



BA Tanz, Kontext, Choreographie

Lehrveranstaltungen im Sommersemester 2018

Stand: 04.04.2018

SAVE THE DATE

9. April - 20. Juli 2018

Vorlesungszeit

Ongoing

ONLINE
Sign Up Sprechstunde

09. April 2018 13.30-17 Uhr

Vouchers Mentoring & Coaching
Sign Up Study Related Coaching
Sign Up Assessment Coaching

04. Juni - 08. Juni 2018
16. Juli - 20. Juli 2018

Zwischenwochen

4. Juni 2018, 13.30-17 Uhr

Year Group Meetings / Jour Fixe
US11

23. + 26. April 2018
9-18 Uhr, US 11

Anhörungen BA Professur

25. April 2018, US 11
13.30- 14.30
14.30-18.00

Meet and Greet All HZT
All Students Summit

9. April 2018

Studium Generale sign up opens

22. April 2018

Studium generale sign up closes

15. Juli 2018

Deadline to announce mentor for
WiSe 2018/19 to Alice Chauchat,

16. Juli 2018, 14-17 Uhr

Module Sheets, BA Büro
BA 1 Thomas Plischke, BA 2 William
Wheeler, BA 3 Britta Wirthmüller

17. Juli 2018, 13.30-17 Uhr

Year group Meeting + Evaluation
Summer Semester

18. Juli 2018, 13.30-16 Uhr

Presentation KVV WiSe + introduction
to mentoring for BA1, 2018/19 US 11

INTRODUCTIONS & SIGN-UP DAYS



ALL BA STUDENTS

13. April 2018 13.30-17 Uhr, Studio 11

- Sign Up Assessment & Study Related Coaching
- Assessment Introduction in Year Groups
- Introduction to the online signup system for Sprechstunden

PRÜFUNGEN (ASSESSMENTS)

Assessments for **Module 1 and 10 and 2 and 9** can take place during the Show & Tell weeks (14.05.-01.06.). In communication with the team, these assessments can also be scheduled for the first *Zwischenwoche* 04.-08.06. Individual dates/times for assessments during *Show & Tell* and the *Zwischenwoche* will be discussed and set at the beginning of the semester.



PRÜFUNGEN 1. JAHR



Modul 1

Prüfer*innen: Prof. Thomas Plischke, Verena Sepp

16. + 17.07.2018

Modul 5

Prüfer*innen: Dr. Katrin Deufert

Abschlussprüfung:

Schriftliches Feedback:

Modul 10

Prüfer*innen: Prof. Alice Chauchat, Prof. Thomas Plischke

Assessment during 4 Affairs, Show Tell & Talk

PRÜFUNGEN 3. JAHR

Modul 2

Prüfer*innen: Prof. Alice Chauchat, Prof. Nik Haffner

Assessment during 4 Affairs, Show Tell & Talk

Modul 9

Prüfer*innen: Prof. William Wheeler, Britta Wirthmüller

Assessment during 4 Affairs, Show Tell & Talk

Modul 12

Prüfer*innen: Prof. Thomas Plischke, Prof. William Wheeler, Britta Wirthmüller

Abschlussprüfung: during the weeks 11.06.-13.07.2018

PUBLIC LECTURES AND PRESENTATIONS

Lecture Concert Alain Franco

Montag 30.4.2018

19:00 US 11

Modernity / Contemporaneity and performative thinking : a differential neighborhood.

In our usual understanding of history there seems to be a consensus in considering contemporaneity as successive and consequential to modernity.

But in doing so we actually assume that contemporaneity would have resulted out of an analytical process. Looking at the proliferation and the diversification of artistic practice at the turn of the 20th century, we do notice a juxtaposition, and not at all a succession between these 2 paradigms.

Otherwise we can't understand properly the « schismatic" legacy of the 19th century, balancing between nationbuilding and « ausdrucksstanz ».

And otherwise we can't neither be precise about the current discussion on composition and conjunction.

TRAINING



Patrick Rump

Mo, Di, Do, Fr 9.00-10.30 Uhr, 47 Unterrichtseinheiten

Mo 17-20 Uhr nach Absprache in Kleingruppen

US 10

Modul 1/2/3/4, 4 LP

DE/EN

Einführung in sportwissenschaftlich ausgerichtetes Konditionstraining

Kraft bildet die Grundlage für Bewegung. Ohne Kraft Stillstand.

Immer wieder wird das Krafttraining mit Bodybuilding in Verbindung gebracht und ist mit diversen Clichés behaftet. So wird an dicke Arme und vor Adern platzende Muskeln steroidverseuchter Exoten gedacht, die „vor lauter Kraft nicht gehen können“. Hirnloses Gepumpe, nicht funktionelle Muskulatur, exzessive, künstliche Bräunung,...die Liste ließe sich beliebig fortsetzen. Derart mit Vorurteilen besetzt, wurde unter anderem durch Medien und konservative Weltansichten ein völlig falsches Bild von Krafttraining erzeugt.

Anhand der Grundtechniken des Krafttrainings werden wir die Vielfältigkeit und Effektivität des Krafttraining anhand einer progressiven, gesteuerten Belastung erfahren und auswerten.

Hierdurch sollen Mythen aufgehoben, sowie die Bedeutung der konditionellen Fähigkeit Kraft sowie ihre Wechselwirkung auf Haltung, Koordination, Beweglichkeit, Schnelligkeit, Ausdauer und Gleichgewicht erlebt und trainiert werden.

Andrew Champlin

Mo, Di, Do, Fr 9.00-10.30 Uhr, 37 Unterrichtseinheiten

US 11

Modul 1/2/3/4, 4 LP

EN

Ballet LAB

Ballet LAB asks dancers to let go of the dominant image of ballet and instead asks what is functional inside these forms. Through methods of deconstruction and reintegration, we reclaim the historical use of ballet in order to work with the movement itself. Through experiential encounters with ballet's form, students have the opportunity to deepen their awareness of how they approach a traditional system in terms of bodily consciousness, musical timing and group dynamics. We attend to personal structure, functional alignment and placement of weight, working through kinesthetic and proprioceptive repetitions that are challenging and fun.

Andrew Champlin's teaching is grounded in the methodology and mentorship of Janet Panetta (ballet mistress of Tanztheater Wuppertal/Pina Bausch Company and international instructor of ballet for contemporary dancers). Originally from the United States, Andrew trained at the School of American Ballet in New York City and quickly shifted his gaze to postmodern and conceptual dance through his bachelors education at The New School University. His collaborations with artists Miguel Gutierrez, David Gordon, Jillian Peña, Pam Tanowitz, Ryan McNamara, Xavier le Roy and Heather Kravas have been particularly influential in his thinking about movement, theater, and contemporary performance. He is currently a Master of Arts candidate in New Performative Practices at DOCH School of Dance and Circus in Stockholm, Sweden.

Britta Wirthmüller & Nik Haffner

Mo, Di, Do, Fr 10:45 - 12:15 Uhr, 47 Unterrichtseinheiten

US 3

Modul 1/2/3/4, 4 LP

open for maC and SoDA students (for sign up, please approach Britta)

DE/EN

Zu Zweit – Partnering and dancing with a partner

This class will offer a physical training with a focus on partnering. We will work on different partnering skills and bring our attention to aspects such as timing, weight, momentum and sensing the other. The class will comprise set sequences and repertoire

as well as working with improvisational tasks. Throughout the semester we will expand the idea of partnering and explore how we can be partners of the floor, wall, songs or objects and what “being in contact” can mean beyond physical touch.

For BA students continuous participation throughout the semester is a prerequisite.

Alice Chauchat & Alice Martucci

Mo, Di, Do, Fr 10:45 - 12:15 Uhr, 47 Unterrichtseinheiten

US 8

Modul 1/2/3/4, 4 LP

DE/EN

approximating dances

For 3 months the drop-in class will turn into a “studio” (thank you, Valentina Desideri, for reinvigorating the term and its promise): a space for practicing and researching dance, together and side by side, framed by scores Alice C has been developing over the past few years. Alice M has been developing her own relationship to these and will therefore be there as companion and support. Relations of attention, distraction, commitment and autonomy are the juice of the scores and are posed as physical, conceptual and technical problems. The drop-in frame invites a varying presence of everyone; our changing gathering of people will be a ground for us to investigate these relations in dancing.

Our premise is that dancing means engaging in a conversation with the various sensations, thoughts, affects and expressions that traverse (our) bodies.

Dance is not an expression of the dancer. By dancing we can exercise paying attention and cultivating intimacy with otherness. Rather than owning these events that pass through us, we can acknowledge and honor them on their own terms.

We posit that dancing with others means engaging an approximation process, one of coming closer and also of sensing the limits to what we can know.

We dance in order to train sensing the other, striving for precision, without the possibility of verification.

Andrew Wass

09.04.-01.06.2018

Mo, Di, Do, Fr 10:45 - 12:15 Uhr, 27 Unterrichtseinheiten

US 11

Modul 1/2/3/4, 2 LP
EN



Principle and Form:

A technical approach to Contact Improvisation

Each class will consist of three sections. One section will deal with solo body pathways drawing material from Material for the Spine, Flying Low, developmental, and release techniques. Through repetition and conscious investigation of this solo-body material we will expand our strength and kinetic range. The second section will focus on CI principles such as roll/pivot/slide, core/contact/floor, active passivity/passive activity, etc. These principles will be juxtaposed with choreographic riffs to investigate various forms of flow: mechanical, cognitive, and empathic. The overarching theme of this series of classes is to give the students concrete tools from CI that they can use for their own aesthetic purposes.

A member of the Lower Left Performance Collective since 2001, he is a graduate of the MA program of Solo/Dance/Authorship at the Hochschulübergreifendes Zentrum für Tanz in Berlin. He has taught and performed at universities, festivals, and theaters throughout Europe, the United States and Asia. His performance work has been shown in San Diego, LA, San Francisco, Marfa, Tijuana, Berlin, Tokyo, Marfa, and New York. He has performed in work by Nancy Stark Smith, Mary Overlie, Jess Curtis, Nina Martin, and Scott Wells, among others.

Lina Gómez

11.06.-20.07.2018

Mo, Di, Do, Fr 10:45 - 12:15 Uhr, 20 Unterrichtseinheiten

US 11

Modul 1/2/3/4, 2 LP

EN

Floor, Gravity and Center

The focus is not just to learn how to dance the specific popular Brazilian dance as we did in drop-in classes, but also to play with some of its principal elements in order to discover and stimulate different possibilities for individual and collective movement.

