



**HZT BERLIN  
LECTURE CATALOGUE  
SUMMER SEMESTER 2023  
11.04.2023 – 22.07.2023**

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### **Please note:**

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

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

# 1. BA Dance Context Choreography

<b>MAP Assessment Dates</b>		
<b>MODULE</b>	<b>DATES</b>	<b>ASSESSORS</b>
1 BA1	25.05. and 26.05. 2023	Sigal Zouk, Prof. Philipp Gehmacher
2 BA3	17.07. 2023	Jason Corff, Prof. Nik Haffner
5 BA1	Ongoing during the workshop time.	Prof. Dr. Ana Vujanović
9 BA3	11.05. and 12.05. 2023	Prof. Philipp Gehmacher
10 BA1	21.07. and 22.07. 2023 During the UdK Rundgang	TBD (Diego Agulló, Jason Corff, Nik Haffner, Prof. Dr. Ana Vujanović)
12 BA3	2 Studio Visits  01.06. and 02.06. 2023 06.07. and 07.07. 2023	Frauke Havemann, Prof. Philipp Gehmacher, Prof. Nik Haffner

## Important Dates

**Assembly (10h-12h30)** Tuesday 11. April  
 Tuesday 2. May  
 Tuesday 30. May  
 Monday 26. June

### BA Lectures (18-20h)

Jen Rosenblit 17. May

SERAFINE1369 aka  
 Jamila Johnson-Small 14. June

**UdK Rundgang** 21.- 22. July

**Open Day @ HfS** 3. June

**BA Graduate Works** September (exact times tbd)

**HZT end of semester get-together with food and drinks:** 19<sup>th</sup> July 18:00 - 21:00

### Holidays

Ostermontag 10. April  
 Maifeiertag 1. May  
 Himmelfahrt 18. May  
 Pfingstmontag 29. May

### Timeline

Block 1 11. April - 28. April  
 Block 2 2. May - 26. May  
 Block 3 30. May - 23. June  
 Block 4 26. June - 23. July

## General information

### Credit Points

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

### Year group 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: Prof. Philipp Gehmacher

Head BA3 / 3+: Eva-Maria Hoerster

### Open Office Hours

Visit the shared document OPEN OFFICE HOURS SoSe 2023

### Studium Generale (as part of Module 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.

Susanne Bender

Maya Matilda Caroll

Rebecca Chaillon

Maria Forsberg

Eva Georgitsopoulou

Renate Graziadei

Arthur Stäldi

Ana Lessing Menjibar

Michelle Moura

Anna Nowicka

Joseph Michael Patricio

André Uerba

Sandra Umatham

Scarlet Yu

## Course Offers

### Block 1 – Morning

**BA1 (BA 2 & 3 upon availability)**

#### **body/material**

US 11 (see HZT ASIMUT for changes)

Mondays: 11.04.-28.04.23, 09:00-10:30

Tuesdays: 11.04.-28.04.23 (**11.04.**), 09:00-10:30

Thursdays: 11.04.-28.04.23, 09:00-10:30

Fridays: 11.04.-28.04.23, 09:00-10:30

**Maria F. Scaroni**

**Modul 1,2, 3, 4      ECTS 1**

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 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 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 has collaborated since 2009. Since 2016 she is a member of queer collective lecken berlin, a femme-forward rave. Since pandemic she hosts Social Pleasure Center@Fortuna, a community space for somatic post-activism, queer feminist joyful militancy, radical redistribution of resources.

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

**BA3, BA 2 (not taking RAUMLABOR)**

#### **Fantasmical Anatomies Lesson based on the Feldenkrais Method**

US 11 (see HZT ASIMUT for changes)

Mondays: 11.04.-28.04.23, 11:00-12:30

Tuesdays: 11.04.-28.04.23 (**11.04.**), 11:00-12:30

Thursdays: 11.04.-28.04.23, 11:00-12:30

Fridays: 11.04.-28.04.23, 11:00-12:30

**Anne Juren**

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

*Fantasmical Anatomies Lesson* is a soma-poetic lesson in which one can start encountering and sensing the body as both physical and poetic matter. Each day, I will propose to navigate through an Awareness Through Movement Feldenkrais® lesson letting this matter unfold. In this series of lessons, we might experience what I call 'bare movements', a non-expressed or non-visual form of action that might bring soma-poetic forms of language laying underneath to the surface.

Please bring warm clothes.

