of many urgent contemporary legal debates, including struggles relating to reproductive rights, sexual self-determination and the right to abortion. The right to move and be on the move is another field in which the right to decide about – and with – one’s own body is negotiated, alongside legal frameworks that regulate a body’s capacity to intervene in public

301

**Self study week**



<p>space and to protest and assemble. Here, universalist ideas of bodily integrity, protection and property are challenged by bodily realities, such as how we imagine, experience, represent, stage, perform and frame our own and other's bodies.</p> <p>Drawing on their ongoing artistic, curatorial and theoretical research, Sandra Noeth and Janez Janša will introduce conceptual frameworks and methodologies from law, the arts, and activism to explore who can legally be considered to have a body. We will look at how artistic strategies critically open up critical reflection and action on human rights, justice and social inequalities.</p> <p>The Bodies of Law: Artistic Strategies at the Intersection of Aesthetics, Politics, and Ethics is a joined course of the BA (MAP 6) and MA SODA1 students.</p>	
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## Week 6: May 18 – 22, 2026

<p>101 + BA Intensive</p> <p><b>Artistic Strategies</b> <b>The Bodies of Law: Artistic Strategies at the Intersection of Aesthetics, Politics, and Ethics</b></p> <p>May 19, 20, 21, 22 14-17.30h Studio 11</p> <p><b>Janez Janša, Sandra Noeth</b></p> <p><i>Please refer to description above</i></p>	<p>301 Seminar</p> <p><b>Thesis Seminar, session 4</b></p> <p>May 18 10-16h Studio 8</p> <p><b>Janez Janša, Sandra Noeth</b></p> <p>Thesis Seminar discusses and reflects current issues of students' preparation for their 301 presentations.</p> <p>301 Seminar</p> <p><b>Thesis Seminar, session 5</b></p> <p>May 19 10-13h Studio 8</p>
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	<p><b>Janez Janša</b></p> <p>Thesis Seminar discusses and reflects current issues of students' preparation for their 301 presentations.</p>
<p>101, 301 Colloquia <b>Food &amp; Politics 2</b> Janez Janša May 21 17-20h Kitchen &amp; yard</p> <p><i>Please refer to description above</i></p>	

### Week 7: May 25 – 29, 2026

101 <b>Self study week</b>	301 <b>Self study week</b>
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### Week 8: June 1-5, 2026

<p>102 Task based study <b>Preparation for essay writing</b> June 1-2 10.30-16.30h AT 14</p> <p><b>Sandra Noeth</b></p> <p>Writing is a key moment in artistic research. It is a way of worldmaking, of situating and sensing ourselves in relation to others and to our environment. In the practice-led sessions, we will use strategies of reading and (hand)writing in order to explore the theoretical, physical and imaginary movements of writing and prepare for the 102 module of</p>	<p>301 Task based study <b>Studio visits</b> June 1-2 10.30-16.30h Studio 8, 9</p> <p><b>Janez Janša, Nik Haffner</b></p> <p>Teachers of the SODA team encounter individual students in their working environment, enter in working situation based on students' showing, presenting, drafting, experimenting elements of their 301 works.</p>
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the study program. Please bring paper/note book and pens to the session.

101

Task based study

### **Workbook seminar**

June 4-5

10.30-14.30h

AT 14

#### **Rima Najdi**

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

101, 301

Colloquia

### **Food & Politics 3**

Janez Janša

June 4

17-20h

Kitchen

*Please refer to description above*



## Week 9: June 8-12, 2026

<p>101 Intensive <b>In Resonance with a Perpetual Archive</b> June 8, 9, 11, 12 10.30-17.30h Studio 10</p> <p><b>Ana Lessing Menjibar</b></p> <p>In this intensive, Ana Lessing Menjibar will give an insight into her body-based research practice and art-making process which deals with the development of and dialogue with a perpetual archive as a multidirectional working method. She will share her continuous research that deals with (body) archives, individual and collective memories, wounds, and stories of resistance — histories and narratives that are forgotten or untold, knowledge that is embodied and transferred from one body to another. Through this working process, remembering becomes a radical political practice directed against silence. We will work on methods of archiving, reflecting, weaving, and being in poetic resonance with our material, while addressing questions of contextualisation and gaining different forms of knowledge from the perspective of body-based practices. Movement, writing, image, and sound will become our tools as we explore these methods, creating a space where pathways of artistic creation emerge.</p>	<p>301 Assessment <b>301 Presentations</b> June 9-12 18-21h Studio 8, 9</p> <p>SODA 2 students will present the current state of their research to the public in a live performance, followed by a framing statement.</p>
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## Week 10: June 15-19, 2026