We will weave these elements together with a blend of breathing and somatic exercises rooted in oriental movement practices and Técnica Klauss Vianna. This will awaken our awareness towards our centers and towards the space around us.



Through active practice with physical weight and a heightened perception of gravitational forces on the body, we will engage in our relationship to the floor - to strengthen a grounded quality of movement that will serve as a gateway to an exploration full of lightness, readiness, and playfulness.

Lina Gómez, Colombian choreographer and dancer based in Berlin. She received a MA degree in Choreography at the HZT- Berlin and a BA degree in “Communication of the Arts of the Body” with an emphasis on Dance and Theater from the Catholic University of São Paulo in Brazil. She presented her most recent work RESTRAINT in the frame of the Tanztage Berlin 2018 at the Sophiensaele. Her choreographic research was supported by the Einstiegsförderung 2017 of the Berlin Senate and the Goethe Institut. She is also supported by the PAP Mentoring Program Berlin “Newcomers” 2017-19. Furthermore, she is co-founder of the Cia. Aberta de Dança of São Paulo-BR (2008) and has been developing works collectively there ever since as a choreographer and performer. Beneath that, Lina has worked as a dancer and performer with Tino Sehgal, Yoshiko Chuma, Edson Fernandes and Jorge Garcia among others.

www.linapgomez.com

INTENSIVE PRACTICE (WEDNESDAY)

Katrin Deufert

Mi 9-12.15 Uhr, 13 Unterrichtseinheiten

US 10

Modul 5/6/7, 3 LP

DE

Schreibwerkstatt

Mit Beginn des Sommersemesters treffen wir uns einmal pro Woche am Mittwoch Vormittag, um uns intensiv mit dem Phänomen „Schreiben“ auseinanderzusetzen. „Wann schreiben wir? Was schreiben wir? Wo sind wir, wenn wir schreiben?“ Zuerst werden wir uns mit den unterschiedlichen Schreibinteressen und -erfahrungen aller Beteiligten beschäftigen, um dann spielerisch Formen zu finden, um gemeinsam ganz unterschiedliche Texte zu produzieren und diese auch gemeinsam zu diskutieren und zu bearbeiten. Es geht darum, mit, über, für und durch die eigene Arbeit zu schreiben. Wieder gilt es auch, den Unterschied zu spüren zwischen sprechen und schreiben. Darüber erforschen wir die Komplexität von Sprache im Feld von Tanz und Choreografie. Nur wer schreibt, kann herausfinden, was das Papier alles vermag und wie es nicht nur unsere Sprache sondern auch unsere künstlerische Arbeit prägen und bereichern kann.

Im Seminar wird in deutscher und englischer Sprache gesprochen und neben deutsch und englisch auch in allen Muttersprachen der Beteiligten geschrieben. Voraussetzung sind gute Englisch-Kenntnisse und Basis-Deutsch Kenntnisse.

Shannon Cooney

Mi 9-12.15 Uhr, 13 Unterrichtseinheiten

US 10

Modul 3/4, 2 LP

ENG

Moveable Cinema/Dynamic Expansion

Moveable Cinema is a movement practice created to expand the felt-sense and consciousness of vision while in movement. Shared through a series of mandalas (or practices) enables one to find a unique path to research consciously how vision as an expanded sense can tune one into one's body and acutely to the present. Beyond self-oriented practice, practices with others challenges and enriches subtle and powerful forms of witnessing. This becomes a vital and reliable tool for performance.



Moveable Cinema exists within the frame of *Dynamic Expansion* an integrated and somatic approach to orient to the Craniosacral System; tuning into it's waves and stillness phenomena, grounds the practice.

Course plan for the Wednesdays, 9h-12h April 11-July 18, 2018

Overall planning class content: 2/3's *Moveable Cinema* and 1/3 *Dynamic Expansion-Craniosacral work*

These classes will integrate extended mandalas of *Moveable Cinema*. We will make use of the time, with the practice is embodied, to expand into performance practices. We will work with this practice as well to heighten the ability to "see" work, and from this vantage create dialogue for makers, and performers.

The work with *Dynamic Expansion*, will offer practices in self-awareness of Craniosacral phenomena as well as theory. This is not a therapy class, but a practice to embody craniosacral system awareness, and expand the felt-senses to be able to use language to landmark sensation.

Fielding, a performance of the practice of *Moveable Cinema*, was a work premiered in November 2017, to see a trailer for an example of this work:

<https://www.shannoncooney.org/choreography/fielding>

SEMINARS

FOUR AFFAIRS

09.04.-01.06.18

US

Thomas Plischke, Britta Wirthmüller, William Wheeler, Verena Sepp, Martin Hansen, Annett Hardegen, Dirk Cieslak, Kerstin Ergenzinger, Stephanie Maher, Dr. Katrin Deufert, Alain Franco, Stefan Pente, Antke Engel, Bojana Cvejic

Mo-Fr 13.30-17 Uhr

BA 1/2/3

Im Sommersemester 2018 findet zum ersten Mal das Format “4 Affairs” statt. Themen, Fragen und Praxen die immanent mit dem Medium Tanz verbunden sind werden durch die Bereiche Choreografie und Komposition, sozialer und politischer Raum, Training, Körper, Subjekt und Identität abgebildet und in kollaborativen Arbeitsweisen untersucht. Die entstehenden Projekte sind die Grundlage für eine diskursive und angewandte Auseinandersetzung mit der Praxis der Präsentation künstlerischer Formate.

Innerhalb der Four Affairs arbeiten Studierende an kollaborativen Projekten. Innerhalb der Four Affairs sind zwei Projekte (à 4 LP) möglich:

What is this body?

Modul 3/4, 4 LP, 36 Unterrichtseinheiten

What constitutes a body? How does it move?

In this four affairs sub-unit students engage in body theories and/or an analysis of the body's movements. What is your understanding of you yourself as a body? What is the relation of your physical body to your memory, your experience, your imagination?

Where does your body start and where does it end? Where is inside, where is outside?

How do bodies relate to bodies and things? What is not a body?

To which extent is a body constituted by movement? How does movement change the experience of the body and its appearance? How do you work with movement? Which language, which images, which sensations do you create and how do you transmit those for others? How do you come to a specific body?

Interdisciplinary Arts and Contextualisation

Modul 5/6, 4 LP, 36 Unterrichtseinheiten

In this seminar, students...

- begin and continue to reflect on their own work as it relates to other media, artworks, performances, choreographies, theories, philosophies, contexts, narratives, and/or modes of thought, etc., in contemporary and historical fields in and around the arts, while unpacking one's own work as it relates to these other fields.
- begin and continue to develop analytical capacities in relation to one's own work and the work of others, in curational, conversational, scientific, literary, art-historical, critical, lecture and/or performative, etc., modes.
- begin and continue developing a refined understanding of one's own work and how it relates to broader artistic / social contexts.
- communicate these processes in some form.

Getting a hold of what and how we do it – through language, text, images and other media

Modul 7, 4 LP, 36 Unterrichtseinheiten

Documenting working and communication processes, collecting artefacts and residues, accompanying someone else's process through a specific documentary focal point, presenting one's own or someone else's work for an outside audience... In this four affairs sub-unit students engage with questions of documenting work and making it graspable for others. This includes processes of documentation from various perspectives (as outside eye, as inside body, as a colleague, as dramaturg, as a spy as a temporary visitor) and different modes of communication (conveying a work or a working process to an outside audience, facilitating a feedback session, writing a review or creating an artistic response).

**Coding choreographies, Scoring bodies and things.
Modul 8/9, 4 LP, 36 Unterrichtseinheiten**



Wie strukturiert man Bewegungsabläufe, Klänge und Dinge in ihren Beziehungen so, dass die sich ergebende Struktur den eigenen künstlerischen Ideen entspricht? Welche Strategien der Notation können aus dem Kunstwerk selbst entstehen? Welche Partituren generieren immer wieder neue Formen? Wie kommunizieren wir als Choreografen Bewegung? Welche choreografischen Werkzeuge stehen uns zur Verfügung. Diese Fragen bilden den Rahmen einer angewandten Forschung mit dem Medium der Choreografie.

PLATEAUX

Recherche zu Projektarbeit (Bachelorarbeit)

11.06.-13.07.18

Florian Feigl, Alice Chauchat und Anna Nowicka

Mo-Fr 13.30-17 Uhr

US 10, US 11, Agora MOVE

BA 1/2/3

BA 3: Modul 12, 4 LP, 25 Unterrichtseinheiten

BA 2 & 3: Modul 3/4/5/6/7/8/9, 4 LP, 25 Unterrichtseinheiten

Within the “Plateaux” seminar students will research collaboratively. This research will be facilitated by BA3 students.

- *Modul 12 is a research process led by a 3rd year student (or several in collaboration) and involving an amount of peers from the other 2 years.*
- *The assessment will be continuous, across 3 moments of presentation supported by a written statement on the current moment of the research*
- *Your BetreuerIn will visit you a few times (at least 4h per student altogether) to check in with you on your process and your sharing moments with the evaluation committee. The role of the Betreuer*in is to support and facilitate the communication between your work and the institutional demands.*
- *Ongoing support: the rest of our presence will be focused on supporting your research on its own terms and is not assigned to each of you in terms of hours, more like general amounts of time during which you can use us - we'll each let you know when we're planning to be around*

BA 1&2 can participate in a Modul 12 research led by a BA3 peer; this will be credited as one of the following four modules:

What is this body?

Modul 3/4, 4 LP, 25 Unterrichtseinheiten

What constitutes a body? How does it move?

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relation of your physical body to your memory, your experience, your imagination? Where does your body start and where does it end? Where is inside, where is outside? How do bodies relate to bodies and things? What is not a body?

To which extent is a body constituted by movement? How does movement change the experience of the body and its appearance? How do you work with movement? Which language, which images, which sensations do you create and how do you transmit those for others? How do you come to a specific body?

Interdisciplinary Arts and Contextualisation

Modul 5/6, 4 LP, 25 Unterrichtseinheiten

In this seminar, students...