**BA1 & 2**

## **RAUMLABOR**

US 8 & 14 (see HZT ASIMUT for changes)

Mondays: 11.04.-28.04.23, 10:30-12:30

Tuesdays: 11.04.-28.04.23 (**11.04.**), 10:30-12:30

Wednesdays: 11.04.-28.04.23, 10:30-12:30

Thursdays: 11.04.-28.04.23, 10:30-12:30

Fridays: 11.04.-28.04.23 (**28.04.**), 10:30-12:30

**Diego Agulló, Ernesto Cárcamo Cavazos, Prof. Philipp Gehmacher, Isabel Robson and Benjamin Schälke**

**Modul 8,9,10,11 ECTS 6 in total**

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

In this seminar, mornings and afternoons, we enter the theatre space as one possible (albeit dominant) environment for live performance. To engage in the attempt to delve further into the (supporting) media (beyond body and text) that historically prevail in theatre spaces when creating a live performance – i.e. light, sound, and space (in our case video). All participants will have the opportunity to acquire extended knowledge in the use and handling of theatre technology whilst there will be a focus on understanding matters of light, sound and space within as much as beyond their technological possibilities. Participants will work in three differently equipped spaces: a black box (Studio 8), a white cube (Studio 14) and a grey space (Studio 14) and be supported by various experts in the aforementioned media.

The aim of RAUMLABOR is to promote a deeper understanding of how the disciplines of light, sound and space/scenography/video, as well as the physical spaces we will work in, can create a variety of settings for a live event or even be the live event. We will divide into groups, work, explore, realize ideas, to finally share with each other what has come up during this seminar.

## Block 1 - Afternoon

BA1 & 2

### RAUMLABOR

US 8 & 14 (see HZT ASIMUT for changes)

Mondays: 11.04.-28.04.23, 14:00-17:30

Tuesdays: 11.04.-28.04.23, 14:00-17:30

Wednesdays: 11.04.-28.04.23, 14:00-17:30

Thursdays: 11.04.-28.04.23, 14:00-17:30

Fridays: 11.04.-28.04.23, 14:00-17:30

**Diego Agulló, Ernesto Cárcamo Cavazos, Prof. Philipp Gehmacher, Isabel Robson and Benjamin Schälke**

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The aim of RAUMLABOR is to promote a deeper understanding of how the disciplines of light, sound and space/scenography/video, as well as the physical spaces we will work in, can create a variety of settings for a live event or even be the live event. We will divide into groups, work, explore, realize ideas, to finally share with each other what has come up during this seminar.

**Ernesto Cárcamo Cavazos** is a composer and guitarist of contemporary acoustic and electronic music. He is interested in finding new approaches to composition through new music for acoustic and electronic ensembles, electronic improvisations, spatially-dependent pieces, and combinations of all three. His current focus is to explore new compositional ideas based on (un)expectedness, indeterminacy, and improvisation in the performative setting. He often incorporates multi-channel and algorithmic systems into his electro-acoustic works to explore the quadraphonic plane as well as blurring the line between sound design and music, particularly in his work for theatre. He currently lives in Berlin, Germany.

**Benjamin Schälke**, arbeitet seit 1991 als freiberuflicher Lichtdesigner (u.a. Hannah Hegen-scheidt, Hermann Heisig, Hyoung Min Kim, Jee Ae Lim, Martin Clausen, Rabia Mroue, She She Pop, Peter Zadek, William Forsythe). Er ist Mitbegründer der Tanz-



tage Berlin, wo er bis 2010 als Technischer Leiter tätig war. Als Technischer Leiter war er außerdem u.a. für Tanz im August, Dance On, Uferstudios Berlin tätig. 2007 hat er zusammen mit Inge Koks die Tanztage Berlin programmiert und geleitet. 2006 und 2007 zeigte er eigene Produktionen in den Sophiensaelen Berlin. Er gibt Seminare/Workshops für Lichtdesign (HFG/ZKM Karlsruhe, Kunsthochschule Düsseldorf, HZT Berlin, Korean National University of Arts) 2017 veröffentlichte er das Lichtdesignbuch = The Ugly Light

**BA 3 priority, (BA2 if they have participated in RAUMLABOR in previous semesters)**

## **Sharing Fantasmical Anatomies Approaches & Practices**

US 11 (see HZT ASIMUT for changes)

Tuesdays: 11.04.-28.04.23, 14:00-17:30

Wednesdays: 11.04.-28.04.23, 14:00-17:30

Thursdays: 11.04.-28.04.23, 14:00-17:30

Fridays: 11.04.-28.04.23, 14:00-17:30

**Anne Juren**

**Modul 7,8,9 ECTS 3**

**Prerequisite:** *To participate, you must attend Fantasmical Anatomies Lesson in the morning.*

In this seminar, I will share and invite you to practice together my recent work and research, *Studies on Fantasmical Anatomies*. We will collectively unfold some of the physical practices as a form of *Fantasmical Anatomies Lessons* and as soma-poetic choreographies and approaches.