<p>101 Task based study <b>Studio Visits</b></p>	<p>301 <b>Seminar on 401 proposal</b></p>
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<p>June 18, 19 10.30-14.30h Studio 8, 9</p> <p><b>Janez Janša, Nik Haffner</b></p> <p>Teachers of the SODA team encounter individual students in their working environment, enter in working situation based on students' showing, presenting, drafting, experimenting elements of their 101 works.</p>	<p>June 18 10.30-13h Seminar Raum 2</p> <p><b>Rima Najdi</b></p> <p>301 <b>401 production preparations</b> June 18 14-16h Seminar Raum 2</p> <p><b>Elena Polzer, Max Stelzl</b></p>
<p>101, 301 Colloquia <b>Food &amp; Politics 4</b> Janez Janša June 18 17-20h Kitchen &amp; yard</p> <p><i>Please refer to description above</i></p>	
	<p>301 Seminar <b>Artist as a producer</b> June 19, 10-17h Seminar Raum 2</p> <p><b>Nadja Dias</b></p> <p>In this session, students are invited to actively discuss, plan, and produce their final showings, productions, or current artistic projects.</p> <p>This session offers space to think ahead toward their final projects or to develop existing ideas with support in areas such as planning, communication, and access provision — all considered in relation to each student's evolving artistic practice.</p> <p>Students will explore practical</p>



	<p>tools for structuring their work, including developing production timelines, mapping recurring themes within their practice, drafting budgets, and creating access riders. To take part, students should bring an artistic idea, proposal, or project they wish to develop into a production.</p>
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### Week 11: June 22-26, 2026

<p>101 Assessment <b>101 Presentations</b> June 25, 26 10.30-15.30h Studio 8, 9</p> <p><b>Janez Janša, Sandra Noeth, Rima Najdi</b></p>	<p>301 Critique &amp; Feedback <b>Feedback on the 301 assessments</b> June 22, 23 10.30-14.30h Studio 9</p> <p><b>Janez Janša, Sandra Noeth</b></p> <p>The MA SODA team provides extensive feedback on the 301 assessments to each student individually.</p>
<p>101, 301 Colloquia <b>Food &amp; Politics 5</b> Janez Janša June 25 17-20h Kitchen &amp; yard</p> <p><i>Please refer to description above</i></p>	



## Week 12: June 29-July 3, 2026

<p>101 Critique &amp; Feedback <b>Feedback on the 101 Assessments</b> July 2, 10-14h July 3, 10-12h Studio 9</p> <p><b>Janez Janša, Sandra Noeth</b></p> <p>The MA SODA team provides extensive feedback on the 101 assessments to each student individually.</p>	
<p>101, 301 Colloquia <b>Food &amp; Politics 6</b> Janez Janša July 2 17-20h Kitchen &amp; yard</p> <p><i>Please refer to description above</i></p>	

## Week 13: July 6-10, 2026

<p>101 Workshop <b>Sitescape: Making Room for the Call</b> July 6, 7, 9, 10 10-15h Studio 8</p> <p><b>Rima Najdi</b></p> <p>During this workshop, we will explore and activate different performance spaces inside the studio. We will start with shoutouts, re-view public announcements, and experiment with the various aesthetics of calling out:</p>	<p>301 (optional) Seminar <b>Editorial Lab</b> July 6, 7, 9, 10 10-15h AT 14</p> <p><b>Sandra Noeth, Janez Janša</b></p> <p>The editing lab is a practice-led format that is closely linked to „Corporeal Matters“, a book series that regularly publishes moments of research, encounter and debate generated at the HZT. In close contact with the book editors and based on case study work, stu-</p>
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from church bells to calls for prayer, from producers' announcements outside theatre spaces to vendors in markets. Throughout the week, we will work with space, performance strategies, objects, our bodies (silhouettes and presence), and storytelling. We will bring personal photos, objects, and songs to build on and extend them toward creating a performance space. Readings and examples will be shared in the studio to inspire experiments in activating the space, aiming to transform and extend them into sites of performance.

dents will get insights into different principles of editorial work, from micro practical solutions, to more general related to editorial ethics and politics.