- begin and continue to reflect on their own work as it relates to other media, artworks, performances, choreographies, theories, philosophies, contexts, narratives, and/or modes of thought, etc., in contemporary and historical fields in and around the arts, while unpacking one's own work as it relates to these other fields.
- begin and continue to develop analytical capacities in relation to one's own work and the work of others, in curational, conversational, scientific, literary, art-historical, critical, lecture and/or performative, etc., modes.
- begin and continue developing a refined understanding of one's own work and how it relates to broader artistic / social contexts.
- communicate these processes in some form.

Getting a hold of what and how we do it – through language, text, images and other media

Modul 7, 4 LP, 25 Unterrichtseinheiten

Documenting working and communication processes, collecting artefacts and residues, accompanying someone else's process through a specific documentary focal point, presenting one's own or someone else's work for an outside audience... In this four affairs sub-unit students engage with questions of documenting work and making it graspable for others. This includes processes of documentation from various perspectives (as outside eye, as inside body, as a colleague, as dramaturg, as a spy as a temporary visitor) and different modes of communication (conveying a work or a

working process to an outside audience, facilitating a feedback session, writing a review or creating an artistic response).



Komposition und Choreographie

Modul 8/9, 4 LP, 25 Unterrichtseinheiten

Wie strukturiert man Bewegungsabläufe, Klänge und Dinge in ihren Beziehungen so, dass die sich ergebende Struktur den eigenen künstlerischen Ideen entspricht? Welche Strategien der Notation können aus dem Kunstwerk selbst entstehen? Welche Partituren generieren immer wieder neue Formen? Wie kommunizieren wir als Choreograph*innen Bewegung? Welche choreographischen Werkzeuge stehen uns zur Verfügung. Diese Fragen bilden den Rahmen einer angewandten Forschung mit dem Medium der Choreographie.

Zusätzliches Angebot KONTEXT/KUNSTTHEORIE UND KOLLOQUIUM

BA 1/2/3

William Wheeler

dates (location)

Modul XX, X LP, X Unterrichtseinheiten

Image Studio

Image Studio is an ongoing informal format for discussing thoughts, ideas, interests, research, and performative ambitions related to images (electronic and analogue photos, drawings, videos, films). How are our practices intertwined with image research? Image Studio will meet in varying locations (Kino Arsenal screening room, individual studios, image archives, etc.). The main focus will be on discussion through sharing questions, passions, and interests related to images. Students are encouraged to bring specific questions related to their own image research, to present and open up these questions for discussion in the group. Small inputs will be given by Wheeler in reference to questions and challenges that arise in his image research.

BA 1/2/3

Thomas Plischke

02.05.-11.07.2018 (kein Termin am 16.05. & 06.06.2018)

Mittwochs 18.00-21.00 (Room to be announced)

Modul 5/6/10/11/12, 2 LP, 9 Unterrichtseinheiten

Talking Heads

This seminar is an exercise. We will talk about work, our own work, film, listen and feed-back about what we saw, heard and felt. The aim is twofold: to become more and more precise to name and frame our artistic interests, and to also observe ourselves talking. Therefore we will use media as a recording and playback tool: photography, video, ipads etc. The side product of this seminar will be an introduction into media workflows, from digital recording to editing and publishing.

BA 1/2/3

Peter Stamer

2., 3., 4. Mai 2018, 19:00 - 21:00

3 Veranstaltungsorte, s.u.

Modul 5/6/10/11/12, 1 LP, 3 Unterrichtseinheiten

RESEARCH / LOVE / JOKES

Continuation of the seminar "Abécédaire of Theatre"

Mittwoch, 2. Mai

RESEARCH

Ort: Forschungslabor

Wir arbeiten in einem offen gelassenen oder aktuell noch immer verwendeten LABORATORIUM, um die gute alte Frage der Wissensproduktion in der Kunst zu stellen. Wie hängen das Epistemische und das Ästhetische zusammen?

Was ist die Hoffnung, wenn man das Ungesagte aus dem Un/Sagbaren herauszulösen versucht, was ist das Scheitern daran? Wie, und hier sollte der genius loci eine Rolle spielen, lassen sich wissenschaftliches und künstlerisches Wissen in ein Verhältnis bringen? Super wäre es, wenn Bayer oder Schering (eines der beiden gibt's glaub ich nicht mehr im Wedding) uns da eine Tür öffnen könnten, damit wir die Instrumente der Sichtbarmachung (das 'Bild der Wissenschaft' mit Rheinsberger) in Augenschein nehmen können. Vielleicht könnte ja jeder einen Laborkittel haben...

Donnerstag, 3. Mai

LOVE

Ort: Hotelzimmer

Die eigentlich größere epistemische Herausforderung als jene der Kunst: Verstehen, wie Liebe sprechen. Roland Barthes hat uns in den wunderbaren Fragmenten mit der unverbindlichen ABC-Struktur die Tiefenstrukturen des Liebes-Diskurses ausgelotet. Der Kuss dieses Diskurses, der Sandkörner im Mund (von Werther) hinterlässt, die dann zwischen den Zähnen knirschen. Liebe als Passion nach Luhmann, wonach unsere vermeintlichen Liebesbindungen lediglich gesellschaftlich gewachsene Normen sind. Eva Illouz' Liebe als Ware. Das alles zu erfahren und zu besprechen in einer Hotelsuite, dem anonymsten Ort von Intimität, an dem man fremd-zuhause ist. Die Studierenden müssen dafür Liebesszenen oder Filme mitbringen, die während der Veranstaltung auf dem Hotelfernseher gespielt werden.

Freitag, 4. Mai

JOKES/HUMOUR

Ort: Bar in Mitte

Und zum Abschluss dieses dreitägigen Hinkens treffen wir uns in der Bar, um der Frage nach dem Humor auf den Grund zu gehen. Der Witz als kleinste dramaturgische Einheit. Hat Freud recht, wenn er die Witzarbeit mit jener der Traumarbeit engführt? Was hat Lacan dazu zu sagen? Und natürlich die in Zeiten der Identitätsdifferenzen aktuelle Frage: wer darf Witze worüber machen? Mit Praxisversuch: drei Menschen improvisieren an der Theke stehend den guten alten "Drei Männer gehen in eine Bar"-Witz und lassen, ganz ohne Pointen, Welten entstehen und vergehen. Wie erzählt man eigentlich einen Witz?

BETREUUNG DER BACHELORARBEIT



Alice Chauchat, Anna Nowicka, Florian Feigl

(nur 6. Semester)

DE/EN

Modul 12, 4 Stunden

Termine nach Vereinbarung mit der/m BetreuerIn

Studierende im 6. Semester werden bei der Vorbereitung ihrer Bachelorarbeit und während des Arbeitsprozesses von einer Betreuerin/einem Betreuer begleitet.



Einzelunterricht studienbegleitend / Study related coaching

Sign-up day 09.04.2018

Britta Wirthmüller, William Wheeler, Thomas Plischke

Study related coaching is a teaching session that happens once a semester with a member of the BA team. In this session you and the team member take a look at the courses you attended or will attend in the current semester and you discuss and reflect how this input connects to your personal study trajectory.

Einzelunterricht / Coaching

Termine nach Vereinbarung mit HZT-Lehrenden und Gast-Lehrenden / Dates by appointment with HZT teachers and guest teachers

Coaching is a one-to-one teaching or a teaching session in a group with up to four students. It is a possibility to have a more in-depth teaching session with teachers you are at the moment studying with. You can use coaching to address individual questions that came up in the practice, workshops or seminars. You can also use coaching to deepen some aspects that came up with one of your teachers, get additional input on a topic/question that interests you. You can use coaching to speak with a teacher about connections from the taught input to other concerns related to the curriculum.

Mentoring

Termine nach Vereinbarung mit der/dem MentorIn / Dates by appointment with the mentor

Bis zum 15.02.2018 müssen die Mentoren verbindlich feststehen.

Am 09.04.2018 werden die Mentoring Vouchers ausgegeben.

There will not be a possibility to retrieve your vouchers after this point if not collected.

Mentoring is a relationship you (mentee) and a mentor develop together to support your growth as an artist and as a student. A mentor may engage with you on a specific project, e.g. semester presentation, final work or advise you more generally on your process as a student. To be mentored means to be supported, guided and challenged by another person, be that an artist or specialist whose field/profession is relevant to your own artistic practice and trajectory. It is a student-led consultation, in which you have the opportunity to bring someone from the outside in, over a longer period of time (at least one semester), to intensively engage in a shared reflection upon your work. The forms of this relationship, which you develop together can be varied and multiple and should be understood as an exchange, rather than a service for you and your work.

As the student you are the initiator of your meetings, while the mentor is there to offer a different perspective/angle on your work through dialogue and exchange. Your meetings can be used in a range of ways, for example, to discuss questions, research and specify interests connected to your work. To share a reading and writing practice on your work or on that of your mentors or others. To gather working methods and principles that support your practice or discuss the modes and methods that your mentor is invested in. The time that you spend together is not always limited to the studio, but should be used in a way that expands, directs and challenges your ways of working. Your meetings and their formats are very much connected to the availability and resources that your mentors can share at that specific time. This should also be taken into consideration when choosing who to work with.

Co-Teaching

Zur Einbindung in das Curriculum werden die folgenden Lehrformate von Britta Wirthmüller durch Co-Teaching begleitet:

Katrin Deufert: Schreibwerkstatt (6 Stunden)

Stephanie Maher: Kundalini practice & integration (6 Stunden)

Andrew Champlin: Ballet Lab (3 Stunden)

Patrick Rump / Training (3 Stunden)

Makers Open

Sophia New, Alice Chauchat

2. Mai, 6. Juni und 18. Juli

18-21 Uhr, 3 Unterrichtseinheiten

Individual preparation coachings for the presenting student (on appointment) - up to 6 hours altogether.