We will explore different topics present in my research, such as sensorial transference, trans-corporeality and proxy object/body. Dealing with different writings and body-oriented practices, we will experiment with the relationship between the functionality of the body function and its physicality, soma poetics and the potential of non-expressed movement. The workshop continues the research in engaging the body in different states of physical, sensorial, kinaesthetic and imaginative experiences. *Sharing of Fantasmical Approaches and Practices* is an experimental and process-related platform. Everybody will be able to bring their own questions and practices and find a way to engage their body in different states of physical, sensorial and written expressions. Everybody will be asked to bring an object, an image, a body part, a book or a text.

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

Born in France, **Anne Juren** is a choreographer, dancer and performer. She lives and works in Vienna, where she founded the Wiener Tanz- und Kunstbewegung association in 2003. Juren's choreographic and artistic works are shown in theatres and museums, at festivals and at biennial exhibitions worldwide. In her artistic practices, Juren seeks to expand the concept of choreography by exploring the body's sensorial, kinaesthetic and soma poetics.

Anne Juren has been a Feldenkrais practitioner since 2013. She completed her PhD at the Stockholm University of the Arts under the supervision of André Lepecki and Sandra Noeth.

## Block 2 – Morning

BA 1,2, 3

Choice A

### Axis-Contact-Solo: An Immersive Movement Seminar

US 11

Mondays: 02.05-26.05.23 (02.05.), 11:00-12:30

Tuesdays: 02.05-26.05.23, 11:00-12:30

Thursdays: 02.05-26.05.23 (18.05.), 11:00-12:30

Fridays: 02.05-26.05.23, 11:00-12:30

**Diana Thielen**

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

In this seminar, participants will explore the integration of the Axis Syllabus (AS), Solo-Improvisation, and Contact Improvisation. Through this fusion, participants will learn to apply principles and anatomical details from the Axis Syllabus to the dynamic and improvisational practices of Solo-Improvisation and Contact Improvisation, enhancing their movement vocabulary and deepening their understanding of the body's mechanics. By incorporating tools from solo (choreographic) improvisation, students will also enhance their improvisational skills and artistic choices.

Throughout the seminar, there will be a focus on critical inquiry and reflection. Students will address questions around the use of technical language in AS classes and explore the cultural and historical contexts of somatic training concepts. They will be encouraged to think critically and reflectively about their own movement practices and performance choices, developing their own unique artistic voice and approach.

about Axis Syllabus:

The Axis Syllabus is a movement education system that was developed by a group of dance artists, somatic practitioners, and scientists in the 1990s. It is based on the principles of anatomy, physics, and biomechanics, and aims to provide dancers and movers with a comprehensive understanding of how the body moves and functions in different contexts

About **Diana Thielen**: As a dance artist I'm following the desire to explore the bodymind and to stimulate transdisciplinary projects and networks. My artistic inquiry is often ignited by an experienced reality of life. I want to fathom, pass on and productively mix up what I experience and observe in everyday life.

For this I have different tools from dance, performance and (queer-)feminist theory at my disposal: My training in contemporary dance at SEAD Salzburg (2004-2008) provided me with a solid foundation of diverse contemporary dance techniques. Afterwards I first dedicated myself to the intensive study of the Axis Syllabus in order to build a solid understanding of anatomical and biomechanical details and to create a strong teaching

practice.

Finally, I have complemented my dance somatic knowledge around the body with critical social science perspectives through my studies in Gender Studies and Education (BA, Humboldt University of Berlin). I find the combination of these different perspectives on the body - as a physical entity on the one hand, as discursively constructed on the other - immensely productive. I am passionate about working with the clash of the two concepts, with the confusion and verque(e)rung, and thus find myself in a constant, productive research movement.

[www.dianathielen.com](http://www.dianathielen.com) // [www.movementactivism.com11](http://www.movementactivism.com11)

## Choice B

### What supports movement? And what supports movement in space?

US 3 (see HZT ASIMUT for changes)

Mondays: 02.05-26.05.23 (02.05.), 11:00-12:30

Tuesdays: 02.05-26.05.23, 11:00-12:30

Thursdays: 02.05-26.05.23 (18.05.), 11:00-12:30

Fridays: 02.05-26.05.23, 11:00-12:30

**Odile Seitz-Walser**

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

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

The skeleton, muscle, organs and nervous systems will also be the focus of these classes, as sources for specific movement qualities, states of being and for inspiration and creativity.