101, 301

**Jour fixe**

Janez Janša, Sandra Noeth, Rima Najdi, Nils Beck

July 8

14-16h

Studio 9

The SODA team presents to the students from the both SODA generations an overview of the winter term and engages with the students in current questions of their studies.



## Week 14: July 13-17, 2026

<p>101 <b>Task-based Study</b> July 13, 14, 16, 17 10.30-16.30h Studio 8</p> <p><b>Nik Haffner</b></p>	<p>301 Seminar <b>Writing and Research (feedback on 401 essay draft)</b> July 13, 14 10.30-15.30h Studio 9</p> <p><b>Sandra Noeth</b></p> <p>The seminar accompanies the students into the last phase of their artistic research processes. Next to working on the focus, structure and context of the individual papers (written part of the 401 module), it provides a framework to prepare the publication of everyone's research findings.</p> <p>301 Seminar <b>Thesis Seminar, session 6</b> (basic set up for 401 presentations) July 16 10-14h Studio 9</p> <p><b>Janez Janša, Max Stelzl</b></p> <p>This session of the Thesis Seminar is joined by the technical director of HZT Max Stelzl in order to discuss basic set up questions for 401 presentations. Students are asked to present their ideas about spatial arrangement of the stage vs. audience and technical demands for the show.</p>
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## 5. Choreography, Dance and Disability Arts

*Choreography, Dance and Disability Arts*

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

Online

Wednesdays: 08.04.-15.07.26, 14:30-18:00 (90 min session, by individual appointment)

<https://us02web.zoom.us/j/84605461241?pwd=PrgVJe12I7Dy1GDjivPt8KJITzU8Aa.1>

**Nadja Dias**

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

Join these open **online** drop-in sessions to focus on developing your artistic work, practice and projects.

Whether you're preparing a final showing, shaping a new production, or wanting to bring more structure to your creative process, these sessions offer time and guidance to plan, reflect, and move your ideas forward.

Each session is tailored to what you need — from mapping your practice, identifying recurring themes and considering context for your work, to creating production plans, budgets, and access riders. You can use the time to test ideas, get feedback, or build the producing skills that best support your way of working.

You're welcome to join if you already have a project or proposal in progress, or simply a strong wish to develop your practice and working methods in a supportive environment.

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

*Choreography, Dance and Disability Arts*

### **NETWORK NEURODIVERSITY**

#### **Care Pods & Sharing Circles:**

#### **Cultivating Collective Care in Learning Spaces**

Uferstudios, Studio 12

7 Mondays and 1 Tuesday:

20.04., 27.04., 04.05., 11.05., 18.05., **26.05. (TUE)**, 01.06., 08.06.

16:00-19:00

**Angela Alves**

**Studium Generale**



This seminar is shaped as a *Care Pod* and will take place in a relaxed studio setting at Uferstudios in Berlin-Wedding, offering a space where we can build deeper bonds, where we feel heard, held, seen, and supported in this period of political crisis and threat. This seminar is open to anyone invested in reimagining learning as a practice of care, solidarity, and transformation.

### **What happens in the seminar?**

Drawing on Mia Mingus' concept of *Pods*, this seminar explores how mutual care, trust, and interdependence can shape the way we learn and support one another. Over a period of two months, we meet weekly and interact in *Sharing Circles* based on free associative speech without interruption, without judgement, without advice, and without problem-solving goals. Uninterrupted speaking and deep, active listening are at the heart of our practice. Each session begins with a horizontal rest practice.

### **What do we learn in the seminar?**

Participants gain practical experience in creating and maintaining *Care Pods* as an access strategy that challenges traditional hierarchical learning models by centering neurodivergent experience.