Modul 7/8/9, 1 LP

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



Studium Generale

Angebote / Offers online 26.03.2018

Sign up 9. - 22. April 2017

<https://www.udk-berlin.de/studium/studium-generale/>



MA Solo Dance Authorship Summer Semester 2018*

*Stand 18.04.2018

SAVE THE DATE

Summer semester 2018

session: 16. April - 21. July 2018

Lecture-free time: public holidays

Winter semester 2018/19

session: 15. October 2018 - 16. February 2019

Lecture-free time: public holidays

Academic holidays: 22. December 2018 - 05. January 2019

SODA Deadlines/ Dates

101 Workbook: 05.10.2018

102 Essay: 05.10.2018

101 Assessment: 15./16.10.2018

101 Feedback: 18./19.10.2018

101 Excursion: 28.05.-31.05.2018

201 workbook deadline: 09.04.2018

202 essay deadline: 09.04.18

201 Presentations: 16./17.04.2018

201 feedback: 19./20.04.2018

301 Final Proposal: 27.04.2018

301 Negotiated Criteria: 06.07.2018

301 Showings / Assessment: 09.-11.07.2018, 18-22h

301 feedback: 12./13.07.2018

401 Draft Proposal: 19.07.2018

All HZT

25.04.2018: Semesterbegrüßung / meet and greet all HZT, 15h, Studio 11

02.05.2018: HZT TanzRaumBerlin Kooperationstreffen, 10-12h

05.05.2018: HfS open day, Schnellerstr.104

16.05.2018: planning meeting UdK university day "Kunsthochschule der Zukunft#Udk2030", 17h, UdK Bundesallee Raum 350

04.06.2018: BLIND SPOT (Research Cooperation with Oslo/Fredikstad): short introduction to the workshop/ Labs with Etienne Guilloteau (open for HZT Students/ Teachers end of september)

14.06.2018: Gesa Ziemer and Irit Rogoff are guests at Einstein Zirkel „bod-y-motion“ (Leitung Nik Haffner), 19h, Hardenbergstraße 33, Raum: 110

19./20.06.2018: HZT Away Days Research

22./23.06.2018: Symposium DFG Projekt Transgressions, studio 11

08./09.07.2018: Research Choreographic Figures (8.7. Lecture Performance, 9.7. Workshop: open for all HZT students/ teachers; inscription for the WS, <http://www.choreo-graphic-figures.net>)

18.07.2018: „Remembering the future of diversity“ Workshop to dance and disability, with Michael Turinsky, Adam Benjamin, Jo Parkes, Jess Curtis, 10-18h, open to 10 HZT students/ teachers

18.07.2018: HZT End of Semester Party, 19h, studio 11, all students, staff and friends!!!

MaC Final Works

08./09.06.2018 Annelie Andre, Uferstudios, Studio 14

15./16.06.2018 Anna Katalin Nemeth, Uferstudios, Studio 14

19./20.06.2018 Shiran Eliaserov, Parochialkirche

22./23.06.2018 Antoine Carle, Uferstudios, Studio 14

23./24.06.2018 Jara Serrano, bat

SODA LECTURES plus seminars (lectures are public)

With Silke Bake and guests

16.05. Lecture: Ana Vujanovic + 17.05. Seminar

23.05. Lecture: Lina Majdalanie + 24.05. Seminar

13.06. Lecture: Giulia Palladini

20.06. Lecture: Tanja Ostojic + 21.06. Seminar

27.06. Lecture: Igor Dobricic + 28.06. Seminar

04.07. Lecture: Hannah Hurtzig

16.05.2018, Silke Bake, 18h, studio 9, Lecture

Ana Vujanović: *Performances that matter: From politics to creative labor and back*

Content: Critical writing in arts and culture today cannot avoid the issue of *politicality* of contemporary arts. However, it is an ambivalent topic: politics is one of the key issues of critical arts today, in the neoliberal capitalist context, where the politics as a specific social practice disappears and where the post-Fordist production firmly tie *praxis* and *poieses* on a macro-social scale. During the lecture and the seminar I would like to examine this dialectic phenomenon. To start off, I would explain that the politics is here seen as an intervention of art practice or work into the public sphere, tending to re-distribution or contestation of its existing configuration and partitions. The lecture will discuss how performing arts are political today. A significant obscurity lies in the new relation between politics and production in the society which is not only democratic but also neoliberal capitalist. When speaking about the political dimension (politicality) of performance as a live public gathering of people in symbolic interaction today, we mustn't neglect that virtual interactions by digital technologies are ever more dominating, while the political scene is configured by the system of representative democracy. Therefore, physical public space and live performance are not current social

paradigms. On the other hand, in today's neoliberal society, politics has been immersed in capitalist production, which is post-Fordist and post-industrial. Therefore, we can say that performance today functions rather as a model of production. It does not mean that it is because of that apolitical, but that its politicality is now indirect and dubious, operating as 'the political unconscious' (Jameson).

+17.05.2018, 10-13h Seminar with Ana Vujanović

Ana Vujanović (Berlin / Belgrade) is a freelance cultural worker – researcher, writer, dramaturge, activist – in the fields of contemporary performing arts and culture. She holds Ph.D. in Humanities, Theatre Studies. She was a member of the editorial collective of TkH [Walking Theory], a Belgrade-based theoretical-artistic platform, and editor-in-chief of the *TkH Journal for Performing Arts Theory* (2000-2017). A particular commitment of hers has been to empower independent scenes in Belgrade and former Yugoslavia. She has lectured at various universities and educational programs throughout Europe, was a visiting professor at the Performance Studies Dpt. of the University Hamburg, and since 2016 she is a team member and mentor of fourth year students at SNDO – School for New Dance Development in Amsterdam. She participates in art projects in the fields of performance, theatre, dance, and video/film, as a dramaturge and co-author. She has published a number of articles in journals and collections and authored four books, most recently *Public Sphere by Performance*, with B. Cvejić (Berlin: b_books, (2012) 2015). Currently she is working on a research project *Performing the Self in the 21st Century*, with B. Cvejić and M. Popivoda, edited collection *Live Gathering: Performance and Politics*, with L. A. Piazza, and documentary film *Freedom Landscapes*, with M. Popivoda. www.anavujanovic.net

23.05.2018, Silke Bake, 18h, studio 9, Lecture

Lina Majdalanie: *I can find something shorter if necessary*

content: In 2009 Lina Majdalanie was asked to present a lecture performance on the role of the performer in the future. Since a number of years, and today more than ever, this question seems to deeply concern the artistic milieu – with the 'slight' difference that the question is now posed in terms of the urgency of 'today' instead of the future, given the disturbing changes that are taking place on the political, economic, social, climatic, ... in fact, on all levels. *I don't remember anymore, which artist retorted once that »artists don't have to clean up the shit that politicians do«.*

+ 24.05.2018, 14-17h Seminar with Lina Majdalanie

Lina Majdalanie, born in Beirut (Libanon), is an actress, director, and author. She has conceptualized numerous productions, including *Do I Know you?* (2017), *A Drop of Sweat* (2015), *33 rpm and a few seconds* (2012), *Photo-Romance* (2009), *Lina Saneh Body-P-Arts Project* (a website project, 2007 and installation, 2009), *Someone Must Have Been Telling Lies About Me* (vidéo-installation, 2008), *Appendice* (2007), *I Had A Dream, Mom* (vidéo, 2006), *Biokhraphia* (2002), *Extrait d'Etat Civil* (2000) and others. Majdalanie was a member of the Curriculum Committee for the Home Workspace Program Ashkal Alwan (2010-2014). She has taught at Haute Ecole d'Art et de Design (Geneva, 2008-2013), DasArts (Amsterdam, 2012), and Goethe University (Frankfurt, 2016). She was fellow at the International Research Center "Interweaving Performance Cultures" at Freie Universität Berlin 2013/2014. She curated the programs *Relatively Universal* (HAU Hebbel am Ufer, Berlin 2017), *Beyond Beirut* (Mousonturm, Frankfurt a.M. 2016), *Vues* (Kunsthalle, Mulhouse 2015), and *Motion-Less* (Tanzquartier Wien, Vienna 2009).

13.06.2018, Silke Bake, 18h, studio 9, Lecture

Giulia Palladini: *Modes of distancing*

Content: My talk shall explore different modes of thinking and practicing the idea of 'distancing' in artistic production. On the one hand, I am interested to address the idea of distancing as it emerges in Brecht's thinking on theatre, a dispositive of critical and political transformation, and on the other I want to propose a different politics of use for such ideas outside of a certain exhaustion which has characterized the crystallization of Brecht's notion of *Verfremdungseffekt*. I shall address 'distancing' as a technology to conjure a particular encounter between producers and consumers, both featuring first and foremost as political subjects, as well as a tactic to claim spaces of autonomy for both artistic labor and political imagination.

Giulia Palladini is Senior Lecturer in Drama, Theatre and Performance at the University of Roehampton (UK). She was an Alexander von Humboldt fellow (2012–2014) at the University of Erfurt, and has taught in various international institutions, such as the Kunsthochschule Berlin-Weißensee, the Universidad Nacional de Colombia in Bogotá and SNDO (School for New Dance Development) in Amsterdam. Her research interests include theatre history and critical theory, performance labour and free time, the archive, and materialist theories of artistic production. Her texts appeared in several international journals, and she has collaborated as theorist in a number of critical and artistic projects. Selected publications: *The Scene of Foreplay: Theater, Labor and Leisure in 1960s New York* (Evanston: Northwestern University Press 2017), *Lexicon for an Affective Archive* (Bristol: Intellect, 2017, co-editor with Marco Pustianaz).

20.06.2018, Silke Bake, 18h, studio 9, Lecture

Tanja Ostojčić: *Crossing Borders and Development of Different Artistic Strategies*

Content: I recognise the field of art as a fertile ground for the exploration of different methodologies; and in recent years one has been able to observe visual and performance arts, philosophy and political activism, informing each other and adapting concepts, especially with regard to the use of public and social media. The whole concept of tactical media is rooted in a mutual learning process involving different disciplines.

I have often included myself as a character in performances and use diverse media in my artistic research, thereby examining social configurations and relations of power. I have worked predominantly from the migrant woman's perspective, while political positioning, humour and ethical involvement of the participants and recipients define approaches in my work. My art practice is sometimes collaborative and most often related to human rights, issues of gender, feminism, critical thinking, issues of social and political justice, migration, economy, xenophobia, racisms, marginalization, emancipation and agency.

+ 21.06.2018, 10-13h, Seminar with Tanja Ostojčić : *MISPLACED WOMEN?*

Tanja Ostojčić is Berlin based independent performance and interdisciplinary artist and cultural activist. She includes herself as a character in performances and uses diverse media in her artistic researches, thereby examining social configurations and relations of power. She works predominantly from the migrant woman's perspective, while political positioning and integration of the recipient define approaches in her work. Since 1994 she presented her work in numerous exhibitions, festivals and venues around the world. She has given talks, lectures, seminars and workshops at academic conferences and at art universities around Europe and in the Americas.

