



**HZT BERLIN  
LECTURE CATALOGUE  
WINTER SEMESTER 2024/2025  
07.10.2024 – 15.02.2025**

Stand 20.10.2024

KVV für BA Tanz, Kontext, Choreographie, MA Choreographie, MA SODA, Choreography, Dance and Disability Arts. Channel 4 folgt.

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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 semester will be published as soon as possible.

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



Das HZT Berlin wird getragen von der Universität der Künste Berlin und der Hochschule für Schauspielkunst Ernst Busch in Kooperation mit dem Netzwerk TanzRaumBerlin.

## 2. BA DANCE, CONTEXT, CHOREOGRAPHY

### 2.1. Important Dates

<b>Course Registration (BA 2 &amp; 3, 3+)</b>	2. – 13. September 2024, 14:00
<b>Project Work Documentation</b> (Module 10,11,12)	by 30. September 2024, 14:00
<b>BA 2, 3 &amp; 3+ Year Head Meeting</b>	7. October 2024 14:00 – 16:00
<b>MAP Registration</b> (12:30 – 14:00 with M. Sperl, R. 109) (BA 2 & 3, 3+)	14.– 18. October 2024
<b>BA Assembly</b> (10:30 – 12:30)	Monday 7 <sup>th</sup> of October 2024 Monday 25 <sup>th</sup> of November 2024 Monday 13 <sup>th</sup> of January 2025 Monday 10 <sup>th</sup> of February 2025
<b>BA1 Orientation Weeks</b>	7. – 18. October 2024
<b>Welcome All HZT Students</b> (13:00 – 15:00)	14. October 2024, exact time tbc
<b>Holidays</b> 2025	23. December 2024 – 06. January
<b>Kollisionen</b>	06. – 10. January 2025
<b>Rundgang (Motherlode)</b>	Saturday, 15. February 2025



MAP Assessment Dates		
MODULE	DATES	ASSESSORS
3 BA 2	Exam Introduction/Q&A: 04. December (11:30-12:30)  Hand-in date: 31. March 14:00	Prof. Philipp Gehmacher, Colette Sadler
4 BA 3	Exam Introduction/Q&A: 04. December (11:30-12:30)  Hand-in date: 31. March 14:00	Eva-Maria Hoerster, Prof. Nik Haffner
6 BA 3	Hand-in date: 24. March 14:00  2 ECTS Seminar Week and Essay	Prof. Dr. Ana Vujanović
7 BA 2	2 ECTS for Colloquium + Exam	Jen Rosenblit, Prof. Philipp Gehmacher
8 BA 2	05. – 07. February	Sigal Zouk, Prof. Philipp Gehmacher
11 BA 3	11. – 14. February (14:00 – 17:30)	Frauke Havemann, Prof. Nik Haffner

## 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:** Prof. Dr. Ana Vujanović

**Head BA2:** Colette Sadler

**Head BA3:** Prof. Philipp Gehmacher

**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/>

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



## 2.3. Course Offers

### BA 1 – Morning

#### Welcome and Orientation for BA1

Monday 7<sup>th</sup> October 2024 10:30 – 12:30 BA Assembly

Mondays: 7. – 18.10.2024	10:30 – 12:30 & 14:00 – 17:30
Tuesdays: 7. – 18.10.2024	10:30 – 12:30 & 14:00 – 17:30
Wednesdays: 7. – 18.10.2024	14:00 – 17:30
Thursdays: 7. – 18.10.2024	10:30 – 12:30 & 14:00 – 17:30
Fridays: 7. – 18.10.2024	10:30 – 12:30 & 14:00 – 17:30

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

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

Participation in the BA 1 Orientation for first-semester students is mandatory. The exact schedule will be announced and discussed on 7<sup>th</sup> October 2024 when everybody first meets.

#### *BA 1*

#### **Tuning Fabrics**

Mondays: 21.10. – 15.11.2024	9:00 – 10:15
Tuesdays: 21.10. – 15.11.2024	9:00 – 10:15
Thursdays: 21.10. – 15.11.2024	9:00 – 10:15
Fridays: 21.10. – 15.11.2024	9:00 – 10:15

**Maria F. Scaroni**

**Modul 1,3 ECTS 2**

This early morning class is based on Yin and Fascia Yoga principles. It mobilizes the connective tissue in the body, through gentle movement patterns, it warms and eases the body, tuning the subtle bodies (meridians or rivers) to the muscular-skeletal



function. It has a contemplative nature, yet wakes up the system, preparing it for being in motion and centered energetically.

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

<https://www.allalways.org/>      <https://lecken.berlin/>  
<https://www.damagedgoods.be/>

*BA 1*

### **All exits lead outside – an approach to abstract stage dancing**

Mondays: 21.10. – 15.11.2024    10:30 – 12:30  
Tuesdays: 21.10. – 15.11.2024    10:30 – 12:30  
Thursdays: 21.10. – 15.11.2024    10:30 – 12:30  
Fridays: 21.10. – 15.11.2024            10:30 – 12:30

**Mikael Marklund**

**Modul 1,3    ECTS 2**

In this dance class we will be focusing on the point where technique becomes expression. Technique not in a sense of a specific technique but in the sense of the function of the body and its technicalities. As a celebration of dance, the beauty, the sorrow, and all its abstraction, this class follows the lineage of working with the body through its subjectivity, objectiveness, and multiple identities. A positioning where we step outside of a situation or happening to propose or offer an outside perspective. Choreography, improvisation, tasks, concepts, set material, are all different ways to shape specific perspectives. In this class we will look at different ways for that journey to take place aiming at the place where we learn from the dancing we do. This class is a collection from some of my experiences as a performer, when the body taught me about how to share dance.



**Mikael Marklund:** Born in Sweden, I started breakdancing at the age of 16. After highschool I went to Balettakademin and from there continued my dance studies at P.A.R.T.S.

Since then, I've made my own pieces and worked with Rosas, Laurent Chétouane, Charlie Fouchier, Matej Kejzar, Moritz Majce and Leonard Engel.

*BA 1*

### **From the Alexander Technique to UNFOLD**

Mondays: 18.11. – 20.12.2024 (25.11.24) 09:00 – 12:30

Tuesdays: 18.11. – 20.12.2024 (26.11.24) 09:00 – 12:30

**Valentina Bordinave**

**Modul 1,3 ECTS 2**

**UNFOLD** is a movement and awareness training with the Alexander Technique as a springboard to a higher level of balance and coordination. By engaging in a psycho-physical dialogue with our support and movement systems, postural and movement habits begin to change. At this new level of alertness and mechanical efficiency the relationship to lightness, gravity, space, time and imagination is redefined. The work helps ensure sustainability of creative experience for a long artistic career through healthy body and mind attitudes. It provides the skills the artist requires to contain extreme emotional and physical experiences in full awareness.

**Valentina** is an Argentinian choreographer and Alexander Technique teacher with a degree in dance from the Folkwang-Hochschule in Essen. She is the founder of the UNFOLD method and heads the movement department at Arthaus Berlin. Other pedagogical experiences include the acting departments at the Ernst Busch University and ten years at the University of the Arts (UdK).

<https://www.unfoldmethod.com/valentina-bordenave-bio>

*BA 1*

### **Practicing Connections in Movement**

Thursdays: 21.11. – 20.12.2024 09:00 – 12:30

Fridays: 21.11. – 20.12.2024 09:00 – 12:30

**Alice Heyward**

**Modul 1,3 ECTS 2**

Klein Technique™ is a process-oriented practice that focuses on moving from our deepest structural and energetic tissue, the bone, and the connections at the level of





the bones. We explore the anatomy and function of the muscles of deep structural support: the psoas, the hamstrings, the pelvic floor, and the external rotators. When put into proper use, these muscles can change the relationships of the bones to one another and maximize the transmission of force through the body. They bring the pelvis on top of the legs and connect the body to the floor and space. Experiencing our bodies through a systems approach, this work leads to power, strength, and efficiency in movement.

**Alice Heyward** is a dancer and works as a performer, choreographer, dramaturge, teacher, writer, and editor. Her practice develops through diverse collaborations. Currently, she is developing 'Brigid,' a performance exploring the banshee myth, and undertaking Graduate Research at the University of Melbourne on performance conservation.

#### *BA 1*

### **Letting things unfold and catching the center**

Mondays: 14. – 31.01.25	09:00 – 12:30
Tuesdays: 14. – 31.01.25	09:00 – 12:30
Thursdays: 14. – 31.01.25	09:00 – 12:30
Fridays: 14. – 31.01.25	09:00 – 12:30

### **Sigal Zouk**

#### **Modul 1,3 ECTS 3**

The class is designed to enhance and fine-tune the synchronization of physical, mental and emotional awareness. We are learning how to use our mental and emotional present moment state as a starting point from which we can connect to our performative presence, and improve our ability to shift between different states. Being and doing; choreography and presence.

**Sigal Zouk**, dancer, performer, teacher and mediator in the field of contemporary dance. As a dancer, with Sasha Waltz, Meg Stuart and Laurent Chétouane among others. Sigal teaches at various European dance departments and institutions and collaborates with visual artists and musicians.



BA 1

## Exploring Body-Mind Centering: The words of our movements

Mondays: 03. – 14.02.25      09:00 – 12:30 (10.02.2025)  
Tuesdays: 03. – 14.02.25      09:00 – 12:30  
Thursdays: 03. – 14.02.25      09:00 – 12:30  
Fridays: 03. – 14.02.25      09:00 – 12:30

**Odile Seitz-Walser**

**Modul 1,3    ECTS 2**

If we would consider a movement sequence as a sentence, the Neurocellular Patterns would be the words. These human patterns being established during the first year of life allow us to develop our ability to move from lying into standing. They develop parallel to the evolutionary movement development of the animals and start already in the womb. They also establish a base for our perceptual relationships (including body image and spatial orientation) and for our learning and communication. In this class we will explore them in their connection with dance, and their potential to clarify movement initiations, enrich the range of movement qualities, reinforce its place in space and modulate muscle tone.

**Odile Seitz** was born in France in 1973. She studied at Conservatoire National Supérieur de Musique et de Danse in Lyon and danced in various dance companies and with many choreographers such Dominique Bagouet, Bernard Glandier, Odile Duboc or Luc Bondy in both France and Berlin. Additionally, Seitz was a co-founder of Collectif Praticable together with Alice Chauchat, Isabelle Schad and Frédéric De Carlo. Since 2011, she has been working as a practitioner and teacher of Body-Mind Centering®, dancer and choreographer, as well as a healing practitioner for Craniosacral Therapy in Berlin. <https://www.odile-seitz.de>



## BA 1 - Afternoon

BA 1

### Choreographic Composition

Tuesdays: 29.10. – 15.11.2024	14:00 – 17:30
Wednesdays: 29.10. – 15.11.2024	14:00 – 17:30
Thursdays: 29.10. – 15.11.2024	14:00 – 17:30
Fridays: 29.10. – 15.11.2024	14:00 – 17:30

**Colette Sadler**

**Modul 3,7 ECTS 3**

In choreography we work with the process of understanding how to create temporal and spatial forms and holding structures for movements, actions and gestures. These forms allow us to articulate and communicate ideas, subjectivities and communal experience. I understand choreographic composition as the process of taking and making decisions. In my choreographic practice the agency surrounding these decisions is a task of shared labor between myself and the performer/s. What is included and what not in this process, shapes the meaning and specificity of both meaning and content. This workshop asks how can we understand choreographic composition from multiple perspectives employing a variety of tools. By focusing on experimental movement dramaturgies, systems and rules we will consider and practice different compositional strategies for producing the body, movement and choreography in both solo and group constellations. [www.colettesadler.com](http://www.colettesadler.com)

BA 1

### Artistic Strategies

#### Part 1

Tuesdays: 22. – 25.10.2024	14:00 – 17:30
Wednesdays: 22. – 25.10.2024	14:00 – 17:30
Thursdays: 22. – 25.10.2024	14:00 – 17:30
Fridays: 22.– 25.10.2024	14:00 – 17:30

#### Part 2

Tuesdays: 18. – 22.11.24	14:00 – 17:30
Wednesdays: 18. – 22.11.24	14:00 – 17:30
Thursdays: 18. – 22.11.24	14:00 – 17:30
Fridays: 18. – 22.11.24	14:00 – 17:30

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

**Modul 7 ECTS 2**



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

*BA 1*

### **A body falling into pieces, a dance reassembling them**

Tuesdays: 03. – 20.12.24	14:00 – 17:30
Wednesdays: 03. – 20.12.24	14:00 – 17:30
Thursdays: 03. – 20.12.24	14:00 – 17:30
Fridays: 03. – 20.12.24	14:00 – 17:30

**Prof. Philipp Gehmacher, Sigal Zouk**

**Modul 3,7 ECTS 3**

In this workshop we will look at the promise and the premise of being and having a body. We will look at togetherness and fragmentation, stillness and motion, space and place, posture and gesture, in time and on time, inside and outside, a body and its limbs – just some binaries waiting to be released and dismantled into the 21st century. Sigal Zouk and Philipp Gehmacher will share their physical and choreographic practice, will share their many bodies -bodies to be assembled and re-assembled, together and in parts, between physical states and the desire for (movement) language. To open up the question when and how a dance or dancing really takes place.