Sharing, writing, and drawing will also support these processes, as different modalities of expression and greater inner freedom. Additionally, hands-on practice will be a way to deepen body experiences, to access more subconscious body levels and images or to learn how to balance tired moving bodies and refresh creative minds.

**Odile Seitz** was born in France in 1973. She studied at Conservatoire National Supérieur de Musique et de Danse in Lyon and danced in various dance companies and with many choreographers in both France and Berlin. Additionally, Seitz was a co-founder of Collectif Praticable together with Alice Chauchat, Isabelle Schad and Frédéric De Carlo.

Since 2011, she has been working as a practitioner and teacher of Body-Mind Centering®, dancer and choreographer, as well as a healing practitioner for Craniosacral Therapy in Berlin.

Seitz teaches at both secondary and university level dance schools in Berlin, at fabrik Potsdam, and at Stockholm University of the Arts. She has also worked in the frame of multiple dance festivals (Potsdam, Bielefeld, Würzburg, Vienna, etc.). Since 2019, she has been a teacher in the licensed certification programs and part of the core staff of Moveus, the BMC® Certification Training Program in Germany.

Website: [www.odile-seitz.de](http://www.odile-seitz.de)

## Block 2 – Afternoon

BA1

### MAP 5 Seminar: Dance and choreography: poetics, ethics, and politics

**US 10 (see HZT ASIMUT for changes)**

Tuesdays: 02.05.-12.05.23, 14:00-17:30

Wednesdays: 02.05.-12.05.23, 14:00-17:30

Thursdays: 02.05.-12.05.23, 14:00-17:30

Fridays: 02.05.-12.05.23, 14:00-17:30

**Prof. Dr. Ana Vujanović**

**Modul 5, ECTS 2**

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

Within the seminar we will work on enhancing self-reflection regarding our own artistic practices and works and/or the artistic practices and works that inspire us. The specific focus of the MAP 5 seminar will be to identify, discuss, and analyse the principles of dance and choreography in the following domains: poiesis (which refers to the process of artistic creation, its methods, structures, practices, etc.), ethics (moral categories that students find important and try to implement in their work), and politics (as an orientation of the artist in macro- and micro-political categories of their context). Thereby, we will examine these principles transversally – for instance, which political proposals an artwork brings to the public scene and which political categories define the work, once it is presented in public.

The seminar will be split into three parts: it will start with two days of input (talks, reading, and discussions) (2-3 May); based on that input, a 3.000-word written assignment for students' self-work in the next days (30 hours spread over the period of 4-10 May); and then in the third part (11-12 May), I will work with students individually on their writings (11 May), while the last day will be dedicated to reading / presenting the texts in class (12 May).

The written exam of MAP5 is to be done within the framework of the seminar.

**BA1 only**

## **MAP 1 Workshop: Future Physicalities**

US 3 (see HZT ASIMUT for changes)

Tuesdays: 16.05.-26.05.23, 14:00-17:30

Wednesdays: 16.05.-26.05.23, 14:00-17:30

Thursdays: 16.05.-26.05.23 (**18.05.**), 14:00-17:30

Fridays: 16.05.-26.05.23, 14:00-17:30

**Sigal Zouk and Prof. Philipp Gehmacher**

**Modul 1      ECTS 2**

*Required participation for all students registered for MAP 1*

This MAP1 workshop focuses on notions of physicality in (Western) Contemporary Dance, concepts of physical practice and training, and how to facilitate and guide through physical exploration and experience.

We will question and practice different notions and assumptions of movement and physicality, being bodies, ideas of movement flow and its interruption, as well as ideas of presence, movement language and the body as material. To finally project into our near and distant future how we all want to engage in and with physical practice and training during our shared time at HZT.

This Workshop includes the MAP1 Assessment on the 25<sup>th</sup> and 26<sup>th</sup> of May 2023 which asks each participant registered for MAP1 to facilitate/teach a 15mins physical practice session to their peers. The preparation for the MAP1 Assessment will need to take place as much outside the workshop hours as partly within.

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

She has worked with other artists such as Boris Charmantz (Musee de la Dans), AWST & Walter, Zeirkratzer, Simone Aughterlony, Ian Kaler, Antje Shupp and Shanon Conny . During the past few years she has begun to develop her teaching practice where she guides professional dancers to locate their feeling body to a presence that has the potential to navigate in and through any situation. She teaches in several European dance departments and institutions including Tanzfabrik Berlin, ZYT Hochschule für Musik und Tanz Köln, DDSKS Copenhagen ,DOCH Stokholm ,Cullberg Ballet Stokholm ,Akademie for dance in Bukarest and Ponderosa.