27.06.2018, Silke Bake, 18h, studio 9, Lecture

Igor Dobricic: *Body of Data of Body*

Content: I desire to address and examine an apparent contradiction contained in the proposed title. My desire stems from a conviction that, without such an examination, understanding of the embodied artistic practice(s) will indefinitely stay `hostage to a fruitless binary argument that was, during last 30 years repeatedly mobilizing critical capacity against the immediate facts of a visceral experience. Ultimately, my wish would be to approach a vantage point from which this apparent contradiction between body of data (facts) and data of body (sensations) can be reconciled. I believe that, if such a vantage point can be assumed and cultivated, embodied artistic practice(s) would gain capacity to release itself into the conceptual and experiential realm beyond a binary dead end which still threatens to immobilize it. As history of ideas offers many avenues of approach to the chosen subject, in order to anchor myself in a body of thought that I find resonant with my intellectual interest, in my presentation i will dare to irreverently parasitize on the specific piece of writing by Alain Badiou - *Fifteen Theses on Contemporary Art* (<http://www.lacan.com/issue22>).

+ 28.06.2018, 14-17h Seminar with Igor Dobricic

Igor Dobricic, studied dramaturgy at the Academy of Dramatic Arts in Belgrade, (former) Yugoslavia and attended Master of Theatre at DasArts in Amsterdam, Netherlands.

He is working internationally as a dramaturg and artistic advisor, collaborating with a number of choreographers/makers (Nicole Beutler, Keren Levi, Guillaume Marie, Christina Ciupke, Jeremy Xido, Alma Soderberg, Meg Stuart a/o). In a role of a teacher and a mentor he has a long term engagement with the Amsterdam School for New Dance (SNDO) Amsterdam Master of Choreography (DasDance), Amsterdam Master of Theatre (DasTheatre) and Choreographic Centre Hamburg (K3). From 2010 onwards he is also developing his own performative research project under the title *TableTalks*. During the last 7 years *TableTalks* is hosted and presented in Amsterdam, Berlin, Stockholm, Cairo, Sao Paulo and Vienna.

His long standing professional interests lie in the practice based exploration of parameters of a live event that exist in-between different fixed contexts (theatre and visual arts, professional and non professional status, individual and group work, aesthetics and ethics).

04.07.2018, Silke Bake, 18h, studio 9, Lecture

Hannah Hurtzig: *The Milieu of the Dead*

Content: What you cannot see, you can talk about. What you cannot know, you should definitely talk about. Narrating, fabulating and hallucinating in all appropriate ambiguity: that's the way to maintain relationships with things and beings that are not present.

Hannah Hurtzig founded the Mobile Academy Berlin in 1999. The MAB invents assemblies, installations and recording techniques for the voices and speech acts of science and non-knowledge. The conversations of these thematic essays are documented under audio-archiv.com. Since 2009, the life sciences have been the subject of many MAB works, such as the congress *THE UNDEAD. Life Science and Pulp Fiction* in Hamburg 2011, *Last Minute Exercise*, New Dehli 2014, *The Immobilized or Salle des Pas Perdus*, 2017 and the ongoing project *The Milieu of the Dead*, 2017.

MA SODA

Module 101

Questions of Practice 1: Diagnostics/ Writing & Research for Artists (20 credits)

The module takes three key approaches to making and thinking practice: **diagnostics** - the ability to share processes of making work; **writing & research for artists** - the ability to place practice in relation to forms of language and identify and utilise appropriate research methods with which to develop practice; **making new work** - the ability to identify and develop new approaches to making and thinking practice.

The module takes as its starting point the student's own practice-led and analytical account of their engagement with choreographic/ performance processes and associated discourses. Reflecting on and presenting their working and learning practices students respond to feed-back and offer feedback to their peers. A range of arts-related methodologies are examined from the point of view of both intention (framework of assumptions) and of outcome including methodologies for making performance work, practice-led and academic research, documentation, critical and reflective writing, and postgraduate level study skills.

Module 102

Negotiating Solo/ Dance/ Authorship - Lecture/ Seminar Series 1 (10 credits)

The module explores critical, contextual, and theoretical understandings of key terms of the course in relation to individual students development of practice/ and that of others. The first series of lecture/ seminars addresses the contexts, implications and relationships of the key terms of the MA - 'solo', 'dance' and 'authorship' - in relation to contemporary arts practice and theory. The lectures are linked to seminars that involve the reading and discussion of key works, performances and texts and establish a base for the critical discussion of individual student's work and a 2500 word written paper.

Tutorials

Tutorials accompany Module 102 Students each receive 3 hours of individual tutorials with staff this is to be worked out with the relevant tutors.

All dates also in the google calendar!

Module 102

Week 0, 09.04.-13.04.2018

Orientation Week with Diego Agulló and Vera Laube ([schedule attached](#))

In the first week students will have a chance to get to know the staff of the SoDA programme, the HZT building and its regulations, the technical team and caretakers. Excursions to the Mimecentrum and the studios in the Immanuelkirchstrasse as well as other art events are also planned for the first week

Week 1, 16.04.- 20.04.2018

16./17.04.2018, SoDA 201 Assessment, 10-16:30h, studio 8+9

With Prof. Rhys Martin, Silke Bake and Diego Agullo

In order for new students to become acquainted with the work of their peers in the second year they are required to see the 201 assessment presentations. This allows new students to see how the future modules are realised.

20.04.2018: Task Based Study with Diego, 15-18:00h, studio 9

Module 101: Task Based Study

Task based study is a means of having a regular format that supports, examines and dissects in detail the requirements of the course. In this session we will examine what is understood and in question from the 301 final proposal presentations. How do we begin to engage with the work of others? What do we expect in terms of feedback ourselves? How do we give feedback? What do we need to know when in order to continue on an artistic process?

Week 2, 23.04.- 27.04.2018

23.-27.04.2018, 13-17h, studio 9

Intensive workshop

Diagnostics with Diego Agullo and Sophia New

In this intensive in diagnostics we will work on methods how to unpack your own artistic practices, processes, strategies, and research methodologies. We will work on the differentiation and articulation of these to oneself, as well as developing skills in articulating and conceptualizing/contextualising them for others. Diagnostics originally refers to pinpointing an error in the system, be it health or computers, but in the arts it can be quite exciting to establish for oneself a practice and method of aberration. We will follow, describe and experience these ratios and aberrations, in order to make them accessible and present. With this intensive we also want to start exploring the process of co-working. What is it to co-think and co-imagine with somebody else work. Insofar we are building a peer to peer methodology of co-learning through co-teaching.

27.04.2018, presentation of 301 final proposal, 9-12h

With Prof. Rhys Martin, Silke Bake and Diego Agullo

Week 3, 30.04.- 04.05.2018

04.05.2018, Task Based Study with Diego, 10-13h, studio 9

Week 4, 07.05.- 11.05.2018

07.-11.05.2018, 10-14h, studio 9

Intensive workshop

Writing and research part 1 with Litó Walkey

Turn a subject into a process

This is a practice-based research in the relational potential of language and performance. It proposes operations of assemblage and formulations of writing. These insist on an active re-attending (to more and less apparent subjects) that enables initiating and committing to an unlikely series of events (a process). Through identifying fragmentary units of thought, movement and text we will make deliberate shifts of address, modality and authorship that expose possible eclipses and oscillations. We will observe how language informs and is informed from the spectrum between inviting and indexing performance. The language of intention, preparation, plan, imperative, translation, script and accident may itself already be performance.

Litó Walkey, of Canadian and Greek origins, is a choreographer and performer based in Berlin. Her artistic practice works with inscribed compositions that access, index and invite a relation to performance through suggesting processes that re-route and re-center natural trajectories of attention. Litó initiated as if it's just about to happen, a publication of collaborative writing expanding from workshops facilitated at HZT Berlin. Her performance projects include *Come here dust and hair* (2017), *A round shadow with three points* (2017), *A populated soliloquy* (2016), *aswebegin / Weld Company* (2013), *Where's the rest of me?* (2012), *Like that, Like this* (2008), *instanded i turn* (2006), *The Missing Dance No.7* (2005) and *wings raised to a second power* (2002). From 2002-2009 Litó was a member of the Chicago-based performance group *Goat Island*. She maintains ongoing collaborations with artists such as Boris Hauf, Jeanine Durning, Lucy Cash and Karen Christopher and worked as a performer with choreographers Vera Mantero and Martine Piscani (a.o.). Litó has taught regularly in the MA SODA and BA Dance Context Choreography programs at HZT Berlin since the pilot phase in 2007, and was Professor and head of the BA program from 2013-2016. She teaches in the MA Choreography program at DOCH Stockholm and TeaK Helsinki and she is often invited to advise choreographic work. Litó completed her Bachelor and Master studies in Choreography at the Amsterdam University of the Arts.

11.05.2018, Task Based Study with Diego, 15-18h, studio 9

Week 5, 14.05.- 18.05.2018

14.-17.05.2018, Independent Study, supported by Prof. Rhys Martin, Silke Bake and Diego Agullo

Module 101: Independent Study / Practice

Independent study is an ongoing learning process concerned with the identification and application of embodied, practical, intellectual, theoretical, methodological and networking resources that extend the individual student's ability to meet the requirements of the programme, to position themselves as independent learners, and enable them to develop and carry out projects independently in the field of contemporary performance arts or in occupational fields beyond the art sphere. Independent study is supported by each of the above teaching and learning methods.

16.05.2018, SoDA Lecture Seminar with Ana Vujanovic and Silke Bake, 18h, studio 9

17.05.2018, Seminar with Ana Vujanovic and Silke Bake, 10-13h, studio 9

Within the seminar I will focus on methodological questions around these issues. From my theoretical viewpoint the political aspects can be enacted and analyzed not only in the register

- of the content of an artwork – which is a traditional point of view – but also in the registers
- of its medium or form – as post-structuralist theory teaches us – and
- of its conditions and procedures of work – which is the aspect that is emerging from the actual political economy, and which is not theorized largely in the field of art.

Therefore, my aim here is not to advocate political art, neither to divide artworks to politically engaged and l'art-pour-l'art-istic ones. My proposal is to stress an urge to reflect a complex *spectrum of politicality* that characterizes each and every artwork as a social event that takes place in public.