**Sigal Zouk**, dancer, performer, teacher and mediator in the field of contemporary dance. As a dancer, with Sasha Waltz, Meg Stuart and Laurent Chétouane among others. Sigal teaches at various European dance departments and institutions and collaborates with visual artists and musicians.

*BA 1*

### **Writing as interactive practice – to turn and tune relations**

Tuesdays: 14. – 31.01.25	14.00 – 17:30
Wednesdays: 14. – 31.01.25	14.00 – 17:30
Thursdays: 14. – 31.01.25	14.00 – 17:30



Fridays: 14. – 31.01.25

14.00 – 17:30

**Lito Walkey****Modul 7 ECTS 3**

In this workshop we will approach writing as an interactive practice that cultivates conditions for collaboration, translation, and proliferation. Immersing in circuits that set actions and reflections in motion, we will engage and reengage with what's always already happening - to turn and tune our relations to what we do, what we make, and how we share it. From observation to tender wish; from question to imperative; from non-verbal thought to score; from description to structural parameter (...): These movements will move through notation, voice, gesture, and space to energize the performative entanglements of collective learning.

**Litó Walkey (GR/CAN)** Berlin-based artist whose work operates collaboratively through writing and choreography. Her performance, publishing and teaching engage with affective circulations that energize sense (and self) drifting. She is a PhD researcher in Performance Practices at Gothenburg University and teaches internationally (HZT since 2010).

<https://litowalkey.org/>

*BA 1***Theoretical interventions in performing arts 1**

Tuesdays: 04. – 14.02.25 14.00 – 17:30

Wednesdays: 04. – 14.02.25 14.00 – 17:30

Thursdays: 04. – 14.02.25 14.00 – 17:30

Fridays: 04. – 14.02.25 14.00 – 17:30

**Prof. Dr. Ana Vujanovic****Modul 5 ECTS 2**

In the workshop we will elaborate the relations between dance, context, and choreography. The aim is to equip students with basic theoretical knowledge and tools for thinking dance and choreography and their social-political implications, and to encourage students to reflect on their own concerns. Theoretical tools that will be offered come from feminist, queer, and black dance and performance studies, intersectional feminism, criticism of cultural appropriation, theory of labour, and phenomenology of the body. We will combine seminar, lectures, students' focused reading, and presentations.



## Block 1 – BA 2, 3, 3+ Morning

### Semester Starter for BA 2, BA 3, BA 3+

Tuesdays: 08. – 11.10.2024	10:30 – 12:30, 14:00 – 17:30
Wednesdays: 08. – 11.10.2024	10:30 – 12:30, 14:00 – 17:30
Thursdays: 08. – 11.10.2024	10:30 – 12:30, 14:00 – 17:30
Fridays: 08. – 11.10.2024	10:30 – 12:30, 14:00 – 17:30

### Prof. Philipp Gehmacher, Colette Sadler, Prof. Dr. Ana Vujanović, a.o. Modul 7,8,9 ECTS 1

All BA 2,3,3+ students are invited to spend one week (morning and afternoon) together, diving into the promises, questions and concerns a new semester brings. Topics covered will be: individual research trajectories, artistic and research practices by staff, care, communication and social safety, as well as year group-specific topics. The full itinerary to this gathering will be shared on the first day.

#### BA 2, 3, 3+

#### Option A

#### body/material

Mondays: 14.10. – 15.11.2024	10:30 – 12:30
Tuesdays: 14.10. – 15.11.2024	10:30 – 12:30
Thursdays: 14.10. – 15.11.2024	10:30 – 12:30
Fridays: 14.10. – 15.11.2024	10:30 – 12:30

### Maria F. Scaroni Modul 2,3,4 ECTS 3

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

**Maria F. Scaroni** (IT/DE) is a dance artist, living in Berlin since 2004. She creates and interprets choreographic works rooted in improvisational practices and altered states of consciousness. Maria hosts workshops re-purposing post-modern dance legacies towards technologies for mutual empowerment, crossbreeding somatic practices and anti-oppression frameworks, storytelling and theory, to bring somatic



literacy in support of a culture of connection. Maria performs in Meg Stuart's works, with whom she collaborates since 2009. Since 2016 she is a member of queer collective lecken berlin, a femme forward rave. Since pandemic she is hosting Social Pleasure Center, a community space for somatic post-activism, queer feminist joyful militancy, radical redistribution of resources and temporary social choreography.

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

<https://www.damagedgoods.be>

*BA 2, 3, 3+*

**Option B**

### **Nomadic Roots**

Mondays: 14.10. – 15.11.2024	10:30 – 12:30
Tuesdays: 14.10. – 15.11.2024	10:30 – 12:30
Thursdays: 14.10. – 15.11.2024	10:30 – 12:30
Fridays: 14.10. – 15.11.2024	10:30 – 12:30

**Peti Costa**

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

Nomadic Roots is a workshop that blends internal martial arts, somatic methods, and traditional dances. It aims to expand body awareness, movement repertoire, and artistic expression through playful, integrative practices. Activities include stillness, joint mobility, movement situations, complex coordination, and improvisation. Inspired by the Fighting Monkey practice, Nomadic Roots focuses on human movement and communication.

**Peti Costa**, based in Berlin and São Paulo, is a performer, choreographer, and dance teacher with 20 years of experience. He co-created Nomadic Roots. Peti teaches in Brazil and Europe and collaborates with various artists. He works as a performer and assistant choreographer with Grupo Oito. <https://www.peticosta.com/>

## **Block 1 – BA 2, 3, 3+ Afternoon**

*BA 2, 3, 3+*

**Option A**

### **Pulse, Center, Readiness, Togetherness**

Tuesday: 15.10. – 01.11.2024	14:00 – 17:30
Wednesdays: 15.10. – 01.11.2024	14:00 – 17:30
Thursdays: 15.10. – 01.11.2024	14:00 – 17:30
Fridays: 15.10. – 01.11.2024	14:00 – 17:30

**Lina Gomez**  
**Modul 8,9 ECTS 3**

There is a maximum capacity for this course. Registration upon first come, first served basis.

Let's experience three weeks of being and pulsating as a group. Let's activate our center and open space to listen and feel a common rhythm. Drawing inspiration from Afro-Brazilian and Colombian dance and cultural practices, I focus on the desire for community to face the adversities of reality together. We'll immerse ourselves in the playful, awake, and collective body that characterizes these traditional dances. How can we practice coexistence through rhythm, games, and the celebration of the other? How can we be in a group without excluding individualities?

Some classes feature live music.

**Lina Gómez**, Colombian-born, Brazil-raised, and Berlin-based, is a choreographer, dancer, and teacher who explores the intersections between the visible and invisible, human and non-human. She speculates on group connections through diverse scenic and physical configurations. Her work challenges normative perceptions of time and opens new worlds of imagination. [www.linapomez.com](http://www.linapomez.com)

*BA 2, 3, 3+*

*Option B*

**Applied Drag**

Tuesday: 15.10. – 01.11.2024	14:00 – 17:30
Wednesdays: 15.10. – 01.11.2024	14:00 – 17:30
Thursdays: 15.10. – 01.11.2024	14:00 – 17:30
Fridays: 15.10. – 01.11.2024	14:00 – 17:30

**Olympia Bukkakis**  
**Modul 8,9 ECTS 3**

There is a maximum capacity for this course. Registration upon first come, first served basis.

Students will learn drag techniques for creating performance including gendered movement, persona creation, creating short numbers under a deadline, working with found objects and lip sync. Only participating in drag (sub)culture qualifies one to become a drag king, queen, or thing, but these exercises are designed to provide participants with skills they can incorporate into their own dance practices in a way





that respects the subculture(s) that produced them. Students will also explore drag as a way to engage with and embody theory including Butler, Lacan, Sontag and Lorenz.

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

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

*BA 2, (3,3+ optional)*

### **How To Chill 101: Slow Life Studies**

Tuesdays: 05. – 15.11.2024	14:00 – 17:30
Wednesdays: 05. – 15.11.2024	14:00 – 17:30
Thursdays: 05. – 15.11.2024	14:00 – 17:30
Fridays: 05. – 15.11.2024	14:00 – 17:30

**Parisa Madani**

**Modul 6 ECTS 2**

“The earlier we start deprogramming from the lies of white supremacy and capitalism with methods of relaxation and community care, the better!”

This workshop focuses on a collective slow reading of Bojana Kunst’s *Das Leben der Kunst. Transversale Linien der Sorge*. Using non-linearity, the workshop aims for a collective understanding, allowing for questions and discussions. Activities include body warm-ups, self-massage, drawing, note-taking, and napping. Materials needed are the book, flipchart-sized papers, and colorful markers. The goal is to establish a common knowledge base through relaxed and communal participation.

**Parisa Madani** (age unknown) are german-iranian women of trans\* experience working with live arts and the communities. As a choreographer and multimedia performance artist, she centers care and resistance for QTIBIPOC\* in immersive resting exercises called *Pariyestan*. These collective nap-sessions serve as spaces of worship, where rest is valued as a form of resistance. Deprogramming white supremacy cultures that are so deeply rooted, like a virus infecting non-white traditions of grieving, mourning and relaxing.



BA 3, 3+

## Curatorial Entanglements

Tuesdays: 05. – 15.11.2024	14:00 – 17:30
Wednesdays: 05. – 15.11.2024	14:00 – 17:30
Thursdays: 05. – 15.11.2024	14:00 – 17:30
Fridays: 05. – 15.11.2024	14:00 – 17:30

**Adriana Tranca**

**Modul 6     ECTS 2**

This 2-week seminar explores curatorial practices that reveal art's relevance across contemporary spheres, thus emphasizing trans disciplinarity. Participants will examine how curating creates intricate connections, builds communities and opens conversations. The seminar includes hands-on exercises, case studies, and communal knowledge sharing, demonstrating how curating fosters meaningful engagements and transformative experiences. Practical tools such as budget building and project management will also be provided to help participants develop projects that effectively integrate various disciplines and perspectives.

**Adriana Tranca** is an independent curator with degrees in Linguistics and Art History, University of Bucharest, and a MFA in Curating, Goldsmiths, University of London. She founded *CURRENTS* (2022), a festival blending contemporary art and live music. Her socially engaged curatorial practice includes *Speculative Properties* (2023) <https://www.instagram.com/adrianatranca/>



## Block 2 – BA 2, 3, 3+ Morning

BA 2, 3, 3+

### Option A

## REST & PLEASURE: Crippling dance from an invisible disability perspective

Mondays: 18. – 22.11.2024	10:30 – 12:30
Tuesdays: 18. – 22.11.2024	10:30 – 12:30; 14:00 – 17:30
Wednesdays: 18. – 22.11.2024	14:00 – 17:30
Thursdays: 18. – 22.11.2024	10:30 – 12:30; 14:00 – 17:30
Fridays: 18. – 22.11.2024	10:30 – 12:30; 14:00 – 17:30

**Angela Alves**

**Modul 3,4,8,9**

**ECTS 1**

There is a maximum capacity for this course. Registration upon first come, first served basis.

This workshop offers a safe space for exhausted and vulnerable dancers' bodies and looks at dance through the lens of invisible disability. Our starting point is the nervous system. We practice methods of rest that soothe, rewire and strengthen our nervous systems to create a neurological habitat in which we feel safe enough to let go of stress.

Each day begins with a rest practice informed by the principles of Yin Yoga followed by a short neuroplasticity exercise. After recognizing the obstacles that have been put up between our bodies and rest, the second part of the day is about using disco dance and the neuroplasticity technique "Embodiment of Passion" to access all the pleasure that lives in our bodies.

<http://angelaalves.de/>

<http://turn-neuebewegung.de/>

<https://www.imhar.net/>

BA 2, 3, 3+

### Option B

## REST & PLEASURE: Embodied presence – Listening practices

Mondays: 18. – 22.11.2024	10:30 – 12:30
Tuesdays: 18. – 22.11.2024	10:30 – 12:30; 14:00 – 17:30
Wednesdays: 18. – 22.11.2024	14:00 – 17:30
Thursdays: 18. – 22.11.2024	10:30 – 12:30; 14:00 – 17:30
Fridays: 18. – 22.11.2024	10:30 – 12:30; 14:00 – 17:30

**Joséphine Evrard**

**Modul 3,4,8,9****ECTS 1**

There is a maximum capacity for this course. Registration upon first come, first served basis.