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

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

**BA 2 & 3 (not BA3 completing MAP9)**

## **EveryBody's Fantasy: Absurdity and the Method of Excavating Familiar Frames**

US 11 (see HZT ASIMUT for changes)

Tuesdays: 02.05.-19.05.23, 14:00-17:30

Wednesdays: 02.05.-19.05.23, (10.05) 14:00-17:30

Thursdays: 02.05.-19.05.23 (18.05.), 14:00-17:30

Fridays: 02.05.-19.05.23, 14:00-17:30

**Jen Rosenblit**

**Modul 7,8,9 ECTS 3**

***EveryBody's Fantasy: Absurdity and the Method of Excavating Familiar Frames*** is a performance workshop led by Jen Rosenblit which opens, shares and facilitates a further inquiry into the performance research and strategies of a 2021 production and research process called, EveryBody's Fantasy.

Through ten afternoons of gathering as a group the research encounter offers a possibility to get lost in categorizations, encounters and the indefinable nature of what *Fantasy* as a phenomenon can be when applied as a performative device. We will name and propose familiar containers and phenomena to then empty out their particular contents and add what might seem unrelated or otherwise. We will use the rehearsal, the chance to try again as a method for performative togetherness where gathering is not bound to inclusion or exclusion yet digests what the status of belonging is and can be. We might feel left out at times but we will continue to participate with the illusive production of Fantasy knowing that nothing lasts forever. Is *Fantasy* a set of possibilities or is it something as particular as *you over there and me, here, like this*? We will attempt to name things and then labor around crafting and molding and interpreting those said things into crystallized performative moments, physicality, text, sound and stage proposals. Once named, the translation into performative objects allows a distance to imagine and reimagine them over time and in context. What happens when we no longer believe in them, when someone or something else inconveniences them or represses their potential? What is the next step once our idea isn't so easily translated into the body or a sense of physicality and space? How vast a space are we allowing for what physicality could mean? Of who? Given what parameters? If Fantasy could be that horizon that keeps open various possibilities, then what can be made with those very specific scenarios we have assigned or relegated to that very phenomenon? What is the next step when the very fantasy and desire that drives us seems to have blocked us into a small corner or limited our sense of multiplicity? Looking toward Queer thinkers such as Lauren Berlant and Jack Halberstam, the course attempts to un-build un-world or un-wind even as our often unacknowledged capitalist drive directs us toward accumulation, stacking, holding patterns and ownership. These 10 afternoons offer Queerness without the trope of a singular aesthetic. This laboratory imagines a temporary-holding, in place of

ownership, a way to take responsibility and take care inclusive of the ability to walk away, to depart, to end, to let a thing exist beyond our grasp, collection and maintenance of it. Through group readings, discussions, writing, solo-authored and collective work, guided improvisations and a deep laboratory environment around doing, un-doing and meaning-making, the group will arrive in a weathered an un-done location as an active site to begin to speak from.

**Jen Rosenblit** (1983. USA) makes performances based in Berlin after many years in New York City, surrounding architectures, bodies, text, and ideas concerned with problems that arise inside of agendas for togetherness. Rosenblit's works lean toward the uncanny, locating ways of being together amidst (un) familiar and impossible contradictions. The methodology supports an expanse of meaning as it emerges between things and moves toward an unwinding and a possible collapse. Desire and sexuality linger as reoccurring points of departure without demanding a singular aesthetic or representation. Rosenblit is a 2018 Guggenheim Fellow, a recipient of a 2014 New York Dance and Performance "Bessie" Award, a 2023 La Becque (Vevey, CH) artist in residence and has collaborated with artists including Simone Aughterlony, Miguel Gutierrez, A.K.Burns and Philipp Gehmacher. Rosenblit's newest work, <ElseWhere Rhapsody> is a 2024 co-production of Tanzfabrik Berlin, Tanzquartier Wien, Theatre St. Gervais and Arsenic – Centre d'art scénique contemporain, offering distraction as a guide to speak toward the illegibility of desire and forgetfulness as a way to shift toward something else, away from the damaging repetition. [www.jenrosenblit.net](http://www.jenrosenblit.net)

**BA3 completing MAP12**

## **MAP 9 Workshop: We need to talk!**

**US 3 (see HZT ASIMUT for changes)**

Tuesdays: 02.05.-12.05.23 (09.05.)14:00-17:30

Wednesdays: 02.05.-12.05.23 (10.05.), 14:00-17:30

Thursdays: 02.05.-12.05.23, 14:00-17:30

Fridays: 02.05.-12.05.23, 14:00-17:30

**Prof. Philipp Gehmacher**

**MOD 9, ECTS 3**

*Required participation for all students registered for MAP 9*

What does movement say? And what does language do? What happens when we speak about our body and (physical) practices in public? How do we speak about and with and to body, movement and physicality?