18.05.2018, Task Based Study with Diego, 10-13h, studio 9

Week 6, 21.05.- 25.05.2018

22.-24.05.2018, Independent Study, supported by Prof. Rhys Martin, Silke Bake and Diego Agullo

23.05.2018, SoDA Lecture Seminar with Lina Majdalanie and Silke Bake, 18h, studio 9

24.05.2018, Seminar with Lina Majdalanie and Silke Bake, 14-17h, studio 9

25.05.2018, Task Based Study with Diego and Silke, 10-13h, studio 9

Week 7, 28.05.- 01.06.2018

28.05.-01.06.2018, SoDA 101 Intensive: Excursion to Sauen, with Prof. Rhys Martin, Silke Bake and Diego Agullo

Making new work with UdK arts visual arts.

Zusammenarbeit des ersten Jahrgangs SODA des HZT Berlin mit Studierenden der Universität der Künste Berlin der "Visuellen Kommunikation" sowie "Kunst und Medien" um neue Ideen, Arbeiten und Denkansätze zu entwickeln.

Week 8, 04.06.- 08.06.2018

04.-07.06.2018, Independent Study, supported by Prof. Rhys Martin, Silke Bake and Diego Agullo

08.06.2018, Task Based Study with Diego, 10-13h

Week 9, 11.06.- 15.06.2018

11.-14.06.2018, Independent Study, supported by Prof. Rhys Martin, Silke Bake and Diego Agullo

11.-15.06.2018, 14-18h, studio 9

Module 101 Intensive Workshop with Eva Mayer-Keller and Prof. Rhys Martin

Making New Work: This intensive uses a technique of producing and giving feedback.

Students will create new work and use this as the material to practice making, showing, watching and responding. It is an invitation to develop your own project or process and at the same time support the projects and processes of the others in the group. You become a dramaturg or outside eye for the other projects.

Making – showing – looking – describing – reflecting – articulating.

This practice is inspired by Susan Rethorst: 'I encourage an attitude of making as thinking'

13.06.2018, SoDA Lecture Seminar with Giulia Palladini and Silke Bake, 18h, studio 9

14.06.2018, Task Based Study with Diego, 10-13h, studio 9

Week 10, 18.06.- 22.06.2018

18.-22.06.2018, LAB intensive with Prof. Rhys Martin, 10-17h, studio 9

Students are invited to bring current conceptual and practical performance research into a practical performance context. The intensive is designed to allow students direct access to the spatial and technological infrastructure of theatrical and medial performance in the context of their own research. Lighting skills, staging construction and design elements are developed in an open to peer context under the supervision of professional expertise from HZT staff.

20.06.2018, SoDA Lecture Seminar with Tanja Ostojic and Silke Bake, 18h, studio 9

21.06.2018, Seminar with Tanja Ostojic and Silke Bake, 10-13h, studio 9

Misplaced Women? (ongoing since 2009) is an art project (including series of individual and group performances, delegated performances, performance workshops, on-line platform, archive and live discussions) that welcomes contributions by people from diverse backgrounds that embody and enact some of everyday life activities that signify a displacement. Participants are invited to perform and reflect on different notions of traveling, identity, illegality, homelessness, privilege, security, private space/ public space, and to share their experiences on the project blog: <https://misplacedwomen.wordpress.com>

Week 11, 25.06.- 29.06.2018

25.-28.06.2018, Independent Study, supported by Prof. Rhys Martin, Silke Bake and Diego Agullo

27.06.2018, SoDA Lecture Seminar with Igor Dobricic and Silke Bake, 18h, studio 9

28.06.2018, Seminar with Igor Dobricic and Silke Bake, 14-17h, studio 9

One day seminar that follows, will aim to engage students with Badiou's text in more detail. My hope is that such a shared effort can lead us collectively toward a vantage point that I have been previously imagining in my presentation.

29.06.2018, Task Based Study, 10-13h, studio 9

Week 12, 02.07.- 06.07.2018

02.-05.07.2018, Independent Study, supported by Prof. Rhys Martin, Silke Bake and Diego Agullo

04.07.2018, SoDA Lecture Seminar with Hannah Hurtzig and Silke Bake, 18h, studio 9

06.07.2018, Task Based Study, 10-13h, studio 9

Week 13, 09.07.- 13.07.2018

09.-11.07.2018, SoDA 301 Assessment, with Prof. Rhys Martin, Silke Bake and Diego Agullo, 18-22h, studio 8+9

***SoDA 301 Assessment presentations** □. This is a public presentation of maximum one hour, which concentrates on a research project. The research is also framed in a verbal statement for the audience. More detailed information will be provided in a publication nearer the time.*

Week 14, 16.07.- 20.07.2018

19.07.2018, 401 draft proposal, with Prof. Rhys Martin, Silke Bake and Diego Agullo, 10-17h

This is the opportunity for students in the second year to share what they plan to do and gain insight into how best to formulate and realise their final project. Staff are specifically there to give constructive feedback and voice any concerns

***schedule subject to alteration**

Module 301

Independent & Collaborative Research

Following an initial independent research proposal at the end of Semester 2, you embark on a sustained programme of individual research designed and structured in discussion with tutors. Research identifies and works with specialist areas of concern and with the acquisition of specific skills and knowledge. The research proposal requires approval by the programme team. You are invited to propose research mentors to accompany your progress. In addition, you are required to attend a number of ongoing group meetings, in which research developments and their documentation are discussed and evaluated with tutors and peers, and to involve yourself in collaborative research and curational projects during the Semester.

Mentoring

Mentoring Hours accompany Module 301 students each receive 27 hours of mentoring time and can have up to 3 different mentors this is laid out in their research Project proposals which is agreed with staff

Tutorials

Tutorials accompany Module 301 Students each receive 5 hours of individual tutorials with staff this is to be worked out with the relevant tutors but weeks.

Week 1, 16.04.- 20.04.2018

16./17.04.2018, SoDA 201 Assessment, 10-16:30h, studio 8+9, with Prof. Rhys Martin, Silke Bake and Diego Agullo

19./20.04.2018, SoDA 201 feedback, 10-14h, SODA office, with Prof. Rhys Martin, Silke Bake and Diego Agullo

Week 2, 23.04.- 27.04.2018

Module 301: Independent research / practice, supported by Prof. Rhys Martin, Silke Bake and Diego Agullo

27.04.2018, SoDA 201 Thesis Seminar (301 draft proposal), 9-12h, studio 8, with Prof. Rhys Martin, Silke Bake and Diego Agullo

Week 3, 30.04.- 04.05.2018

Module 301: Independent research / practice

04.05.2018, Thesis Seminar, 10-14h, studio 8, with Prof. Rhy Martin

The intensive block seminar continues to consider and develop results of students' individual field research, in relation to the trajectory of the 301 project proposal, presented in the first week of the semester. Examples from live practice portfolios and or documentation, along with considerations and experience with theoretical and conceptual reflections investigated, will be

presented for review, within the matrix of the cohorts' individual practices and reflexive contexts. The diagnostic aim of the seminar is to determine and finalise strategies and methodology, to be implemented for the 301 research presentation and, fourth semester thesis proposal, due at the end of the module.

Week 4, 07.05.- 11.05.2018

Module 301: Independent research / practice

Week 5, 14.05.- 18.05.2018

Module 301: Independent research / practice

16.05.2018, SoDA Lecture Seminar with Ana Vujanovic and Silke Bake, 18h, studio 9

17.05.2018, Seminar with Ana Vujanovic and Silke Bake, 10-13h, studio 9

Within the seminar I will focus on methodological questions around these issues. From my theoretical viewpoint the political aspects can be enacted and analyzed not only in the register

- of the content of an artwork – which is a traditional point of view – but also in the registers
- of its medium or form – as post-structuralist theory teaches us – and
- of its conditions and procedures of work – which is the aspect that is emerging from the actual political economy, and which is not theorized largely in the field of art.

Therefore, my aim here is not to advocate political art, neither to divide artworks to politically engaged and l'art-pour-l'art-istic ones. My proposal is to stress an urge to reflect a complex *spectrum of politicality* that characterizes each and every artwork as a social event that takes place in public.

18.05.2018, Thesis Seminar, Prof. Rhys Martin, 10-14h, studio 8

Week 6, 21.05.- 25.05.2018

Module 301: Independent research / practice

23.05.2018, SoDA Lecture Seminar with Lina Majdalanie and Silke Bake, 18h, studio 9

24.05.2018, Seminar with Lina Majdalanie and Silke Bake, 14-17h, studio 9

25.05.2018, Thesis Seminar, Prof. Rhys Martin, 10-14h, studio 8

Week 7, 28.05.- 01.06.2018

Module 301: Independent research / practice

Week 8, 04.06.- 08.06.2018

Module 301: Independent research / practice

08.06.2018, Thesis Seminar, Prof Rhys Martin, 10-14h, studio 8

Week 9, 11.06.- 15.06.2018

Module 301: Independent research / practice

15.06.2018, Thesis Seminar, Prof Rhys Martin, 10-14h, studio 8

Week 10, 18.06.- 22.06.2018

Module 301: Independent research / practice

20.06.2018, SoDA Lecture Seminar with Tanja Ostojic and Silke Bake, 18h, studio 9

21.06.2018, Seminar with Tanja Ostojic and Silke Bake, 10-13h, studio 9

Misplaced Women? (ongoing since 2009) is an art project (including series of individual and group performances, delegated performances, performance workshops, on-line platform, archive and live discussions) that welcomes contributions by people from diverse backgrounds that embody and enact some of everyday life activities that signify a displacement. Participants are invited to perform and reflect on different notions of traveling, identity, illegality, homelessness, privilege, security, private space/ public space, and to share their experiences on the project blog: <https://misplacedwomen.wordpress.com>

Week 11, 25.06.- 29.06.2018

Module 301: Independent research / practice

27.06.2018, SoDA Lecture Seminar with Igor Dobricic and Silke Bake, 18h, studio 9

28.06.2018, Seminar with Igor Dobricic and Silke Bake, 14-17h, studio 9

One day seminar that follows, will aim to engage students with Badiou's text in more detail. My hope is that such a shared effort can lead us collectively toward a vantage point that I have been previously imagining in my presentation.