Joséphine Evrard invites you to take time to get in touch with yourself, to take care of a place to re-source from. She will facilitate a process of accessing and inhabiting an inner space, share listening presence practices, whilst integrating full presence meditation and Fascia touch (hands on) from the Danis Bois Method. Weaving between experiencing and sharing these practices together, participants will explore how to nurture a quality of presence to oneself, to the other, to the space. How it can be effortless, how presence can become a place to rest.

**Joséphine Evrard** is a choreographer and performing artist, based in Berlin since 1997. Integrating both artistic and therapeutical practices, she is interested in how presence arises, manifests, transforms, dissolves, and what traces presence leaves in an inner and outer space, and how both are in constant resonance.

*BA 2, 3, 3+*

*Option A*

**THE EMERGENCE OF DANCE**

Mondays: 26.11. – 20.12.2024 10:30 – 12:30

Tuesdays: 26.11. – 20.12.2024 10:30 – 12:30

Thursdays: 26.11. – 20.12.2024 10:30 – 12:30

Fridays: 26.11. – 20.12.2024 10:30 – 12:30

**Sigal Zouk****Modul 2,3,4 ECTS 2**

At first, we practice something like what comes before it becomes dance. The becoming of dance. Being in the body. In space. In time. Being looked at, being recognized, and recognizing the situation as it is. And let it grow from there, finding the logic of the moment. Then it is dance.

**Sigal Zouk**, dancer, performer, teacher and mediator in the field of contemporary dance. As a dancer, with Sasha Waltz, Meg Stuart and Laurent Chétouane among others. Sigal teaches at various European dance departments and institutions and collaborates with visual artists and musicians.



BA 2, 3, 3+

**Option B**

### **The Session Space**

Mondays: 26.11. – 20.12.2024 10:30 – 12:30

Tuesdays: 26.11. – 20.12.2024 10:30 – 12:30

Thursdays: 26.11. – 20.12.2024 10:30 – 12:30

Fridays: 26.11. – 20.12.2024 10:30 – 12:30

**Myriam Lucas**

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

Sessions (jams, open floors, labs) are a format of coming together that derives from the Urban freestyle dance community. Sessions exist in many different forms and depend mainly on the community they are serving. You go to these session spaces to share, to learn, to play, to perform, to be busy with yourselves while in the company of others (Parallel Play), to chat about things going on in the community (micro or macro), and to have a consistent group of people who can share in the practice of witnessing. In “The Session Space” we will engage with the methods and practices of Urban dance training sessions. We will explore ways Urban freestyle dancers train, perform and communicate and, in the process, practice how to be busy with ourselves while being witnessed and, more importantly, while witnessing others. We are going to use House and Hip-Hop movement foundation to work towards creating a collective movement vocabulary (our own movement style) over the three-week period. There will be ALOT of dancing to music. Let’s play!

**Myriam Lucas** is a dancer, teaching artist and choreographer from San Diego, California. She began her dancing as a freestyle Hip-Hop dancer and has since moved into other Urban dance forms and various contemporary movement techniques. In 2010 she completed a 3- year Teacher Training with Eveoke Dance Theater. Since completing her training, she has taught classes, workshops, intensives ranging from elementary to collegiate students and beginning to professional dancers. In 2018 she completed her BA in Dance, Context and Choreography at HTZ Berlin. Since graduating, she has focused her research on Urban Session spaces. She aspires to document and spread knowledge about the inner workings of Urban dance methodologies in artistic and practical ways. Currently, she is based in Berlin.



## Block 2 – BA 2, 3, 3+ Afternoon

BA 3, 3+

MAP 6 Seminar

### Intersectionality

Tuesdays: 26. – 29.11.24	14:00 – 17:30
Wednesdays: 26. – 29.11.24	14:00 – 17:30
Thursdays: 26. – 29.11.24	14:00 – 17:30
Fridays: 26. – 29.11.24	14:00 – 17:30

**Prof. Dr. Ana Vujanović**

**Modul 6 ECTS 2**

*The participation in this seminar is mandatory to complete MAP6.*

The seminar will start with the history of the notion in intersectionality, as a tool to think the social structures of inequality, oppression, and marginalization. Afterwards we will explore how this notion can extend beyond the experiences of black women to other marginalized groups. The last step will be to explore critical perspectives on intersectionality and our own experience of intersectionality. We will combine lectures, close reading, and discussions. Based on the seminar, I will device written assignments for MAP 6.

BA 2, 3, 3+

**Option A**

### **What is (the) matter**

Tuesdays: 03. – 20.12.24	14:00 – 17:30
Wednesdays: 03. – 20.12.24	14:00 – 17:30
Thursdays: 03. – 20.12.24	14:00 – 17:30
Fridays: 03. – 20.12.24	14:00 – 17:30

**Karol Tyminski**

**Modul 8,9 ECTS 3**

There is a maximum capacity for this course. Registration upon first come, first served basis.

*What is (the) matter* is a workshop based on the artistic practice of Karol Tyminski which investigates the act of integrating the human body into an agglomerate of things as the means of redefining one's relation towards the so-called inanimate.



Students will become familiar with the notion of *cross-matter eroticism* (coined by Tyminski) which recognizes structural, chemical or even evolutionary interrelations of matter as a potential sexual act. This, used as the means of hacking the human understanding of sexuality, becomes the basis for sensitizing ourselves towards all surrounding, in opposition to norms dictated by a consumerist agenda. The workshop consists of practical and theoretical parts.

**Karol Tyminski** - Polish Berlin-based choreographer, educated at DAS Choreography and PARTS. His work, presented worldwide, questions forms of being in the world, as a form of philosophy in practice. *Brutalist Choreography* or *cross-matter eroticism* are at the core of his practice - he passes on in academia in Singapore, Reykjavik, Salzburg and Berlin.

BA 2, 3, 3+

**Option B**

### What do you return to?

Tuesdays: 03. – 20.12.24	14:00 – 17:30
Wednesdays: 03. – 20.12.24	14:00 – 17:30
Thursdays: 03. – 20.12.24	14:00 – 17:30
Fridays: 03. – 20.12.24	14:00 – 17:30

**Jen Rosenblit**

**Modul 8,9 ECTS 3**

There is a maximum capacity for this course. Registration upon first come, first served basis.

This is a 3-week workshop steeped in composition. We will practice how to compose, how to practice, and how to translate our thinking while working the material be it movement research, text, sculptural forms or other. We will consider composition as a constant attention toward the status of things by roughly sketching ideas, giving away our ideas, stealing someone else`s and returning without the dilemma of authorship as an isolating identity structure. This workshop will focus on how we translate our politics and center our ways of working to support the poetics of making work rather than minimizing the ungovernable potentiality.

**Jen Rosenblit** 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 is a Guggenheim Fellow and a



recipient of a New York Dance and Performance “Bessie”

Award. [www.jenrosenblit.net](http://www.jenrosenblit.net)

## Block 3 – BA 2, 3, 3+ Morning

BA 2, 3, 3+

*Option A*

### Aikido and Zen

Mondays: 14.01 – 14.02.25 (20.01. – 24.01.25; 10.02.2024) 10:30 – 12:30

Tuesdays: 14.01. – 14.02.25 (20.01. – 24.01.25) 10:30 – 12:30

Thursdays: 14.01. – 14.02.25 (20.01. – 24.01.25) 10:30 – 12:30

Fridays: 14.01. – 14.02.25 (20.01. – 24.01.25) 10:30 – 12:30

### Isabelle Schad

#### Modul 2,3,4 ECTS 2

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

From the core principles such as weight shift, pushing and pulling we will find our ways into the dynamic flow of Aikido, including how to hold and move with a wooden sword or knife - and of course how to move with the partner.

Dancer and choreographer **Isabelle Schad** focuses on the body and its materiality, processuality and knowability, as well as the relationship between the unity of body–mind–soul, choreography and (re)presentation, and the issues of community-building and political engagement. In 2010 she co-founded the Tanzhalle Wiesenburg, a place for artistic research, creation and interdisciplinary collaboration in Berlin Wedding. Her works have been performed at international festivals, including ImPuls Tanz Wien, Tanz im August (Berlin), Montpellier Danse, International Arts Festival (Beijing) or the Venice Biennale in 2016 as well as in museums and visual art contexts. For further information: <https://isabelle-schad.net>





BA 2, 3, 3+

**Option B**

### **Mix & Match, what's left from the 20th century?**

Mondays: 14.01. – 14.02.25 (20.01. – 24.01.25; 10.02.2024) 10:30 – 12:30

Tuesdays: 14.01. – 14.02.25 (20.01. – 24.01.25) 10:30 – 12:30

Thursdays: 14.01. – 14.02.25 (20.01. – 24.01.25) 10:30 – 12:30

Fridays: 14.01. – 14.02.25 (20.01. – 24.01.25) 10:30 – 12:30

**Peter Pleyer**

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

Following the movement-meditation of Deborah Hay: “the tower of Babel: there is not one thought / there is not one way” the training will focus on different possible ways to warm up and giving information into dancing. Every morning will be different.

Sources:

DEVELOPMENTAL MOVEMENT PATTERNS

STEVE PAXTON: Material for the spine, rolling, puzzles

SIMONE FORTI: crescent rolls

EVA KARZAG: chi kung “swimming dragon”

CONTACT IMPROVISATION: weighted warm-up, technique, energetic dancing

NANCY STARK SMITH: The Underscore

IDEOKINETIC BODYWORK: anatomical imagery / hands-on bodywork / movement exploration.

**Peter Pleyer** is a Dancer, Choreographer, Teacher. Last century he studied dance and choreography at the art academy in Arnhem/NL. Strong interest in new methods of training dance and composition, where improvisation plays a central role. In 2020 he founded, together with Michiel Keuper, the Cranky Bodies a/company.

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

### **Block 3 – 2, 3, 3+ Afternoon**

BA 2

MAP 8 Workshop

### **How many Bodies does it take to make a Solo?**

Tuesdays: 14.01. – 07.02.25 14.00 – 17:30

Wednesdays: 14.01. – 07.02.25 14.00 – 17:30

Thursdays: 14.01. – 07.02.25 14.00 – 17:30

Fridays: 14.01. – 07.02.25 14.00 – 17:30

**Prof. Philipp Gehmacher, Sigal Zouk**  
**Modul 8 ECTS 4**

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

We will focus on crafting bodies-in-motion and then present them to each other. We will try to be discerning with what we consider our physical body and the many (imaginary, existential, fantastic, political...) bodies that travel through us. Crafting will mean to differentiate between what a body, physicality and movement is to each of us, to then see how they interact (intra-act) in everybody's solo work as diverse bodies in space.

The workshop includes daily physical group practice, individual research and practice, composition and continuous presentation to each other. Continuous participation, individual research and presentation of physical studies are expected to fulfil the criteria of assessment.

**Sigal Zouk**, dancer, performer, teacher and mediator in the field of contemporary dance. As a dancer, with Sasha Waltz, Meg Stuart and Laurent Chétouane among others. Sigal teaches at various European dance departments and institutions and collaborates with visual artists and musicians.

*BA 3, 3+*

**Wayfarers**

Tuesdays: 14. – 17.01.25	14.00 – 17:30
Wednesdays: 14. – 17.01.25	14.00 – 17:30
Thursdays: 14. – 17.01.25	14.00 – 17:30
Fridays: 14. – 17.01.25	14.00 – 17:30

**Prof. Claire Cunningham**  
**Modul 6,9 ECTS 1**

Drawing on research into wayfaring and journeying, these days will look at the acts of *stravaiging* (a Scots word meaning to stroll or wander), walking\* and navigating. Prof. Claire Cunningham will share material and movement scores from her recent performance work, bringing influences and philosophies from Crip and disabled lived experience and invite students to share and consider their own ways of moving through the world.



Together we'll move between different modes of conversation, journeying and companionship to think in relationship to our own experiences of time, energy and attention, asking questions such as 'what does walking\* mean for me?'

\*We recognise & challenge the assumed bipedalism of the term walking. These sessions welcome people who have diverse physicalities, sensory modalities, use mobility tech and/or are neurodivergent.

Everyone is encouraged to engage as they need, in relationship to their levels of energy, pace and scale when moving, reading, speaking, etc. Everyone is free to rest as required; to come and go as they need and to choose the distances they travel. This session will be led in English (and Scottish) but participants may engage in the tasks in the language they feel most comfortable using.