From the Artist Statement, the Artist Lecture, to the Lecture Demonstration and program notes, it is hard to escape the matter of words, explanations and statements. This seminar looks at different types of Lecture Performances and beyond (for example walk+talk, see on [http://oralsite.be/pages/Walk\\_Talk\\_Documents](http://oralsite.be/pages/Walk_Talk_Documents)) to investigate how we want to speak about our artistic and physical practices outside of the studio space.

This MAP9 seminar will ask each participant to present a short lecture performance on their individual explorations of physicality of 10-15 mins on the 11<sup>th</sup> or 12<sup>th</sup> May 2023. The



preparation for this MAP9 Assessment will need to take place as much outside the workshop hours as partly within.

## ONE SHOT

US 11 (see HZT ASIMUT for changes)  
Tuesday, 23.05 – Friday, 26.05, 14:00-18:00

**Meg Stuart and Mark Tompkins**

*See Channel Four*

## Block 3 – Morning

BA 1,2,3

**Choice A**

### TonTanz – Action and Reception

US 11 (see HZT ASIMUT for changes)  
Mondays: 01.06.-23.06., 11:00-12:30  
Tuesdays: 01.06.-23.06., 11:00-12:30  
Thursdays: 01.06.-23.06., 11:00-12:30  
Fridays: 01.06.-23.06., 11:00-12:30

**Jule Flierl**

**Modul 1,2,3,4            ECTS 2**

In this class we learn to alternate initiating and receiving movement and voice states. We investigate the various ways in which sensory organs and larynx are the keys to stimulate and inspire voice and movement from a parasympathetic state. On the other hand, we explore the fight and flight mode of the nervous system and listen to how our bodies get activated in this state. We practice to shift between these modes: to grab and let go, to pick up and drop down movement and our voice.

**Jule Flierl** is a dance and voice artist from Berlin. She develops practices that conceive of the voice as a dancer, translating dance into the auditory realm. Her practice lives between experimental choreography and somatic singing methods, in which she develops scores to unsettle the relationship between seeing and hearing. She revives and continues the legacy of Valeska Gert, avant-garde dancer from 1920's Berlin, who first conceptualized the term ToneDance: to dance with one's voice. She hosts the voice performance series FROM BREATH TO MATTER in Berlin. Flierl collaborates in different duet formats with choreographer Antonia Baehr and ToneDance artist Irena Z. Tomažin. Her new work "Time out of Joint" is a quartet that deals with politicized speech as a grotesque rarity show and will premiere in Sophiensaele Berlin on 8th of March 2023.

<https://juleflierl.weebly.com>



## Choice B

### Embodied Presence - Listening practices

US 3 (see HZT ASIMUT for changes)

Mondays: 01.06.-23.06., 11:00-12:30

Tuesdays: 01.06.-23.06., 11:00-12:30

Thursdays: 01.06.-23.06., 11:00-12:30

Fridays: 01.06.-23.06., 11:00-12:30

**Joséphine Evrard**

**Modul 1,2,3,4          ECTS 2**

I invite you to unfold the perception field, to expand towards a state of full presence and aliveness. I will facilitate a process of accessing and inhabiting the inner space by sharing "listening-presence" practices, integrating full presence meditation\*.

*How does it feel to be in touch with (y)our inner space? (y)our matter? (y)our body?  
How does it feel to settle in yourself, to feel you have a place? how can you experience and nurture a quality of presence to yourself, to the other, to the space? and how can it be effortless?*

We explore and experience stillness. We slow down.

We settle in ourselves in order to feel what is moving inside and what moves us.

We will care for that intimacy and essence.

From there we expand outside, staying in touch with our inner space.

We open the eyes and look at the other from that place of intimacy.

We experience our singularity, and connectivity within our self, how every part, every layer belong to a whole and has its place. Coexistence of the singularity of each our bones, muscles, organs, fascias, our blood, skin, voices, thoughts, emotions, feelings and our gazes.

We are in touch with what is unfolding, not knowing what will be next.

**Joséphine Evrard** is a choreographer and performing artist, based in Berlin since 1997. Her own choreographic works include a.o "Embrace" in collaboration with Darko Dragičević, "The Root - dérives poétiques", "Splet okoliscin - Out of discord" in collaboration with Irena Tomažin.

As a dancer and performer, she works together a.o with Meg Stuart, Sandra Man, Clément Layes, Laurent Chétouane, Lindy Annis.