29.06.2018, Thesis Seminar, Prof. Rhys Martin, 10-14h, studio 8

Week 12, 02.07.- 06.07.2018

Module 301: Independent research / practice

04.07.2018, SoDA Lecture Seminar with Hannah Hurtzig and Silke Bake, 18h, studio 9

06.07.2018, Thesis Seminar, Prof. Rhys Martin, 10-14h, studio 8

Week 13, 09.07.- 13.07.2018

09.-11.07.2018, SoDA 301 Assessment, 18-22h, studio 8+9, with Prof. Rhys Martin, Silke Bake and Diego Agullo

SoDA 301 Assessment presentations. This is a public presentation of maximum one hour, which concentrates on a research project. The research is also framed in a verbal statement for the audience. More detailed information will be provided in a publication nearer the time.

12./13.07.2018, SoDA 301 feedback, 10-15:30h, SODA office, with Prof. Rhys Martin, Silke Bake and Diego Agullo

Week 14, 16.07.- 20.07.2018

19.07.2018, 401 draft proposal, 10-17h, studio 8+9, with Prof. Rhys Martin, Silke Bake and Diego Agullo

20.07.2018, proposal approvals and 401 plan, 10-17h, studio 8, with Prof. Rhys Martin, Silke Bake and Diego Agullo

***schedule subject to alteration**



maChoreographie

Lehrveranstaltungen Sommersemester 2018

Beginn der Lehrveranstaltungen: 16. April 2018 (Dienstag)

Ende der Lehrveranstaltungen: 21. Juli 2018 (Samstag)

Die Räume, in denen die Lehrveranstaltungen stattfinden, sind dem Online-Kalender zu entnehmen.
Alle Veranstaltungen finden, wenn nicht anders vermerkt, auf Deutsch statt.

Präsentation Recherche (HZT-öffentlich)

Dozent*inn*en: maC-Team

maC1 und maC2, M6 bzw. M7, HZT-öffentlich

Termine: 16.-18.04.18, 18 Uhr

Ort: US 12 bzw. bat

Die Recherche dient der Vorbereitung der Sommer- bzw. Masterprojekte. Nach ihrem Selbststudium in der vorlesungsfreien Zeit präsentieren die Student*innen das Ergebnis ihrer Recherchen in jeweils 15 -20 Minuten.

18. und 19.04.2018, 10:30-13:30 Uhr Einzelfeedback, je 2 Dozenten, je 20 Minuten

22.04.18: Abgabe Konzept Sommerprojekt

Praxis Bewegungsanleitung

Begleitender Dozent: Ingo Reulecke

Modul: maC1 M2, offen für maC2

Termin: Mo- Fr 9-10:15 Uhr ab Woche 2

Die Veranstaltung fördert das Vermitteln und Weitergeben der unterschiedlichen physischen Formate der Studierenden. Jede Studierende hat an fünf Tagen jeweils eine 1 1/4 Stunden Zeit, ein Format methodisch und didaktisch zu entwickeln und zu entfalten.

Ingo Reulecke wird die Reihe begleiten und Nachgespräche mit jedem Studierenden über das jeweilige Format führen.

48 Stunden vor der ersten Veranstaltung ist jede Studierende angehalten einen kurzen schriftlichen Text über das anvisierte Format an den Dozenten zu mailen.

Übung: Textwerkstatt

Dozentin: Christiane Berger

maC1 + maC2 M4 / M5 / M6 / M7

Termin: Mo 10:30-12:30 Uhr

In dieser Übung geht es um die Vielfalt der Texte, die im Laufe des Studiums verfasst werden. Dieses Semester liegt der Schwerpunkt auf den Texten, welche die Projekte der Studierenden begleiten: Ankündigungstext, Programmzettel etc. Vorab gibt es Informationen, um die

Anforderungen an die Texte zu klären, anschließend stellen wir Beispiele der geschriebenen Texte vor und diskutieren sie.

Jourfixe

Dozent*inn*en: maC-Team
maC1 + maC2
tba

Im Jourfixe werden organisatorische und inhaltliche Dinge des Studiums besprochen.

Anleitung Körper-/Bewegungsrecherche

Dozent Ingo Reulecke
Modul: maC1 M2
Termin: 19./20.4.18, 10:30-17:30 Uhr
In Kooperation mit dem Dance Intensive-Programm der Tanzfabrik Berlin

Die Studierenden sollen in der Lage sein, nach einem vorher eingereichten Konzept mit Tänzer*innen/ Performer*innen eine schlüssige Bewegungs- oder Körperrecherche zu entwickeln, bei der sich eine klar nachvollziehbare Zielrichtung ablesen lässt. Diese Zielrichtung sollte plausibel sein und in einem nachfolgenden Gespräch in seiner strukturellen wie künstlerischen Absicht neben dem methodisch-didaktischen Aufbau deutlich werden.

Bis zum 12.04.18 reichen die Studierenden ein schriftlich formuliertes Vorhaben von 1/2-1 Seite ein. Die anschließende schriftliche Reflexion ist wie das Vorhaben Teil des Arbeitsbuches für M2, das im dritten Semester abgegeben wird.

Portraithefte - Gestaltung

Dozentinnen: Wanda Golonka, Christiane Berger
maC2 M7
Fr 20.04.2017, 11-12 Uhr

Wie besprechen die vorlegenden Entwürfe.

Bitte den Entwurf der Portraithefte bis 15.4. per Mail an Wanda und Christiane schicken.

Portraithefte - technische Umsetzung (InDesign/Photoshop)

Dozenten: Jascha Viehstädt
maC2 M7
Fr 20.04.2017, 13-16 Uhr (je Student 30 Minuten)

In dieser Sitzung hat jede*r Studierende Gelegenheit, auf individuelle Fragen und Probleme bei der Erstellung der Portraithefte einzugehen.

Bitte unbedingt den Stand der Dinge als Datei mitbringen!

Masterprojekt (maC2)

Dozent: maC-Team, Nik Haffner, Mentoren
maC 2 M7

Die Studentinnen proben und arbeiten an ihren Masterprojekten und werden von Dozenten und externen Mentoren betreut.

Sie nehmen an den Projektforen und Produktionsforen teil.

Projektforum Masterprojekte:

Dozent*inn*en: Wanda Golonka, Christiane Berger, Betreuer

Termine praktischer Teil: 3.5., 8.5., 15.5., 22.5., 5.6., 12.6., 19.6., 26.6.18, 10:30-14:30 Uhr

Termine schriftlicher Teil: 3.7., 10.7., 17.7.18, 10:30-14:30 Uhr

In dieser Veranstaltung werden die laufenden Recherchen und Projekte vorgestellt und diskutiert.

Produktionsforen Masterprojekte:

Dozent*in: Wanda Golonka oder Christiane Berger

Produktionsleiter: Stephan Kostropetsch, Technischer Leiter: Max Stelzl

Termine: 26.04. 10:30-14:30 Uhr, 29. Mai 10:30-14:30 Uhr

In dieser Veranstaltung werden die technische und organisatorische Umsetzung der Projekte vorgestellt und diskutiert.

Bauprobe Masterprojekte Uferstudios: Termin tba

Themenwochen "Weiße Städte/Performing Architecture": 23.4.-12.5.18

Performing Architecture

Dozentin: Susanne Traub

maC1, M?

Termin: Mo 23.4., 10:30-17 Uhr

Seit geraumer Zeit lässt eine gesteigerte Aufmerksamkeit für den Raum in allen Bereichen der Gesellschaft feststellen. Wissenschaftler sprechen auch gerne von einer Wende zum Raum oder dem Spatial turn. Was die Künste zu dieser Wende beitragen und an neuen Raumvorstellungen präsentieren, wird ein Schwerpunkt des Workshop sein. Ebenso erkunden wir, wie Architekturen in der Kunst performiert werden.

Susanne Traub ist Dramaturgin, Kuratorin, Autorin, studierte Theaterwissenschaft, Philosophie und Musikwissenschaft. Sie arbeitete als Dramaturgin, Kuratorin und Autorin und lehrte an verschiedenen Universitäten und Hochschulen, bevor sie 2012 beim Goethe Institut Referentin für Tanz wurde.

"Performing Architecture" ist eine Programmreihe des Goethe-Instituts, die an der Nahtstelle von Architektur, Choreographie und Performance im Kontext der Internationalen Architekturausstellung – La Biennale di Venezia neue interdisziplinäre Denk- und Erfahrungsräume schafft.

WS zur Vorbereitung des Bauhaus-Festes

in Kooperation mit dem Studiengang Szenischer Raum/TU Berlin, Puppenspiel/HfS

Dozent: Ingo Reulecke und andere

maC1, offen für maC2

Termin: 24./25.4.18, 10:30-18 Uhr

Ort: TU Berlin

Exkursion Bauhaus Dessau

Dozentin: Wanda Golonka
maC1, offen für maC2
Termin: 7.4.18, 8-20 Uhr

Choreographie und Architektur

Dozent*in: Christiane Berger
maC1
Termin: 30.4.18, 13:30-17 Uhr

Beschreibung folgt

(Titel)

Dozentin: Susanne Vincenz
maC1
Termin: 3.5.18, 10:30-17 Uhr

Beschreibung folgt

Tag der offenen Tür der HfS

Betreuung: Christiane Berger
maC1, offen für maC2, M5
04.05.18 Aufbau und GP, 05.05.18 Veranstaltung, 06.05.18 Abbau
Ort: Schnellerstraße 104, Berlin-Schöneweide

Jährlich findet der Tag der offenen Tür der HfS Ernst Busch statt, um Studieninteressenten die Möglichkeit zu geben, sich über die Hochschule und die angebotenen Studiengänge zu informieren. Die maC-Studierenden zeigen künstlerische Arbeiten und bieten andere Formate für das Publikum an.

Exkursion La Tourette

Dozent*innen: Wanda Golonka, Ingo Reulecke, Susanne Vincenz
maC1
Termin: 7.-12. Mai 2018 ; Vorbereitungstreffen: 26.4.18, 13:30-15:30 Uhr

Wir nehmen es zur Anlass das Thema „Performing Architektur“ im Kontext von „La Tourette“ zu untersuchen. Wie verhält sich Choreographie zu Architektur? Wie ist das Gebäude aufgebaut, welche Wege, Flure und Türen führen zu Gemeinschaftsräumen, welche zu Sakral-Räumen? Wie schreiben sich Bewegung in die Tagesabläufe und wie choreographieren sich die Priester auf dem Gelände? Wie viel ist ritualisiert, wie viel ist spontan? Wie verhält sich der Körper der Bewohner und wie der Körper der Gäste? Gibt es privates außerhalb einer Zelle? Diese Fragen sollen helfen, performative Aspekte in Zeit und Raum unter Einbeziehung von Bewegung zu entwickeln. Der Aufenthalt wird u.a. mit Video dokumentiert.