*Choreography, Dance and Disability Arts*

## **CREATING AND MANAGING YOUR OWN ACCESS RIDER**

Uferstudios, Seminarraum 2 / *optional online meeting*

Mondays: 20.04.-08.06 (25.05.), 13:00-15:00

Tuesday: 26.05., 13:00-15:00

### **One to One Mentoring Sessions with Angela Alves Channel 4**

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

To register please email Angela Alves on [a.alves@hzt-berlin.de](mailto:a.alves@hzt-berlin.de)

*Choreography, Dance and Disability Arts*

## **ACCESS WORKSHOP SERIES: ACCESSIBILITY IN ARTISTIC HIGHER EDUCATION**

Hybrid/ online

Monday: 11.05., 18.05., 08.06 (12:30-15:00), 22.06., 29.06.2026 15:00-17:30

**Susanne Adam, Angela Alves, Leo Naomi Baur, Nadja Dias, Jan Haver, Roisin Keßler,  
Anne Rieger, Konrad Wolf**

**For: BA 1, BA 2, BA 3, MA SODA, maC, All Staff**

— Workshop Series



This workshop series explores *accessibility* across different aspects of university life in the arts. It consists of five themed sessions, each with input from a guest expert and a group discussion moderated by two disabled facilitators, **Leo Naomi Baur** and **Roisin Keßler**.

The series invites staff, students, and anyone interested in accessibility in artistic education to share knowledge, exchange experiences, and reflect on how access meets established academic and artistic routines — especially in areas where no ready-made solutions yet exist.

Artistic Associate Nadja Dias and other members of the **Einstein Visiting Professorship “Choreography, Dance and Disability Arts”** team will also take part in the workshops and be available for collegial exchange.

### The five workshops include:

1. **Introduction to Access in Higher Education**

Mo, 11.05. 2026, 15:00-17:00

with Roisin Keßler and Leo Naomi Baur

Establishing shared language and principles for an anti-ableist approach within academic and artistic contexts.

2. **Technical Implementation of Access**

Mo, 18.05.2026, 15:00-17:30

with Jan Havers

Practical approaches to integrating access measures for creative teams and audiences in student works and public events.

3. **Aesthetics of Access in Student Projects**

Mo, 08.06.2026, 12:30-15:00

with Angela Alves

Addressing how disabled, chronically ill, or Deaf students can integrate access needs as part of their artistic research, and how all students can experiment with access as an artistic and ethical practice.

4. **Access in Teaching –**

Mo, 22.06.2026, 15:00-17:30

with Konrad Wolf

Exploring accessibility in learning environments: languages of instruction, participation requirements, diverse bodyminds and attention modes.

5. **Access in Administration**

Mo, 29.06.2026, 15:00-17:00

Anne Rieger in dialogue with Susanne Adam

Reflecting on how administrative and institutional processes can become more accessible and less bureaucratic.



*Choreography, Dance and Disability Arts*

## **CRIP TECHNIQUE - CRIPPING / QUEERING CONTACT**

Studio 2

Monday – Thursday, 1.06.- 4.06.2026

**Prof. Claire Cunningham**

**Guests: Anya Cloud & Makisig Akin and Peter Pleyer**

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

This research week will continue Prof Cunningham's focus into the subject of Crip Technique, researching the dance/movement vocabularies and techniques of disabled and Crip dance artists. This phase of the research will be rooted in Cunningham's own movement history in particular engagement with Contact Improvisation, and specifically aspects of touch, trust, risk and connection/relationship.

In collaboration with invited artists Anya Cloud & Makisig Akin, Peter Pleyer and Márcio K. Canabarro. Cunningham will look specifically at practices that engage with physical contact:

- To consider transference of contact (improvisation) work in relationship to Crip bodies and mobility tech and acts of crippling/queering, and consider the vocabulary and techniques Cunningham uses, and to engage with new vocabulary from other experiences.
- To consider and talk about what we might consider aspects of technique & vocabulary in relation to physical practices/trust/touch/risk etc
- To consider and talk about aspects of Crippling and/or Queering practices and of what it means to share those practices with people outside of those lived experiences.
- To explore and consider the implications of physical contact work following grief and the loss of a dance partner

There will be moments of sharing and open studios during the weeks for students. Exact times will be announced in Asimut.

*Choreography, Dance and Disability Arts*

## **CRIP TECHNIQUE - CRIPPING / QUEERING CONTACT - SHARING EVENT**

Studio 2

Saturday: 06.06.26, 11:00-13:00

**Prof. Claire Cunningham**

**Guests: Anya Cloud & Makisig Akin**

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

The week will culminate in a round table floor conversation (which will not be around a table, but in a relaxed informal layout that suits participant needs) with the invited artists Anya Cloud & Makisig Akin, Peter Pleyer and Márcio K. Canabarro.