Joséphine Evrard gives body and voice training, and accompanies artistic processes of choreographers a.o Eszter Salamon, Meg Stuart, Anne- Mareike Hess and Anna Nowicka.

2019 she became a practitioner of Perceptive pedagogy/ Fasciatherapy \*Danis Bois Method.

Integrating both artistic and therapeutical practices, she is interested in how presence arise, manifests, transforms, dissolves, and what traces presence leaves in an inner and outer space, and how both are in constant resonance.

She creates poetic spaces that offers possibilities to unfold new ways of perceiving, and to create new perspectives on what we look at and listen to. Since a year, she is developing «the Listening Project», creating and reflecting on expanded ways to perceive and listen from an embodied presence.

She creates poetic spaces that offer possibilities to unfold new ways of perceiving, and to create new perspectives on what we look at and listen to. Since one year, she is developing

«the Listening Project», creating and reflecting on expanded ways to perceive and listen from an embodied presence.

## Block 3 -Afternoon

BA1,2 and 3 not completing MAP12

### Choice A

## Untitled

**US 11 (see HZT ASIMUT for changes)**

Mondays: 12.06.23, 14:00-17:30

Tuesdays: 30.05.-15.06., 14:00-17:30

Wednesdays: 30.05.-15.06., 14:00-17:30

Thursdays: 30.05.-15.06., 14:00-17:30

Fridays: 30.05.-15.06., 14:00-17:30

**SERAFINE1369 (aka Jamila Johnson-Small)**

**Modul 6,7,8,9            ECTS 3**

My work as a choreographer comes from my experiences as a dancer. We will be thinking of the choreographic frame as a mechanism for facilitating and enabling dancing. We'll think about what dancing is for each of us, when it is compelling, appealing, and the different realms on which this work of dancing takes place. Thinking and doing dancing from inside and outside we will consider the political implications of our aesthetic preferences, feeling through, and reading, internal and external environments. We will practice dancing to feel out what choreography is. We will work with and consider ways of languaging direction/instruction/invitation that align with our intentions.

**SERAFINE1369** is busy with propositions and practices - of dancing, spatial arrangement, sonics and modes of receiving - that counter the tendency towards bodily compression, inflammation and alienation, invited by life in the hostile architectures of the metropolis. They work with dancing as a philosophical undertaking, a political project with ethical psycho-spiritual ramifications for being-in-the-world. This approach acknowledges the cosmic oneness of all things as manifested through the ecologies of relation and the fact that everything is made of the same stuff, whilst being intensely curious about the magic and mysteries of life processes of distinction, variation, cycles, decomposition; movement as it transforms and sustains.

They like variation and their work is presented in different formats in theatres, clubs, galleries, museums, fancy old houses, green spaces, screens etc. SERAFINE1369 is based in London, UK.

**Choice B****Hanging in the crash****US 3 (see HZT ASIMUT for changes)**

Tuesdays: 30.05.-16.06., 14:00-17:30

Wednesdays: 30.05.-16.06., 14:00-17:30

Thursdays: 30.05.-16.06., 14:00-17:30

Fridays: 30.05.-16.06., 14:00-17:30

**July Weber**

**Modul 6,7,8,9**

**ECTS 3**

In our post-internet, post-human, post-transdisciplinary and post-anthropocene times, in which humanity can be understood as a geological force, the brain is more plastic than we thought, and the internet revealed all its windows as mirrors, I would like to spend some time with you inside this multidimensional crash.

I will introduce my work with a focus on object-subject relationships. We will look at the terminologies and dynamics between object, prop and sculpture, touch some theoretical movements such as New Materialism and get our hands on non-human bodies. Using the notion of accident as a movement and dramaturgical method, we will investigate into the concept of a crash not only as something negative, but like in J.G. Ballard's 'Crash' as a disrupting, highly intense encounter and merging of different bodies.

Following the idea of working with what is already there, I will provide a selection of materials and objects from my stage design archive, on which we will apply strategies of engagement, while asking questions such as - who is proposing what and who is acting when? We will spend time with these different agencies and try to get into a more horizontal non-hierarchical dialogue with them, while inviting non-human perception and playfulness as serious fun.

Next to getting input, there will be time for your own research and development of artistic sketches. In relation to making work I want to investigate with you, what impact different institutions and their attached dynamics, politics and modes of reception can have.

Therefore, we will develop the artistic sketches first in Uferstudios and then transfer the material into a gallery-space, where we will embed them into a semi public performative-exhibition-format.

Looking at all these overwhelming big and crashing topics, I would like to embrace our fragmented knowledge, our fleeting existence and just hang in there with you for a while.