Das an einem Hang gelegene Dominikanerkloster Ste-Marie-de-la-Tourette wurde von 1956 bis 1959 nach Plänen von Le Corbusier errichtet. Heute ist das Bauwerk ein interessantes Beispiel für die Kombination von moderner Architektur und dem Leben im Kloster. Die aus Rohbeton errichteten Klostergebäude bilden ein Viereck, das im Norden durch eine auffallend schlichte Kirche abgeschlossen wird. Durch schmale, horizontal verlaufende Spalten an den Seitenwänden fällt Licht ins Kircheninnere. Die Wohnräume der Mönche gehen auf die angrenzenden Wiesen und Wälder hinaus. Inzwischen, wird „La Tourette“ vor allem von Architektur-Studierenden besucht. Die Exkursion ist einerseits eine Vorbereitung auf die Sommerprojekte, die am Ende des ersten Studienjahrs in Berlin stattfinden. Andererseits werden die Erkenntnisse und Fragen während der Architektur Biennale von Venedig (Performing Architektur) vorgetragen. Weiter berühren wir bereits die Themen „das Erhabene und der Organismus“, die im Wintersemester 2018/19 bis Oktober 2019 im Curriculum verankert sind.

Vorbereitung tanztage Potsdam

Dozentin: Susanne Vincenz

maC1

Termin: 15.5. 10:30-13:30 Uhr

In Vorbereitung auf die tanztage Potsdam schauen wir uns gemeinsam das Programm des Festivals an und bereiten Gespräche mit Künstlern, Organisatoren und Publikum vor.

Vorbereitung tanztage Potsdam: Publikumsformat Warm-up

Dozent*in: Susanne Vincenz, Ingo Reulecke

maC1 M5

Termin: 16.5. 11-15 Uhr

Während des Festivals in der Fabrik Potsdam werden die Studierenden Warm-ups für die Zuschauer anbieten, um über einen physischen Zugang eine andere Wahrnehmung der Vorstellungen zu ermöglichen. In dieser Veranstaltung entwickeln wir ausgehend vom Programm in Potsdam unterschiedliche Strategien für diese Warm-ups.

WS Technical Rider

Dozent: Max Stelzl

maC2 M7

17.05.18, 10:30-13:30 Uhr

Ein Technical Rider (TecRider) beschreibt die technischen Anforderungen für die Aufführung. Wie sieht dieses Dokument aus? Was ist zu beachten?

Exkursion zum zeitgenössischen Festival "Tanztage" der Fabrik Potsdam

Betreuer*in: Susanne Vincenz, Ingo Reulecke
Modul: maC1, M5 und M6
Termin: 29.5.-10.6.18
Ort: Fabrik Potsdam

Die Studierenden des ersten Jahrgangs sind zu Gast bei den Tanztage in Potsdam. Mit der künstlerischen Leitung werden Gespräche zur Ausrichtung, Programmplanung und Öffentlichkeitsarbeit des Festivals geführt, mit den eingeladenen Künstlern zu ihren Arbeiten. Die Studierenden entwickeln Warm-ups für die Zuschauer als physische Annäherung an die gezeigten Stücke. (M5)

Im Verlauf des Festivals zeigen die Studierenden erste Skizzen von Arbeiten im Stadtraum Potsdam als Vorbereitung auf die Sommerprojekte. (M6)

Projektforum zur Vorbesprechung: 17.5., 24.5.18 10:30-15:30 Uhr

Projektforum zur Nachbesprechung: 14.06. 10:30-15:30 Uhr

Sommerprojekt (maC1)

Betreuer*innen: Wanda Golonka, Ingo Reulecke, Susanne Vincenz
maC1 M6

Für die diesjährigen Sommerprojekte verlassen die Studierenden Studio oder Bühne und entwickeln eine Arbeit an einem anderen selbstgewählten Ort oder im Stadtraum. Es geht darum, site-spezifisch zu arbeiten und Fragen nach Öffentlichkeit und Partizipation in der Arbeit aufzugreifen.

Kriterien einreichen bis eine Woche vor der Aufführung
Reflexion schreiben bis eine Woche nach der Aufführung

Projektforum Sommerprojekte:

Dozent*inn*en: Wanda Golonka, Susanne Vincenz, Betreuer*innen
Termine: 28.6., 5.7., 12.7., 19.7.18 (Feedback)

In dieser Veranstaltung werden die laufenden Recherchen und Projekte vorgestellt, gezeigt und diskutiert.

Produktionsforen Sommerprojekte:

Dozentin: Wanda Golonka oder Susanne Vincenz
Produktionsleiter: Stephan Kostropetsch, Technischer Leiter: Andreas Harder
Termine: 02.05.18 10:30-15:30 Uhr, 21.06.18 10:30-15:30 Uhr

In dieser Veranstaltung werden die technische und organisatorische Umsetzung der Projekte vorgestellt und diskutiert.

WS Video-Schnitt (Final Cut)

Dozent: Karsten Gloger
maC1, maC2, M5
16., 17. und 19.7.18, 10:30-14:30 bzw. 10:30-12:30 Uhr (je Gruppe 4+2 Stunden)

Der Workshop führt in die Grundlagen des digitalen Videoschnitts ein mit dem Ziel, dass die Studierenden anschließend ihre eigenen Trailer schneiden können.

Exkursion zum Bauhausfest 2018: "Gelb gewinkelt"

Dozent: Ingo Reulecke

optional für maC1 und maC2

Termine: Fest am 31.8. und 1.9.2018

Sprachen: Deutsch, Englisch

Im Jahr 2018 widmet sich die Stiftung Bauhaus Dessau ganz der Frage nach den Standards. Dabei wollen wir nicht bei den vom historischen Bauhaus entwickelten stehend bleiben, sondern an aktuelle Debatten, wie die um die menschgemachte Umwelt, anknüpfen. Dahinter steht etwas so Grundlegendes wie unser Selbstverständnis: Auf wen oder was richten wir unsere Standards aus? Wie diskutieren wir darüber? Brauchen wir einen neuen Standardbegriff?

Am historischen Bauhaus wurden Standards gesetzt, aber auch durchbrochen. In den Werkstätten, auf der Bühne und in der Gestaltung wurde experimentiert. Gerade die Bauhausfeste galten der künstlerischen Durchbrechung der Normen. Alles sollte möglich sein! Hier knüpft das Bauhausfest 2018 an. Die Grundfarbe Gelb steht für Expansion, das Auflösen von Grenzen und gegen feste Formen. In diesem Spannungsfeld werden modulare Spielanordnungen aufgebaut und Standards aufgebrochen – durch Verstärkung, Kompression, Erweiterung und Abweichung. So entsteht über zwei Abende in zeitgenössischen Interpretationen von Artistik, Theater, Musik, Installation und Performance ein Gesamtkunstwerk.

Einzelstunden maC1 und maC2

In den Modulen 1, 2, 3 und 4 stehen jeder Studierenden pro Semester jeweils zwei Einzelstunden zur Verfügung, die sie bei den Dozenten aus dem maC-Team nehmen kann. Die Einzelstunden sind bevorzugt als Unterstützung des Selbststudiums gedacht, um individuelle Interessen zu vertiefen. Termine nach Absprache

Für die Betreuung der Projekte der Modulen 6 und 7 stehen jeder Studierenden jeweils 14 bzw. 15 Betreuungsstunden bei den Dozenten aus dem maC-Team zur Verfügung.

Prüfungen:

maC1

M1: Präsentation der Prozessdokumentation (Arbeitsbuch): Termin tba

Prüfer: Ingo Reulecke, N.N.

M2: keine Prüfung dieses Semester

M3: keine Prüfung dieses Semester

M4: keine Prüfung dieses Semester

M5: keine Prüfung dieses Semester

M6: HZT-öffentliche Präsentation der Recherche, 18.04.2017, 18-20 Uhr

Dauer max. 20 Minuten

(Abgabe Vorhaben: 15.01.18)

öffentliche Präsentation der Sommerprojekte (Daten und Orte werden bekannt gegeben)

Prüfer: Wanda Golonka, Ingo Reulecke

Abgabe Konzept: 22.04.18

Abgabe Prüfungskriterien: eine Woche vor der Aufführung

Abgabe Reflexion: eine Woche nach der Aufführung

Abgabe Arbeitsbuch M6: 30.09.2018

Prüfer: Wanda Golonka, Ingo Reulecke

maC2

M7: öffentliche Präsentation der Masterprojekte

Prüfer: vgl. Prüfungsordnung

Annelie Andre: 7./8.6.18 US14

Anna Katalin Nemeth: 15./16.6.18 US14

Shiran Eliaserov: 19./20.6.18 Parochialkirche

Antoine Carle: 22./23.6.18 US14

Jara Serrano: 23./24.6.18 bat

(Abgabe Konzept Master am 15.01.2018)

Abgabe schriftliche Masterarbeit: 31.8.2018

Mündliche Masterprüfungen: 25. und 26.09.2018

Nicht vergessen:

Für Modul 5 müssen bis Ende des dritten Semesters 20 Stunden in Veranstaltungen zum Thema Projektmanagement u.ä. belegt werden. Sie können entsprechend der Interessen der Studierenden aus dem Programm des Career und Transfer Centers der UdK (Vgl. www.careercenter.udk-berlin.de), aber auch anderswo ausgewählt werden. Es können nur Veranstaltungen anerkannt werden, für die eine Teilnahmebestätigung vorgelegt wird.

Modulverantwortliche:

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

Save the date

25.04.18	HZT meet & greet All HZT students' summit // Studierenden-Vollversammlung
13.07.18	Exmatrikulationsfeier HfS (verpflichtend für maC2, maC1 herzlich willkommen)
18.07.18	HZT _ tanzfähig/ TaFa Lab Tag Inklusion (Weiterbildung HZT und Studierende)
18. oder 19.10.	Willkommens & Abschied maC