The discussion will be framed around discussing aspects of technique/vocabulary (and if those terms are fitting?), things that may have arisen during the week, and particularly the question of sharing Crippling/Queering practices in teaching environments or to those from other lived experiences.

This talk will be open to HZT/UdK staff and students, and may be opened up to alumni and local disabled artists.

*Choreography, Dance and Disability Arts*

## **ARTIST AS PRODUCER**

Friday: 19.06.2026, 10:00-17:00

**Nadja Dias**

**For: MA SODA**

In this session, students are invited to actively discuss, plan, and produce their final showings, productions, or current artistic projects.

This session offers space to think ahead toward their final projects or to develop existing ideas with support in areas such as planning, communication, and access provision — all considered in relation to each student's evolving artistic practice.

Students will explore practical tools for structuring their work, including developing production timelines, mapping recurring themes within their practice, drafting budgets, and creating access riders. To take part, students should bring an artistic idea, proposal, or project they wish to develop into a production.

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

*Choreography, Dance and Disability Arts*

## **LISTEN & LUNCH**

Online

(<https://us02web.zoom.us/j/81097394758?pwd=curyUzyyymuO1oaeK9etSk8Xl8i1ot.1>)

Wednesday: 01.07.26, 12:30-14:00 (90-minute session)

**Nadja Dias, Claire Cunningham and invited guests**

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

Students are invited to join Artistic Associate Nadja Dias, Prof. Claire Cunningham and invited disabled guest artists, peers and allies over lunch to listen to a live conversation about questions arising from artistic processes in choreography, dance and disability arts. You are welcome to stay on after the conversation to join the discussion, share reflections or ask questions.

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

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

*Choreography, Dance and Disability Arts*

## **MENTORING/CONVERSATIONS**

Online (1.5hr sessions, by appointment; other times considered on request)

Mondays: 17:30-19:00

Wednesdays: 11:00-12:30

Thursdays: 11:00-12:30

**Prof. Claire Cunningham**

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

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

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

We can work through questions/ideas you have in your work/practice or we can discuss aspects of Cunningham's own research focus' - Crip Technique and the Choreography of Care.

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

*Choreography, Dance and Disability Arts*

## **Artistic Research**

Monday to Friday: 01.-05.06.26 & 08.-14.06.26

Claire Cunningham with Anya Cloud & Makisig Akin, Peter Pleyer, Márcio K. Canabarro and other guests. (01.-08.06.26)

*Choreography, Dance and Disability Arts*

## **SONGS OF THE WAYFARER**

Touring Dates

Dresden: 11. & 12.03.2026 ([Tanzplattform Deutschland](#), Staatsschauspiel Dresden Kleines Haus)

Freiburg: 06. & 07.05.2026 („[Performing Democracy](#)“, E-Werk Freiburg)



**Prof. Claire Cunningham**

**Guests: Dan Watson, Keir Martin, Vicky Wilson, Sulie Wood, Carly Hook, Philine Pastenaci, Maria Wünche and Dayna Cumming**

*Choreography, Dance and Disability Arts*

**MIRCOLAB WITH DISFRAME**

Theater Gessnerallee, Zurich

Wednesday to Friday: 22.04. - 24.04.2026

**Prof. Claire Cunningham, Luke Pell, Nadja Dias and collaborators**

Spaces of Care and Companionship is a 3-day micro-lab and exchange format hosted by Disframe and Claire Cunningham Projects.

*Choreography, Dance and Disability Arts*

**WORKSHOP AND PERFORMANCE AT CAMPING 2026 IN BORDEAUX**

22.-26.06.2026

**Prof. Claire Cunningham**

23.06.2026: Performance of „4 Legs Good“

22.-26.06.2026: Invitation to Attend Workshops

Camping is an international choreographic platform centered on a week-long programme of workshops led by choreographers and performers. It also offers a range of other activities—performances, lectures, shared practices, morning classes, film screenings, and more. It is hosted by Le CN D in partnership with Theatre national Bordeaux Aquitaine and La Manufacture.