Outside activity proposals will be weather dependent.

*BA 3, 3+*

### **RESEARCH WEEK**

Mondays: 20. – 24.01.25	10:00 – 18:00
Tuesdays: 20. – 24.01.25	10:00 – 18:00
Wednesdays: 20. – 24.01.25	10:00 – 18:00
Thursdays: 20. – 24.01.25	10:00 – 18:00
Fridays: 20. – 24.01.25	10:00 – 18:00

### **Modul 6,9 ECTS 2**

The content and structure of the research week will be announced at the beginning of the Winter Semester.

*BA 3, 3+*

### **Producing, Access & Artistic Development**

Tuesdays: 28. – 31.01.25	14:00 – 17:30
Wednesdays: 28. – 31.01.25	14:00 – 17:30
Thursdays: 28. – 31.01.25	14:00 – 17:30
Fridays: 28. – 31.01.25	14:00 – 17:30

**Nadja Dias**

### **Modul 6,11 ECTS 1**



Drawing on 20 years of practical experience in producing for companies and artists such as Candoco Dance Company, Sadler's Wells and Claire Cunningham independent producer and consultant Nadja Dias will introduce students to concepts of producing performance works, how to develop a production, consider access as part of your artistic process and drawing on the concept of a 'choreography of care' that informs how we work together.

Looking at production examples students will be introduced to planning tools and concepts to support project planning, financing and feasibility. A specific focus will be placed on access and inclusive working methods with students being encouraged to develop projects that consider aesthetics of access, access for audiences and accessible working methods.

## **BLOCK 1 – 3 (across the whole semester)**

BA 2 & 3, 3+

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

Tuesdays: 22.10.2024 – 14.02.2025 (19.11.2024, 07.01.2025) 09.00-10:15

Thursdays: 22.10.2024 – 14.02.2025 (21.11.2024, 09.01.2025) 09.00-10:15

**Roni Katz**

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

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

**Roni Katz** is a choreographer and dancer, and an eternal yoga practitioner. In 2014 She completed her teacher training at the Lotus Seed Community Center in Portland Oregon, and has been teaching regular classes and retreats at Yellow Yoga Berlin from 2014 to 2021. Roni's choreographic work engages with the erotic, questions power, and moves through ecological forms. While consistently embodying personal-



political matters, these elements shapeshift between formats of cabaret, film, performance, conversation and participation. Both collectively and solo, the work is driven by the necessity and desire to be in community, with and in relation to other human and other-than-human collaborators. The practice, slow and steady, brings into play exposure, subjectivities, sensuality, intimacy and pleasure. Since graduating from the BA program at HZT Berlin in 2014 Roni presented work at different venues in Europe and Israel/Palestine.

## BA 2 & 3 Colloquia

*BA 2 (BA 3 optional, MOD 11)*

### **MAP 7 Colloquium: Do you want a thing-a-ma-bob? I got plenty. But who cares? No big deal. I want more.**

Mondays 21.10.2024 – 31.01.2025

14:00 – 17:30

(28.10.24, 11.11.24, 25.11.24, 09.12.24, 06.01.24)

**Jen Rosenblit**

**Modul 7     ECTS 3**

Stolen from one of Ariel's songs in "The Little Mermaid", written by lyricist Howard Ashman, this course focuses on *The Collection* as a container to approach the vastness of auto-fiction and the written form. We will begin from where we are and what we know to lean into a genre that blends fiction and what may appear to be fact into an unstable compound. We will read together a small selection of writers such as Zadie Smith, Gertrude Stein, Adam Phillips and Cathy Acker among others. Each week will be a new writing assignment which at the end of our term stacks together as a vignette, a list or vertical chain regardless of sense-making or apparent belonging to another. Focus will be placed on the labor of editing. We might have to let go, misunderstand, and be misunderstood along the way toward articulation.

**Jen Rosenblit** 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 is a Guggenheim Fellow and a recipient of a New York Dance and Performance "Bessie" Award.  
[www.jenrosenblit.net](http://www.jenrosenblit.net)



*BA 3, 3+*

## **MAP 11 Colloquium (BA3 / BA3+)**

Mondays:

14:00 – 17:30

21.10.2024, 28.10.2024, 04.11.2024, 11.11.2024, 25.11.2024, 02.12.2024,  
09.12.2024, 16.12.2024, 13.01.2025, 27.01.2025, 03.02. 2025

MAP 11 Exam:

week 11.-14. February 2025

**Prof. Nik Haffner, Frauke Havemann**

**Modul 11 ECTS 2**

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

In this weekly colloquium the students are guided to develop and share their module 11 project work. The aim is to prepare the module 11 assessments by reflecting on one's own projects, research and artistic work. Each student is asked to present and contextualize it and, furthermore, to distill key aspects and interests from it.

The colloquium will also focus on each student's work in order to support the preparation for module 12 in summer semester 2025.

**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 taught at HZT since 2019.

<https://fraukehavemann-onair.de/>

## **For all BA students**

*BA 1,2,3,3+*

## **Seeing Work and talking about it**

**Eva-Maria Hoerster**

**MOD 7,11 ECTS 2**

The proposal for this seminar is very simple: we will attend performances of dance pieces together and talk about them afterwards. In some cases, discussions with artists will also be possible.

The seminar involves questions such as: How do I actually watch pieces? How do we talk about them? How can we discuss them? We will try out different ways of watching and speaking, reflecting and criticising. We will also look at production conditions and the contexts in which the work takes place. Some preparatory tasks will be assigned.



Eight performances will be visited. A list of performances and dates will be announced at the beginning of the semester. The discussion will then take place the following day at 13:00 as a lunch conversation. Attending at least 4 performances incl. discussion is 1 ECTS, attending 8 performances incl. discussion 2 ECTS.

*BA 1,2,3,3+*

### **Motherlode (Kleiner Rundgang)**

Check in Sessions: 3<sup>rd</sup> & 10<sup>th</sup> February 14:00 – 16:00

Dramaturgical support: 13<sup>th</sup>, 14<sup>th</sup> February 14:00 – 17:30

Performances: 15<sup>th</sup> February

### **Colette Sadler, Prof. Philipp Gehmacher**

At the end of this winter semester 2024/25 there will be again the opportunity for all BA students to show work in a studio setting. Please come to the Check in sessions to discuss your proposal, establish the logistics of your performance, and arrange for dramaturgical support by either Colette Sadler or Philipp Gehmacher.

*BA 1, 2, 3, 3+*

### **SODA Lecture Series: Body Concepts**

Thursdays: 24.10.2024 – 12.12.2025 18:00 – 20:00

### **Prof. Dr. Sandra North, Lucia Ruprecht (FU Berlin)**

**Modul 6, 11 ECTS 1**

How to think (with) bodies? How to grasp the embodied knowledge that informs and at the same time undermines and disrupts our theorising? How to conceptualise bodies from the perspective of different disciplines? In eight encounters between thinkers and artists, the international lecture series *Body Concepts* asks which bodies—and which realities of life, which experiences—we pay attention to in our thinking, and which are confronted with systemic exclusions or framings.

The lecture series responds to the increasing trans-disciplinarity that characterises contemporary dance and performance creation and thinking. Concurrently, it addresses significant developments that demonstrate the potential for integrating body-based, practical and theoretical knowledge generated in the arts



with other fields and disciplines. Body concepts are of great significance in this context. They facilitate an urgent discourse and dialogue between thinkers and artists, enabling us to identify and define the role and agency of bodies in the socio-political and ethical sphere of communal and individual life. Each session is based on a key word that provides a starting point for discussion, combining political, environmental, psychoanalytic and future perspectives on the body with contributions from disability studies, black studies, migration studies and queer studies.

Detailed and complete information on the invited guests and their contributions will be available at [www.hzt-berlin.de](http://www.hzt-berlin.de) from the beginning of September 2024

*Body Concepts is a cooperation between HZT Berlin/MA SODA and FU Berlin/MA Critical Dance Studies and is curated by Sandra Noeth and Lucia Ruprecht. All lectures will be held in English. They are open to the public and free of charge. The project is funded by KKVV – Commission for Artistic and Scientific Projects at the UdK Berlin.*

*BA 1,2,3,3+*

### **Observation & Feedback**

**Colette Sadler**

Please email Colette Sadler for specific feedback regarding the course of your studies, the morning training and/or your research and artistic practice.

*BA 1,2,3,3+*

### **Observation & Feedback**

**Prof. Philipp Gehmacher**

Please email Philipp Gehmacher for specific feedback regarding the course of your studies, the morning training and/or your research and artistic practice.





### 3. Master Choreography

<b>Beginn der Lehrveranstaltungen:</b>	Montag, 14. Oktober 2024
<b>Ende der Lehrveranstaltungen:</b>	Samstag, 15. Februar 2025
<b>Akademische Ferien:</b>	23. Dez 2024 – 4. Jan 2025

*Die Räume, in denen die Lehrveranstaltungen stattfinden, sind dem Online-Kalender zu entnehmen.*

#### Prüfungen:

**M1: Präsentation Prozessdokumentation:** 10.02.25, 11 – 13:30 Uhr  
 Prüfer\*innen: Ingo Reulecke, Regina Baumgart

**M2:** keine Prüfung dieses Semester

**M3: Skizze:** 20.12.24  
 + **schriftliche Reflexion** bis 01.03.25  
 Prüfer\*innen: Susanne Vincenz, Wanda Golonka

**M4: Abgabe Portfolio** bis 09.03.2025  
 Prüfer\*innen: Christiane Berger, Susanne Vincenz

**M5:** keine Prüfung dieses Semester

**M6:** keine Prüfung dieses Semester

#### Save the Date:

Im- & Exmatrikulationsfeier,  
 „Willkommen und Abschied“ @ZIN Fr, 11.10.24, 18 Uhr

Gemeinsames Essen, Kennenlernen von  
 HZT Kolleg\*innen & Studierenden @Uferstudios 14.10.24, 12:30 – 14:30

Exkursion: „Crowd“ von Giselle Vienne @Sophiensaele Fr, 15.11.24., 20 Uhr

Exkursion: Trisha Brown Dance Company & Noé Soulier: Glacial Decoy / In the Fall /  
 Working Title, @Haus der Berliner Festspiele Sa, 25.01.25, 19:30

Premiere Onur Özyurt, @Heizhaus Uferstudios Fr, 14.02.25



## 3.1. Kontinuierliche Veranstaltungen maC2

### Morgenpraxis: Instant Composition

Mo, Fr (ab 21.10.2024)

9 – 10:30 Uhr

Sprache: Deutsch

Teilnehmer\*innenzahl: max. 20

**Dozent: Ingo Reulecke****Modul: verpflichtend für maC1, offen für alle (CH4)**

In dieser 90-minütigen Praxis werden wir uns primär für die Wachheit und Klarheit, aus dem Augenblick heraus zu agieren, sensibilisieren. Hierzu sollen Improvisationsscores dienen, die die Partizipierenden einerseits für sich bewältigen, andererseits aber auch in Kontakt und Austausch mit einer\*m Partner\*in oder der Gruppe stehen können. Themen werden sein: Tuning, Anfang und Ende, Inhibition, Pause, Phrasierung, Antizipation, usw.

### Morgenpraxis: Vinyasa Yoga

Di, Do (ab 21.10.2024)

9:00 – 10:30 Uhr

Sprache: Deutsch

**Dozent: Ingo Reulecke****Modul: offen für alle aus Channel4**

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) - Abolgen erlernt und variiert, die dann spielerisch zu schwierigen Asanas weiterleiten.

### Un/Doing Choreography

Di, 19.11.2024 + Do, 21.11.2024,

11 – 13 + 14 – 17 Uhr

Do, 13.02.2024

11 – 13 + 14 – 17 Uhr

**Dozent:in: HZT Team****Modul: maC2, offen für CH4 und Studierende der HfS**

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 ein offenes Austauschformat, in dem es um das kritische Potenzial choreographischer Praxis geht.

## Woche 0

### Im- und Exmatrikulationsfeier

Fr, 11.10.2024

18 Uhr

anschließend Beisammensein „Willkommen und Abschied“

**Dozent\*in: maC Team**

**Modul: maC2, maCMaster**

## Woche 1

### Recherche zeigen

Mo, 14.10.2024

11 – 12:30 Uhr

**Dozent:in: maC Team**

**Modul: maC2**

### Rituale, Routine, Zeremonie

Mo, 14.10.2024

14:30 – 17:00 Uhr

Di, Do, Fr, 15. – 18.10.2024

11 – 13 + 14 – 17 Uhr

**Dozentin: Wanda Golonka**

**Modul Block 1, M1/M3: maC2**

Das Labor widmet sich der Untersuchung von Riten, Routine, Zeremonie und deren Wirkungen für die choreographischen Arbeiten.

Die Riten sind in der Zeit das, was das Heim im Raum ist. Es ist gut, wenn uns die verrinnende Zeit nicht als etwas erscheint, das uns verbraucht und zerstört, sondern als etwas, das uns vollendet. „Citadelle, Antoine de Saint- Exupéry“. Die intensive symbolische Wahrnehmung verschwindet immer mehr zugunsten extensiver serieller Wahrnehmung, die nicht zur Erfahrung der Dauer fähig ist und Aufmerksamkeitsdefizite produziert.

Die Wiederholung ist der Wesenszug der Rituale. Vergangenheit und Zukunft werden zusammengeschlossen zu einer lebendigeren Gegenwart. Die Wiederholung als



Schlussform stiftet Dauer und Intensität. „Vom Verschwinden der Rituale, Byung-Chul Han“.

## Woche 2

### Rituale, Routine, Zeremonie – Teil 2

Mo, Di, Do, Fr: 21. – 25.10.2024

11 – 13 + 14 – 17 Uhr

**Dozent: Ingo Reulecke**

**Modul Block 1, M1: maC2**

Beschreibung s.o.

## Woche 3

### Bühnenlabor

**Modul M3 und M2: maC2**

#### 1. Raum

Mo & Di, 28. – 29.10.2024

11 – 17 Uhr

**Dozentinnen: Wanda Golonka, Isabel Robson**

Wir gehen der Frage nach Perspektivwechsel im Bühnenraum nach:  
Welche räumlichen Dispositive erzeugen Nähe und Distanz? Wie kann der Raum das Bewusstsein fokussieren oder verändern? Ausgehend von eigenem Material erforschen die Studierenden Perspektivwechsel im Raum.

#### 2. Selbststudium (30.10.2024)

Vorbereitung von einer Skizze von max. 2 min

#### 3. Licht: Dramaturgie des Lichtes

31.10 & 1.11. 2024

10 – 17 Uhr

**Dozent:innen: Wanda Golonka, Andreas Harder**

Die mitgebrachte Skizze wird unterschiedlich beleuchtet. Welches Licht braucht der Tanz? Wir beobachten, wie Licht den Inhalt verändert. Welche Entscheidung treffen können wir treffen, um Doppelungen (Bewegung, Raum, Licht, Sound) zu vermeiden?

**Andreas Harder** ist Lichtdesigner und Bühnenbildner, Beleuchtungs- und Theaterbühnenmeister. Er studierte Bildende Kunst an der Hochschule der Künste Berlin, ist



Dozent für angehende Requisiteure und Theatermeister und leitet technische Einrichtungen von Theater- und Medienfestivals sowie internationalen Tourproduktionen. Als Lichtdesigner arbeitete er in den Bereichen Tanz/Choreographie, Theater und Konzert.

## Wochen 4 + 5

### Balancing Acts - Rules for an open System

Mo, Di, Do, Fr: 04.-15.11.2024

11 – 13 + 14 – 17 Uhr

**Dozent:innen: Susanne Vincenz, Hannah Perner-Wilson, Clemens Winkler**  
**Modul Block 2, M3: maC2**

In einem 2-wöchigen Workshop analysieren und entwerfen Studierende soziale Räume. In diesem Jahr kommen MA Choreographie und MA Spiel und Objekt zusammen, um gemeinsam einen Parcours vielfältiger Balancen zu bauen und choreographisch zu erkunden. Wir arbeiten mit Schwerkraft, Kipppunkten und Unwuchten. Schwanken wir noch oder fallen wir schon? Wir sind eigentlich ständig off-balanced und am inneren und äußeren Balancieren übers Hochschulgelände mit Arbeits-, Sozial- oder Präsentationsorten - in einem offenen System, dessen Regeln wir entwickeln.

- Analyse von Räumen als kontextualisierende soziale Strukturen
- Handwerkliche Fähigkeiten in Bau und Architektur öffentlicher, temporärer Orte
- Bewegungsrecherche zum Körper in Balance/ off-Balance
- Entwicklung von Guidelines, Scores und Tutorials zur Übergabe choreographischer Objekte
- Reflektion von Teamarbeit und Gruppendynamiken im ortsspezifischen Kontext

### G/R/E/T/E der Himmel fällt

Termine: Fr, 08.11.2024

18 Uhr

**Dozentinnen: Isabel Robson, Wanda Golonka**  
**Modul: maC2**

Eine interne Vorschau von G/R/E/T/E, einer 20-minütigen Dokumentation der maC- und Alumni-Performance im Juni in Gmunden im Rahmen des Programms 2024 Kulturhauptstadt Europas Salzkammergut.

*Eine wandernde Choreographie im Stadtraum Gmunden, die im Dialog mit dem Publikum zur sozialen Plastik wird. Inspiriert durch die Tänzerin Grete Wiesenthal, die*



*vor mehr als einem Jahrhundert ihre Spuren im Salzkammergut zwischen ländlicher Idylle und bürgerlichem Milieu hinterließ, entwickeln sie einen Vorschlag, wie wir unserer zeitgenössischen Welt heute begegnen können.*

## Woche 6

### Un/Doing Choreography

Di, Do, 19. + 21.11.2024

11 – 13 + 14 – 17 Uhr

**Dozent:in: NN**

**Modul: maC2**

Beschreibung s.o.

### Kooperation mit Komponist\*innen

Mo, 18.11.+ Fr, 22.11.2024

11 – 13 + 14 – 17 Uhr

**Dozenten: Ingo Reulecke, Wolfgang Heiniger**

**Modul: maC2**

Der Komponist Wolfgang Heiniger wird über Schwierigkeiten in der Zusammenarbeit zwischen Komponist\*innen und Choreograf\*innen reden und diverse Ideen zur Vermeidung solcher Schwierigkeiten aufzeigen.

### Kleidung und Kostüm in der Choreographie

Termine: Mo, 18.11.+ Fr, 22.11.2024

11 – 13 Uhr

**Dozentin: Isabel Robson**

**Modul: maC2**

Vom Tutu bis zur Jogginghose, vom kodifizierten Design bis zum Modestatement: Was trägt die Wahl von Kleidung und Kostüm zur Choreographie bei? Wie werden Eigenschaften aufgewertet, definiert oder in Gruppenbildern formalisiert?

Wir werden uns mit einer Geschichte des Tanzkostüms befassen, die Zusammenarbeit mit Kostümbildnern und Kostümschneidern reflektieren, die Palette der möglichen Materialien betrachten und die praktischen Funktionen der Kleidungsstücke für Bewegung erörtern.



Bitte bringt Beispiele von Kostümen mit, die sich für euch auf der Bühne bewährt haben (vielleicht sogar als Performer-/Choreograf\*in); aber auch Beispiele, die eurer Meinung nach schwierig waren und die choreografische Agenda behindert haben.

Das Hauptziel dieses Seminars ist es, euch auf eure Zusammenarbeit mit den Kostümwerkstätten der HfS vorzubereiten, die eure Masterprojekte unterstützen werden.

## Wochen 7-10

### Block Körperkonzepte und Kompositionsprinzipien

Mo, Di, Do, Fr, 25.11.- 06.12.2024 11 – 13 Uhr (M4)

Mo, Di, Do, Fr, 25.11.- 06.12.2024 14 – 17 Uhr (M1+M3)

**Dozent\*innen: Christiane Berger (M4) und Ingo Reulecke (M1+M3)**

**Modul: maC2, Onur Özyurt**

- Selbststudiumswochen mit DanceIntensiv (M2)
- Skizzen Zeigen
- Feedback

Susan Leigh Foster analysiert in ihrem Buch *Reading Dancing* vier prägende Choreograph\*innen des 20. Jahrhunderts: Deborah Hay, George Balanchine, Martha Graham und Merce Cunningham. Ausgehend von dieser Lektüre erarbeiten wir uns unterschiedliche Körperkonzepte und Kompositionsprinzipien, denen wir uns anschließend in diversen Versuchsanordnungen praktisch annähern. In einem zweiten Schritt werden die Studierenden dann ihr eigenes Körperverständnis und ihre Kompositionsprinzipien entwickeln. In der folgenden Selbststudiumswoche werden die Studierenden dann ausgehend von einer/einem ausgewählten Choreograph\*in eine eigene Umsetzung der Konzepte und Prinzipien erarbeiten.

Literatur zur Einführung:

Robert Gugutzer: *Soziologie des Körpers*. Bielefeld 2004.

Literatur für die Veranstaltung:

Susan Leigh Foster: *Reading dancing. Bodies and subjects in contemporary American dance*(1986). Berkeley [u.a.]: Univ. of California Press, 1986.

### Mediathek für Tanz und Theater, ITI

Termine: Mi, 04.12.2024

11-13 Uhr

**Dozentin: Christine Henniger, Isabel Robson**

**Modul: maC2**



In Vorbereitung auf das Seminar von Wanda Golonka im Januar bietet sich die Gelegenheit, im Archiv Material anderer Choreograph\*innen zu recherchieren. Christine Henniger, die Leiterin des Archivs, wird um 11 Uhr eine Einführung in die Tanzsammlung geben. Anschließend habt ihr Zeit, die Sammlung selbst zu erkunden. Bringt eure eigenen Mittel mit, um Notizen zu machen, da es leider erstmal nicht möglich ist, Videomaterial zu kopieren.

Deutsches Zentrum des Internationalen Theaterinstituts (ITI), Kunstquartier Bethanien, Mariannenplatz 2, 10997 Berlin

## Selbststudium mit Dancelntensiv-Tänzer\*innen

**Dozent\*in: maC Team**

**Modul: maC2**

Termine:

### Woche 9

Mo – Fr, 02.-06.12.2024

individuelle Zeitslots

### Woche 10

Mo – Do, 09.-12.12.2024

individuelle Zeitslots

Präsentation der Skizze: Fr, 20.12.2024

11 – 14 Uhr

Feedback: Fr, 20.12.2024

14:30 – 17 Uhr

Die Studierenden erarbeiten mit Tänzer\*innen aus dem Dance Intensiv-Programm eine kurze Skizze zu einer/m der Choreograph\*innen, mit der/m sie sich in den zwei Wochen zuvor beschäftigt haben.

### Woche 11+12

*Block: Vorbereitung Masterprojekte*

#### 1. Ein Tanzstück, ein Impact

Mo, Di, Do, Fr, 06.-10.01.2025

11 – 13 + 14 – 17 Uhr

**Dozentin: Wanda Golonka**

**Modul Block 4, M3: maC2**

Die Studierende bringen drei Choreographischen Beispiele, die sie am meisten bewegt haben in Videoformat mit. Wir schauen uns Ausschnitte gemeinsam und an-





schließlich untersuchen wir die Kriterien wie Notwendigkeit, Radikalität, Rhythmus, Tanzsprache.

## 2. Choreographische Ikonografie

Mo, 13.01.2025

11 – 13 + 14 – 17 Uhr

**Dozentin: Wanda Golonka**

**Modul M3/ M7: maC2**

Die Studierenden präsentieren ihre Ideen für die M7 Projekte. Wir setzen die Erfahrung mit der künstlerischen Biografie fort und legen den Fokus auf das Master-Projekt. Die Ikonografie überprüft das M7-Konzept und dient als Selbst-Feedback. Mit der Methode der choreographischen Ikonografie erfahren die Studierenden, wie sie speziell zu einer Fragestellung choreographisch denken, analysieren, Entscheidungen treffen und komponieren.

## 3. Bühnenlabor

Di, Do, Fr: 14., 16. & 17.01.2024

11 – 13 + 14 – 17 Uhr

**Dozentinnen: Wanda Golonka, Isabel Robson**

**Modul M1/M3: maC2**

Selbststudium: Bühnenmodell

Anknüpfend an unser Bühnenlabor im Oktober werden wir uns mit den Möglichkeiten der Bühnen auseinandersetzen, die für die M7 Projekte zur Verfügung stehen: die HfS Bühne Unten, das bat Studiotheater und die Uferstudios US 14 und US1.

Welche räumlichen Konfigurationen und technische Realisationen sind möglich?  
Welche Materialien stehen im Zusammenhang mit den Themen eurer Vorhaben?  
Wie können wir szenografische Ideen einfach im Studio erforschen und kommunizieren, auf Papier, als physisches Skizzenmodell oder sogar digital als 3D-Modell?

## How to manipulate: EINFÜHRUNG IN BILDBEARBEITUNG

Mi, 15.01.2025

10-14 Uhr

**Dozentin: Franziska Bauer**

**Modul 5: maC2**

Eine knackige Einführung in die Möglichkeiten von Photoshop. Beziehungsweise von GIMP. Dies ist, wie SCRIBUS, eine Open Source Alternative zu Photoshop, aber



vom Prinzip und Interface sehr ähnlich. Fokussieren werden wir uns auf das Manipulieren von Bildern: Einfärben, Verzerren, Montieren, Freistellen. Diese Einführung soll euch auf die Gestaltung von Abendzetteln und eurem Portraithaft vorbereiten und ist sowohl für pure Anfänger\*innen sowie schon etwas Fortgeschrittenere gedacht. Wir werden uns eher auf das Technische konzentrieren und ganz von vorne anfangen.

[Falls ihr schonmal mit vergleichbaren Programmen (Adobe Photoshop, Affinity Designer) gearbeitet habt, könnt ihr sehr gerne auch mit diesen arbeiten und ich passe die Einführung auf euch an; hier bitte vorher Bescheid geben].

## Woche 13

### Recherche-Woche HZT

Termine: Mo, Di, Mi, Do, Fr, 10-18 Uhr

**Dozent:\*n:** HZT Team

**Modul:** All HZT

Informationen sind dem KVV des BA zu entnehmen.

## Woche 14+15

*Vorbereitung der Portraithefte*

### 1. Portraithefte

Mi, 29.01.2025

15 – 17 Uhr

**Dozentin:** Wanda Golonka

**Modul 5:** maC2

Die Studierenden gestalten zu ihrem Masterprojekt ein Portraithaft, in dem sie ihre künstlerische Arbeit aus den Studienjahren einbringen.

Wie kann ein Portraithaft die eigene Handschrift und den Prozess des Studiums widerspiegeln? Wir setzen uns intensiv mit Formen und Inhalt auseinander, um zu unterschiedlichen Ergebnissen zu kommen. Der Austausch konzentriert sich auch auf die Produktionsbedingungen des Entwurfs: Vorgabe und kreative Freiheit.

### 2. Visualisierung der choreographischen Praxis

Mi, 29.01.2025

10 – 14 Uhr

**Verantwortlich: Ana Lessing**  
**Modul 5: maC2**

In diesem Seminar beschäftigen wir uns mit der Übertragung der choreographischen Praxis in andere Medien. Insbesondere konzentrieren wir uns auf das Entwickeln von Gestaltungskonzepten in Hinblick auf die Umsetzung einer eigenen Publikation. Wie können Inhalte unserer künstlerischen choreographischen Praxis durch Design vermittelt werden? Das Zusammenspiel von Inhalt und Form, Text und Bild, die Mittel der Gestaltung, werden uns dafür als künstlerisches Sprachrohr dienen.

**3. Portrait in Motion**

Fr, 31.01.2025

14 – 17 Uhr + 2. Termin

**Dozentin: Isabel Robson**  
**Modul 5: maC2**

Wie kann ich meine choreographische Arbeit filmisch umsetzen? Wie kann Video (Kamera, Montage und Bildgestaltung) choreographisch gedacht werden? Welche Art von Filmsprache und digitale Gestaltung braucht die eigene choreografische Agenda?

Ziel ist es, dass Studierende ein Artist's Statement in Form eines kurzen Videoclips erstellen auf Vorbereitung für das Portrait in Motion, das das Portraitheft am Ende des Masters digital ergänzt.

Einzeltermine mit Isabel Robson vereinbaren – voraussichtlich 17.02 – 14.3.2025 (1 Stunde je Student\*in)

**Was ist ein Projekt? Wozu ein Konzept?****Fragen der Projektentwicklung**

Mo, Di, Do: 03.02.-06.02.2025

11 – 14 Uhr

+ Selbststudium Mo, Di, Do, Fr: 03.02.-06.02.2025

15 – 17 Uhr

+ Projektvorstellung M7, Fr: 07.02.-31.01.2025

11 – 14 Uhr

**Dozentin: Christiane Berger**  
**Modul: M7, maC2**

Wie wird aus einer Idee ein Projekt? Was braucht es, damit diese Idee zum choreographischen Projekt werden kann? In welchem Verhältnis stehen Idee und Konzept? Wie kann das Konzept eine künstlerische Arbeit unterstützen, und wie kann ich dieses Konzept in einer Projektbeschreibung formulieren? Wir nehmen die Projekte für das kommende Sommersemester in den Blick, die wir konzipierend vorbereiten.



#### Literatur:

Bleeker, Maaïke: Dramaturgie als Modus der Betrachtung. Über die Beziehung des Choreographischen mit dem Dramaturgischen. Tanzdrama 5 (54), München 2000, 27–29.

Am Ende des Prozesses stellen die Studierenden ihre Projekte vor. Dabei steht die Information der technischen und Produktionsleitung sowie der Gewerke im Fokus, damit diese unterstützenden Stellen die Projekte in der Planung entsprechend berücksichtigen und vorbereiten können. Zudem geht es um die Frage der Realisierbarkeit mit den gegebenen Mitteln.

## Woche 16

### M1 Prüfung

Di, 11.02.2025

11 – 12:30 + 13:30 – 15 Uhr

**Dozent\*innen: Ingo Reulecke, Regina Baumgart**

**Modul: M1 maC2**

### Reflexionsgespräche

Di, 11.02.2025

11 – 12:30 + 13:30 – 15 Uhr

**Dozent\*innen: Ingo Reulecke & Wanda Golonka, Susanne Vincenz & Christiane Berger**

**Modul: maC2**

Individuelle Gespräche über das vergangene Semester und die weitere Studienplanung mit Wanda Golonka & Ingo Reulecke bzw. Christiane Berger & Susanne Vincenz.

### how to structure: EINFÜHRUNG IN DESKTOP PUBLISHING

Mi, 12.02.2025

10 – 14 Uhr

**Dozentin: Franziska Bauer**

**Modul 5: maC2**

Eine knackige Einführung in die Möglichkeiten von InDesign. Beziehungsweise von SCRIBUS. Dies ist, wie GIMP, eine Open Source Alternative zu InDesign, aber vom Prinzip recht ähnlich. Fokussieren werden wir uns auf das Platzieren von Text und Bild, das Transformieren von Text und das Anordnen von Text und/zu/mit Bild. Diese



Einführung soll euch auf eurer Portraithaft vorbereiten und ist sowohl für pure Anfänger\*innen sowie schon etwas Fortgeschrittene gedacht. Wir werden uns eher auf das Technische konzentrieren und ganz von vorne anfangen.

[Falls ihr schon mal mit vergleichbaren Programmen (Adobe InDesign, Affinity Publisher) gearbeitet habt, könnt ihr sehr gerne auch mit diesen arbeiten und ich passe die Einführung auf euch an; hier bitte vorher Bescheid geben].

## **Un/Doing Choreography**

Do, 13.02.2025

11 – 13 + 14 – 17 Uhr

**Dozent:in: NN**

**Modul: maC2**

Beschreibung s.o.

## 4. Master Solo / Dance / Authorship

Generation SODA 2023-25 (401)

Generation SODA 2024-26 (201, 202)

### Tutoring

201, 202 (3 hrs per student)

401 (6 hrs per student)

### 4.1. Deadlines

#### 201, 202

201 Workbook	31 January 2025
202 Research Essay	1 September 2025
301 Draft Proposal	2 February 2025
301 Final Proposal	7 February 2025

#### 401

401 Draft of the essay	8 September 2024
401 Essay	18 September 2024
Publication Launch	15 November 2024
401 Presentations	15 Nov – 14 Dec 2024
401 Workbook	17 January 2025
Viva Voce	30-31 January 2025



201 exam commission: Janez Janša, Sandra Noeth, Rima Najdi

202 exam commission: Sandra Noeth, Janez Janša

401 exam commission: Janez Janša, Sandra Noeth, Rima Najdi, Azadeh Ganjeh  
(external)

**NOTE for modules 201 and 202:**

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



## 4.2. Course Offers

*SODA 2024-26*

### **SODA Lecture Series Body Concepts**

US 11

Thursdays: 24.10.-12.12.

18:00-20:00

**Sandra Noeth, Lucia Ruprecht (FU Berlin)**

**For: SODA 1, 202, all HZT public**

Text How to think (with) bodies? How to grasp the embodied knowledge that informs and at the same time undermines and disrupts our theorising? How are bodies conceptualised from the perspective of different disciplines? In eight encounters between thinkers and artists, the international lecture series Body Concepts asks which bodies and which realities of life, which experiences we pay attention to in our thinking, and which are confronted with systemic exclusions or framings.

The lecture series responds to the increasing inter- and trans-disciplinarity that characterises contemporary dance and performance creation and thinking. Concurrently, it addresses significant developments that demonstrate the potential for integrating body-based, practical and theoretical knowledge generated in the arts with other fields and disciplines. Body concepts are of great significance in this context. They facilitate an urgent discourse and dialogue between thinkers and artists, enabling us to identify and define the role and agency of bodies in the socio-political and ethical sphere of communal and individual life.

Each session is based on a key word that provides a starting point for discussion, combining political, environmental, psychoanalytic and future perspectives on the body with contributions from disability studies, black studies, migration studies and queer studies.

Detailed and complete information on the invited guests and their contributions is available at [www.hzt-berlin.de](http://www.hzt-berlin.de).





*Body Concepts is a cooperation between HZT Berlin/MA SODA and FU Berlin/MA Critical Dance Studies and is curated by Sandra Noeth and Lucia Ruprecht.*

*All lectures will be held in English. They are open to the public and free of charge.*

*The project is funded by KKWV – Commission for Artistic and Scientific Projects at the UdK Berlin.*

*SODA 2023-25*

### **Critique & Feedback: 401 Draft of the essay**

106/online

Tuesday: 10.09.24                      individual hours

Wednesday: 11.09.24                  individual hours

**Sandra Noeth**

**For: SODA 2, 401**

These meetings are scheduled to support the students in the final phase of their studies in their work on the Written Part of Module 401, in which their artistic research work will also be published in written form. Draft versions of their research essays are the basis (deadline for the draft versions: September 8, 2024).

*SODA 2023-25*

### **TBS: 401 Editorial Workshop**

SR 2

Tuesday: 24.09.24                      10:30 – 16:30

Wednesday: 02.10.24                  10:30 – 16:30

Thursday: 26.09.24                    10:30 – 16:30

Friday: 04.10.24                        10:30 – 16:30

**Falk Schreiber**

**For: SODA 2, 401**

Part of the final projects of the MA SODA students is the reflection of their body-based artistic research projects in the form of individual research essays. These texts will be published online in parallel with the public presentations of the graduation works in November and December 2024.

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

**Falk Schreiber** is editor for „tanz - Zeitschrift für Ballett, tanz und Performance“ (magazine for ballet, dance and performance) and freelancing journalist for publications like Theater heute, Nachtkritik and Hamburger Abendblatt. His main interests are performing and visual arts, queer culture, music. He lives in Hamburg and Berlin.

*SODA 2023-25*

### **TBS: Thesis Seminar**

US 9

Monday:	14.10.24	10:00 – 12:00
Friday:	25.10.24	10:00 – 13:00
Wednesday:	30.10.24	14:00 – 17:00

**Janez Janša**

**For: SODA 2, 401**

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

*SODA 2023-25, SODA 2024-26, BA*

### **Meeting with BA**

US 11

Monday:	14.10.24	14:00 – 17:00
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**Janez Janša, Sandra Noeth, Rima Najdi**

**For: SODA 2, 401, SODA 1, 201, BA**

Students and teachers from all three HZT programmes gather to introduce themselves and their plans for the semester. In a more informal and welcoming setting, they share their first insights into the winter semester journey.

*SODA 2024-26*

## **Critique & Feedback: 102 Feedback**

AT

Tuesday: 15.10.24

10:30 – 17:30

**Sandra Noeth**

**For: SODA 1, 201**

This session builds on peer-to-peer feedback on the research essays from Module 102. Based on the mutual reading of the student texts, questions about the role of writing as a critical practice in artistic research processes will be discussed by way of example. The session also serves to prepare further work on the students' artistic research questions in the winter semester.

*SODA 2023-25*

## **Critique & Feedback: 401 Studio Visits**

US 8,9

Tuesday: 15.10.24

10:30 – 15:30

Thursday: 17.10.24

10:30 – 15:30

**Janez Janša, Rima Najdi**

**For: SODA 2, 401**

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

*SODA 2023-25, SODA 2024-26*

## **Jour Fixe**

US 9

Wednesday: 16.10.24

14:00 – 16:00

**SODA staff**

**For: SODA 2, 401, SODA 1, 201**



*SODA 2024-26*

## **Introduction: Lecture Series Body Concepts**

US 9

Thursday: 17.10.24

18:00 – 20:00

**Sandra Noeth, Lucia Ruprecht (FU Berlin)**

**For: SODA 1, 202**

This is a joint session with the students in which students for students of the MA Critical Dance Studies at the FU Berlin and the MA SODA at the HZT Berlin. It serves as an introduction the theme of the series Body Concepts and its curatorial approach.

*SODA 2024-26*

## **401 Previews**

US 8,9,11

Tuesday: 22.10.24

10:30 – 15:30 (US 8, 9)

Thursday: 24.10.24

10:30 – 15:30 (US 8,11)

**Janez Janša, Rima Najdi**

**For: SODA 2, 401, SODA 1, 201**

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

*SODA 2024-26*

## **Intensive 1: Art in/ and context**

AT

Monday: 28.10.24

10:30 – 16:30

Tuesday: 29.10.24

10:30 – 16:30

Thursday: 31.10.24

10:30 – 16:30

Friday: 01.11.24

10:30 – 16:30

**Janez Janša**

**For: SODA 1, 201**



The format is a practice-based reflection on art-making and its relationship to a context. How can art be placed in a context that is not defined by a cultural bubble? How do we relate to the context in which HZT is situated in? How can we make a context work for an artistic statement?

*1. context: Neighbourhood*

The students will find a neighbour (not a professional in the field of art) to whom they will show and explain premisses of their work. They will ask them later to narrate, explain, perform, re-enact what a student is involved with, in a format that can be presented to their peers.

Students will use different methodological approaches: interviews, documentation (audio, video, photos, objects...), presentation or performance.

*SODA 2024-26*

**Intensive 2: Art in/and context**

US 9 (US 11 on Thursday)

Monday: 04.11.24	10:30 – 16:30
Tuesday: 05.11.24	10:30 – 16:30
Thursday: 07.11.24	10:30 – 16:30
Friday: 08.11.24	10:30 – 16:30

**Janez Janša**

**For: SODA 1, 201**

The format is a practice-based reflection on art-making and its relationship to a context. How can art be placed in a context that is not defined by a cultural bubble? How do we relate to the context in which HZT is situated in? How can we make a context work for an artistic statement?

*2. context: Art*

Students will engage with a work of art that they consider relevant to their research. They will re-enact, re-stage, re-install the work in an analytical, documentary, performative way.

*SODA 2023-25*

**Critique & Feedback: 401 Studio Visits**



US 8, 14

Thursday: 07.11.24 10:30 – 16:30

Friday: 08.11.24 10:30 – 14:30

**Janez Janša, Rima Najdi****For: SODA 2, 401**

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

*SODA 2024-26***Intensive 3: Art in/and context**

US 9 (US 11 on Thursday)

Monday: 11.11.24 10:30 – 16:30

Tuesday: 12.11.24 10:30 – 16:30

Wednesday: 13.11.24 14:30 – 16:30

Thursday: 14.11.24 10:30 – 16:30

**Janez Janša****For: SODA 1, 201**

The format is a practice-based reflection on art-making and its relationship to a context. How can art be placed in a context that is not defined by a cultural bubble? How do we relate to the context in which HZT is situated in? How can we make a context work for an artistic statement?

*3. context: Life*

Students engage with a real-life event that they find relevant to their research (directly or indirectly). Individually, they present an event in a narrative, analytical, documentary, performative way.

As a group, they engage in setting a common format that brings together all 3 elements of contextual work. The setting will be presented to an imaginary audience.

*SODA 2023-25***401 Publication Launch**



US 8/12 (tba)

Friday: 15.11.24

18:00 – 19:00

**Falk Schreiber**

**For: SODA 2, 401, public**

*SODA 2023-25*

**401 presentations (1a, b)**

US 14

Friday: 15.11.24

19:00 – 20:00

Saturday: 16.11.24

19:00 – 20:00

**For: SODA 2, 401, public**

*SODA 2024-26*

**Seminar on Body Concepts**

AT

Monday: 02.12.24

10:30 – 15:30

Tuesdays: 19.11. – 03.12.24

10:30 – 15:30

Wednesday: 04.12.24

13:00 – 18:00

Thursdays: 21. & 28.11.24

10:30 – 15:30

**Sandra Noeth, Lucia Ruprecht (FU Berlin)**

**For: SODA 1, 201**

Text How to think (with) bodies? How to grasp the embodied knowledge that informs and at the same time undermines and disrupts our theorising? How are bodies conceptualised from the perspective of different disciplines? In eight encounters between thinkers and artists, the international series Body Concepts asks which bodies and which realities of life, which experiences we pay attention to in our thinking, and which are confronted with systemic exclusions or framings.

The lecture series responds to the increasing inter- and trans-disciplinarity that characterises contemporary dance and performance creation and thinking. Concurrently, it addresses significant developments that demon-



strate the potential for integrating body-based, practical and theoretical knowledge generated in the arts with other fields and disciplines. Body concepts are of great significance in this context. They facilitate an urgent discourse and dialogue between thinkers and artists, enabling us to identify and define the role and agency of bodies in the socio-political and ethical sphere of communal and individual life.

Each session is based on a key word that provides a starting point for discussion, combining political, environmental, psychoanalytic and future perspectives on the body with contributions from disability studies, black studies, migration studies and queer studies.

Detailed and complete information on the invited guests and their contributions is available at [www.hzt-berlin.de](http://www.hzt-berlin.de).

*Body Concepts is a cooperation between HZT Berlin/MA SODA and FU Berlin/MA Critical Dance Studies and is curated by Sandra Noeth and Lucia Ruprecht. All lectures will be held in English. They are open to the public and free of charge. The project is funded by KKWV – Commission for Artistic and Scientific Projects at the UdK Berlin.*

*SODA 2023-25*

**401 presentations (2a, b)**

US 14

Tuesday: 19.11.24 19:00 – 20:00

Wednesday: 20.11.24 19:00 – 20:00

**For: SODA 2, 401, public**

*SODA 2023-25*

**401 presentations (3a, b)**

US 14

Monday: 25.11.24 19:00 – 20:00

Tuesday: 26.11.24 20:00 – 21:00

**For: SODA 2, 401, public**





*SODA 2023-25*

**401 presentations (4a, b)**

US 14

Sunday: 01.12.24 19:00 – 20:00

Monday: 02.12.24 19:00 – 20:00

**For: SODA 2, 401, public**

*SODA 2023-25*

**401 presentations (5a, b)**

US 14

Saturday: 07.12.24 19:00 – 20:00

Sunday: 08.12.24 19:00 – 20:00

**For: SODA 2, 401, public**

*SODA 2024-26*

**TBS: Writing and Research**

US 9

Tuesday: 10.12.24 10:30 – 17:30

Wednesday: 11.12.24 14:00 – 18:00

**Sandra Noeth**

**For: SODA 1, 201**

Exposure to different strategies and concepts of body-based research is fundamental to the MA SODA program. Based on examples and case studies, the two sessions will focus on knowledge cultures from non-European contexts: practices of collective learning, approaches from oral culture, formats at the intersections of art, activism and socio-political education.

*SODA 2023-25*

**401 presentations (6a, b)**



US 14

Friday: 13.12.24 19:00 – 20:00

Saturday: 14.12.24 19:00 – 20:00

**For: SODA 2, 401, public**

*SODA 2024-26, SODA 2023-25 (opt)*

**Editorial Lab / SS25**

AT

Monday: 16.12.24 10:30 – 15:30

Tuesday: 17.12.24 10:30 – 15:30

Thursday: 19.12.24 10:30 – 15:30

Friday: 20.12.24 10:30 – 15:30

**Sandra Noeth, Janez Janša**

**For: SODA 1, 201, SODA 2, 401 (opt)**

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

*SODA 2024-26*

**TBS: 301 Proposal Seminar**

US 8

Tuesday: 17.12.24 10:30 – 14:30

**Rima Najdi**

**For: SODA 1, 20**

*SODA 2024-26*

**UdK Collision Week**

tba

Monday: 06.01.25 tba

Tuesday: 07.01.25 tba



Thursday: 09.01.25                      tba  
Friday: 10.01.25                         tba

**tba**

**For: SODA 1, 201**

*SODA 2024-26*

**Preparations for the research week**

US 9

Tuesday: 14.01.25                      10:30 – 13:30  
Thursday: 16.01.25                      10:30 – 13:30

**Janez Janša**

**For: SODA 1, 201**

In the preparation seminar for the research week students engage in the key concepts that will be explored in the research week. Next to it they bring examples of the art works as well as real situations they find relevant to their research interests.

*SODA 2024-26*

**Research Week**

US 8, 9, 10, 11

Monday: 20.01.25                      10:00 – 18:00  
Tuesday: 21.01.25                      10:00 – 18:00  
Wednesday: 22.01.25                      10:00 – 18:00  
Thursday: 23.01.25                      10:00 – 18:00  
Friday: 24.01.25                        10:00 – 18:00

**Janez Janša, Sandra Noeth, Sandra Umathum**

**For: SODA 1, 201, all BA, all MaC**

*SODA 2024-26*

**Research Week Digesting**



US 9

Monday: 27.01.25 10:00 – 14:00

Tuesday: 28.01.25 10:00 – 14:00

Wednesday: 29.01.25 14:00 – 16:00

**Janez Janša, Sandra Noeth****For: SODA 1, 201**

Digesting is the format that rounds up the research week. After intensive 5 days research week time is given to process the content of the research week: encounters, engagements, collaborations, works seen, texts explored... Students and the SODA staff take time for information to settle and reflect them collectively at the final point of the research week digesting.

*SODA 2023-25***Critique & Feedback: Viva Voce**

US 9

Thursday: 30.01.25 10:00 – 14:00

Friday: 31.01.25 10:00 – 16:00

**Janez Janša, Sandra Noeth, Rima Najdi****For: SODA 2, 401***SODA 2024-26***TBS: 301 Research Proposal Lab**

AT

Monday: 03.02.25 10:30 – 15:30

Tuesday: 04.02.25 10:30 – 15:30

Thursday: 06.02.25 10:30 – 15:30

Friday: 07.02.25 10:30 – 15:30

**Janez Janša, Sandra Noeth, Rima Najdi****For: SODA 1, 201**

At the end of the second semester, students prepare proposals for their individual research projects, which they carry out in full during the 3rd and 4th semesters. In a



laboratory situation, students work on different aspects of the proposal (content, methodology, agenda, collaborators, mentors...), learning and supporting each other under the close guidance and supervision of the MA SODA team.

*SODA 2023-25, SODA 2024-26*

## **Graduation Ceremony**

US 11

Friday: 15.02.25

18:00 – 19:00

**For: SODA 2, 401, SODA 1, 201, public**



## 5. Choreography, Dance and Disability Arts

*Choreography, Dance and Disability Arts*

### **Creating and managing your own Access Rider:**

#### **One to One Mentoring Sessions**

Uferstudios, Studio 10

Wednesdays: 16.10.24, 23.10.24, 22.01.25, 29.01.25

14:00 – 16:00

**Angela Alves**

**For: 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*

### **Engage, Exchange, Reflect**

#### **Festival Visit & Conversations**

Wednesday, 13.11. – Tuesday, 19.11.24

**Nadja Dias with Luke Pell**

**For: Channel 4, BA 1, BA 2, BA 3, MA SODA, maC**

Evening performances, talks & conversation formats

Within the frame of the No Limits Festival, Claire Cunningham's Dramaturge Luke Pell and Executive Producer Nadja Dias invite students to attend 3 performances and group talks. Via a series of performance visits and conversation formats we will create space to engage, exchange and reflect upon the artistic works we experience with one another.

We will attend Claire's new solo Songs of the Wayfarer (WT) alongside two - three further productions and invite makers and creative collaborators to join our conversation sessions.



As a group we will enter into a compassionately critical questioning of artistic practices and access considerations in response to the various performances. In particular, we will consider the ways in which differing lived experiences, artistic perspectives and practical access considerations can shape and inform an aesthetics of access in productions and in one's practice more broadly. Together we will go on to discuss other pertinent questions arising and how we might approach the practical implementation of access in our own work.

Our exchange sessions and performance visits are planned taking into account principles of crip time and refer to our questions on what is a choreography of care.

Timings:

### Performances:

- Thursday, 14.11.24 20:30  
ÔSS (Marlene Monteiro Freitas / Dançando com a Diferença (PT))
- Friday 15.11.24, 19:00  
or Saturday 16.11.24 17:00  
Songs of the Wayfarer (Claire Cunningham)
- Sunday 17.11.24 20:00  
undressed (tanzbar\_bremen (D))
- Monday 18.11.24 20:30  
Harmonia (Unusual Symptoms / Theater Bremen / Adrienn Hód – Hodworks (D))

### Exchange Sessions

Session 1: Friday 15.11.24	16:00 – 17:30
Session 2: Monday 18.11.24	16:00 – 18:30
Session 3: Tuesday 19.11.24	10:00 – 12:30

**Places are limited to 8 students, to register please email Susanne Adam by 23 October on [s.adam@hzt-berlin.de](mailto:s.adam@hzt-berlin.de).** There is flexibility in regards to which performances you want to visit.

*Choreography, Dance and Disability Arts*

### PODCAST SERIES: Crip | Choreo | Care

Online

Dates/times: tbc

**Guest Artists with Claire Cunningham, Nadja Dias, Angela Alves or Luke Pell**



## **For: Channel 4**

As part of Claire Cunningham's artistic research as Einstein Profil Professor of Dance, Choreography and Disability Arts at HZT 2023-2028, Claire and team are developing a new series of podcasts entitled Crip | Choreo | Care. Across the series Claire and associates - Nadja Dias, Angela Alves and Luke Pell - will be in conversation with a range of guest artists and allies about their research and practice.

Together they will explore topics that include: anti-ableist approaches in the arts; crip technique; the aesthetics of access; what it is to lead through practice – disrupting normative models of leadership; spoony spaces that actively encourage practices of rest and stop in relationship to disability justice; what it is to cultivate crip/ped conditions in dance production and dramaturgy, as well as considering our ethical and social responsibilities to audiences.

They will also be introducing their forthcoming symposia Bodies of Knowledge: Choreographies of Care which takes place during the professorship along with the artists, thinkers and practitioners contributing.

This podcast series recognises the importance of alternative formats for learning, particularly for disabled and neurodivergent learners and those living with long-term illness and chronic-health conditions. The team are committed to offering a range of digital and in presence formats throughout the professorship that allow people to engage with this project and their teaching both in person and remotely, in relationship to their access needs and as they may need.

The first podcast will be launched in December 2024, along with a schedule for subsequent episodes.

*Choreography, Dance and Disability Arts*

**Artistic Research weeks: Crip | Choreo | Care -  
In conversation & open studio sharing sessions**

**Guest Artists with either Claire Cunningham, Nadja Dias, Angela Alves or Luke Pell**

**For: Channel 4**

As part of Claire Cunningham's artistic research as Einstein Profil Professor of Dance, Choreography and Disability Arts at HZT 2023-2028, the team are supporting a series of artistic research weeks from disabled, neurodivergent and crip identifying artists, those living with chronic illness and long-term health conditions and allies.





Research weeks taking place in 2024/2025 will happen in the Winter Semester, with some of the invited artists opening their studio for sharing and in conversation sessions with either Claire Cunningham, Angela Alves, Nadja Dias or Luke Pell.

Further details due shortly.

*Choreography, Dance and Disability Arts*

**Producing, Access & Artistic Development:  
One to One Mentoring Sessions.**

Online

Wednesdays: 16.10. – 12.02.2025

14:30-18:00

(90 min session, by individual appointment)

<https://us02web.zoom.us/j/88624248683?pwd=5GSQCxrQpX0La4NgReJKFQI38hDvnq.1>

**Nadja Dias with Luke Pell**

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

Students are invited to register for these drop-in sessions to discuss, plan and produce their final showings, productions and/or other projects they are currently working on. In these sessions students can start planning ahead of their next semester projects or receive input and support in planning, communication and access provision as part of their projects and productions -considered in relationship to their developing practice; as well as drawing up timelines, tools for mapping practice recurring thematic concerns, production plans, budgets and access riders. Students should have an artistic idea/ proposal or project they like to develop into a production.

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

*Choreography, Dance and Disability Arts*

**REST & PLEASURE**

**Crippling dance from an invisible disability perspective**

Monday	18.11.24	10:30-17:30
Tuesday	19.11.24	10:30-17:30
Wednesday	20.11.24	14:00-17:30
Thursday	21.11.24	10:30-17:30
Friday	22.11.24	10:30-17:30

**Angela Alves**

**For: BA 2, 3, 3+**



This workshop offers a safe space for exhausted and vulnerable dancers' bodies and looks at dance through the lens of invisible disability. Our starting point is the nervous system. We practice methods of rest that soothe, rewire and strengthen our nervous systems to create a neurological habitat in which we feel safe enough to let go of stress.

Each day begins with a rest practice informed by the principles of Yin Yoga followed by a short neuroplasticity exercise. After recognizing the obstacles that have been put up between our bodies and rest, the second part of the day is about using disco dance and the neuroplasticity technique "Embodiment of Passion" to access all the pleasure that lives in our bodies.

**Angela Alves'** artistic practice is informed by the nature of her life as a sick woman. Based on her interest in the neurobiological body in its biotope, she develops artworks that question society's perception of "healthy" and "sick" and attempt to redefine the concept of the norm by promoting perspectives that arise from the disability experience.

<http://angelaalves.de/>

<http://turn-neuebewegung.de/>

<https://www.imhar.net/>

*Choreography, Dance and Disability Arts*

## **Wayfarers**

Uferstudios, Studio tbc

14.01.25 – 17.01.25

14:00-17:30

**Prof. Claire Cunningham**

**For: BA 3/3+**

Drawing on research into wayfaring and journeying, these days will look at the acts of *stravaiging* (a Scots word meaning to stroll or wander), walking\* and navigating. Prof. Claire Cunningham will share material and movement scores from her recent performance work, bringing influences and philosophies from Crip and disabled lived experience and invite students to share and consider their own ways of moving through the world. Together we'll move between different modes of conversation, journeying and companionship to think in relationship to our own experiences of time, energy and attention, asking questions such as 'what does walking\* mean for me?'

\* We recognise & challenge the assumed bipedalism of the term walking. These sessions welcome people who have diverse physicalities, sensory modalities, use mobility tech and/or are neurodivergent.



Everyone is encouraged to engage as they need, in relationship to their levels of energy, pace and scale when moving, reading, speaking, etc. Everyone is free to rest as required; to come and go as they need and to choose the distances they travel. This session will be led in English (and Scottish) but participants may engage in the tasks in the language they feel most comfortable using.

Outside activity proposals will be weather dependent.

*Choreography, Dance and Disability Arts*

### **Producing, Access & Artistic Development**

Uferstudios, Studio 10 (*A room with tables, mattresses, chairs, bean bags as this will be a theoretical seminar with a lot of talking/ writing*)

Tuesday 28.01.- Friday 31.01.25

14:30-17:30

**Nadja Dias**

**For: BA 3, BA3+**

Drawing on 20 years of practical experience in producing for companies and artists such as Candoco Dance Company, Sadler's Wells and Claire Cunningham independent producer and consultant Nadja Dias will introduce students to concepts of producing performance works, how to develop a production, consider access as part of your artistic process and drawing on the concept of a 'choreography of care' that informs how we work together.

Looking at production examples students will be introduced to planning tools and concepts to support project planning, financing and feasibility. A specific focus will be placed on access and inclusive working methods with students being encouraged to develop projects that consider aesthetics of access, access for audiences and accessible working methods.

*Choreography, Dance and Disability Arts*

### **Listen and lunch**

Online

Friday, 31.01. & 14.02.25

12:45 – 13:45 (14:15)

**Prof. Claire Cunningham & Guests**

**For: BA1, BA2, BA3, MA SODA, maC**

Join this online webinar to listen over lunch to Claire Cunningham in conversation with disabled peers and allies, discuss questions arising through artistic process. Stay on if you have time to join the discussion, share reflections or ask questions.



These events recognise the importance of alternative formats for learning, particularly for disabled and neurodivergent learners and those living with long-term illness and chronic-health conditions.

The team are committed to offering a range of digital and in presence formats throughout the professorship that allow people to engage with this project and their teaching both in person and remotely, in relationship to their access needs and as they may need.

*Choreography, Dance and Disability Arts*

### **Mentoring**

Online

Monday, 03.03. & 17.02.2025

14:00 – 19:00

(90 min session, by individual appointment)

**Prof. Claire Cunningham**

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

Students are invited to register for these drop-in sessions to reflect on questions or concerns around – artistic practice and process, development, creative access and care.

**To register please email Susanne Adam on [s.adam@hzt-berlin.de](mailto:s.adam@hzt-berlin.de).**

There is flexibility in regards to meeting dates - please ask.

*Choreography, Dance and Disability Arts*

### **NETWORK NEURODIVERSITY / NETZWERK NEURODIVERSITÄT**

Uferstudios, Studio 10

Mondays:

14.10., 28.10., 01.12., 16.12., 13.01., 27.01., 03.02., 10.02.

16:00 – 19:00

**Angela Alves**

**For: Studium Generale**

Are you wondering

... how you, as a neurodivergent person, can navigate the academic universe of an art school?

... how you might deal with neurotypical ideas of a "good student", e.g. in terms of time management, work flow, deadlines and schedules?



... or how you can free yourself from internalised neurotypical narratives that prevent you from taking your own artistic space?

Let's come together and find out how we can support each other!

This seminar provides a safer space for neurodivergent students and staff to socialise, read and share life realities. We want to meet to talk and be silent with each other, share some simple somatic practice to release stress, and learn about neurodivergent life, artists and theories.

*Choreography, Dance and Disability Arts*

**Work in progress sharing**

Thursday, 12.09.24

time tbc

By invitation only.

**Prof. Claire Cunningham**

**For: By invitation only.**

**Performances**

*Songs of the Wayfarer*

Thursday, 14.11.24

19:00

Friday, 15.11.24

19:00

Saturday, 16.11.24

17:00

Location: Hebbel am Ufer, HAU 2

Inspired, in part, by Gustav Mahler's "Lieder eines fahrenden Gesellen" led by her lived-experience as a disabled person, her memory of training as a classical singer and knowledge drawn from mountaineers and disabled peers, Claire Cunningham sets out to make a show where she traverses known and unfamiliar landscapes.

In this new solo Cunningham asks what it is to wander? To seek to scale great heights? What can be learned from those of us who reach for the ground through crutches as 4-legged creatures, the choreography of crip\* navigation and the maps we would re-draw? Of scale and time and energy? What it means to keep going and, importantly, the wisdom to know when to turn back.

Join this internationally renowned disabled leader and choreographer for an evening-length work, where she comes to understand her own journeying as a love song - to the ground, to her disabled peers and the innate wisdom of crip\* expertise and joy.

\*Crip is a political and cultural identity embraced by some disabled individuals



## Post show talk

Studio/Time: tbc.

Join Prof. Claire Cunningham in conversation with Luke Pell, HZT colleague and dramaturg with Cunningham for the last decade as they discuss the processes and questions underlying Cunningham's newly premiered work *Songs of the Wayfarers*.

*Choreography, Dance and Disability Arts*

### Coffee klatch

Saturday, 16.11.24

10:00 – 11:30

Room: tbc

**Prof. Claire Cunningham**

**For: tbc**

Come talk with Claire and other attendees, about her new work *Songs of the Wayfarer* and the themes within it over coffee/tea/juice etc...maybe even some cake.

*Choreography, Dance and Disability Arts*

### Artistic Research: Revisiting Rest and Resters

Uferstudios, Studio tba

Monday, 2.12. – Saturday, 8.12.

**Angela Alves with Ania Nowak and Silke Hofmann**

**For: tbc**

For this research, Angela Alves takes time to revisit, digest and reflect on her artistic practice. She therefore brings her bed into the studio to look at the topic of resting in bed from a chronically ill and horizontal perspective together with the protagonists of the work 'Rest' from 2019.

What has changed for them in the last 5 years? How do they experience themselves today as 'resters' in social and cultural spaces? Did our conversations have an impact on their view of resting and of themselves? How can we recognise the relevance of their stories from that time to the present?

*Choreography, Dance and Disability Arts*

### Songs of a Wayfarer

Research, Development, Creation & Touring

07.10. – 02.11.2024 - Künstler\*innenhaus Mousonturm, Frankfurt/Main

03.11. – 05.11.2024 - Künstler\*innenhaus Mousonturm, Frankfurt/Main (Premiere)



14.11. – 16.11.2024 - HAU Hebbel am Ufer (HAU 2), Berlin  
20.11. – 21.11.2024 - NEXT Festival, Kortrijk, Belgium  
04.12. – 06.12.2024 - Sadler's Wells, London, United Kingdom  
tbc

**Prof. Claire Cunningham**

**Guests: Anna Booth, Chris Copland, Michelle Ettlin, Sven Hagolan, Matthias Herrmann, Emma Jones, Gregor Knüppel, Daniel Watson, Julia Watts-Belser, Bethany Wells & NN**