**July Weber** is a choreographer/dancer, visual artist, curator and set-designer. July studied sculpture at HBK Brunswick, Academy of FineArts Vienna and choreography at HZT Berlin and the Theaterschool in Amsterdam. July works intensively on spaces of interaction involving body, material and movement. July collaborated with artists such as Meg Stuart, Boris Charmatz and Tino Sehgal and creates work at the intersection of visual and performance art. In the past years July presented works internationally, received the Berlin Art Prize, curated different events and festivals, founded NEW FEARS - gallery for dance and performance and was selected for the Tanzplattform 2022. [www.julianweber.bera.me](http://www.julianweber.bera.me)

## Block 4 – Morning

BA 1,2,3

Choice A

### Group Research & Exploration in the Individual Practice Technics

US 11 (see HZT ASIMUT for changes)

Mondays: 26.06.-21.07.23 (26.06.), 11:00-12:30

Tuesdays: 26.06.-21.07.23, 11:00-12:30

Thursdays: 26.06.-21.07.23 (06.07.), 11:00-12:30

Fridays: 26.06.-21.07.23 (07.07.), 11:00-12:30

**Peeps**

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

**ECTS 2**

From traditional African movements to House dance basics mixed with different energies, mix of dance workplay and personal dance development. This semester you will learn the basic steps of House and try out ways of expressing yourself through rhythmic sequences and improvisation. What's good for beginners is that the basic steps are broken down and explained in detail - This gives you a solid basis for moving, grooving and dancing freely to the music. Structured like a journey, a journey where everyone can (re)discover, and try out new ways to move, use the space, floorwork and exchanges. We will get down to the basics, learn fundamentals and set off on a dance exploration – a transcendental, energetic and special experience for all of us.

**Peeps** is a Berlin-based dance choreographer/movement director from Paris. He grew up with African movements and learned the art of hip hop in Paris in the early 2000s. Inspired by this art of movement, he learned and developed his classical basics in jazz, modern and tap dance in New York starting in 2004. Since 2010 he taught dance workshops and trained individuals from choreography, rhythm, body awareness techniques in Paris, Berlin, Italy, Seoul or Tokyo. He is also a coach/teacher at the Flying Steps and Lecturer of the Flying Steps Diploma. Collaboration as performer with Ian Kaler in "Incipient Futures" 2016/17, "oT | (Incipient Futures)", an energetic and intimate exploration of how music, dance and movement shape, change and play with (temporal) unions and alliances. Since 2017, he has been teacher & Coach at the Impulstanz Festival in Vienna and director of "In difference" dance research study with Ian Kaler in Summer 2021 and early 2022 a series of workshops at SEAD Salzburg for third year students and a dance piece creation called "Hatcha Amapana".

Choice B

### Moving through...

US 3 (see HZT ASIMUT for changes)

Mondays: 26.06.-21.07.23 (26.06.), 11:00-12:30

Tuesdays: 26.06.-21.07.23, 11:00-12:30

Thursdays: 26.06.-21.07.23 (06.07.), 11:00-12:30

Fridays: 26.06.-21.07.23 (07.07.), 11:00-12:30

### **Ana Lessing Menjibar**

**Module 1,2,3,4      ECTS 2**

In this course, Ana Lessing Menjibar will share Flamenco dance techniques and her artistic practise and method of experimenting with the transformative potential of Flamenco in Contemporary Dance and Performance.

We will explore Flamenco as an art form to experience how it resonates in our bodies and informs our dance. Looking specifically at its dramaturgical structure; interrelated rhythms; emotional and energetic states and movement qualities, we want to understand the idea of Duende and use it as a foundation to explore new possibilities and responsibility in a collective, while supporting the individual's agency within it.

The class will be accompanied by a flamenco singer.

**Ana Lessing Menjibar** is a German-Spanish performer, choreographer and multidisciplinary artist, born and based in Berlin. In 2020 she graduated in the performance art Master's program, Solo/Dance/Authorship (SoDA) at HZT-Berlin. In her interdisciplinary practice, she weaves body, sound worlds and language in multimedia installations, in which she experiments with the transformative potential of flamenco in the context of contemporary dance and performance.

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

## **Block 4 – Afternoon**

BA 1,2,3

### **MAP 10/ MOD 11 Projektarbeit Colloquium**

**US 3 (see HZT ASIMUT for changes)**

Mondays: 15.05, 14:00-16:00 & 19.06, 14:00-17:00

**Prof. Dr. Ana Vujanović, Diego Agulló, Prof. Nik Haffner, Jason Corff**

**Module 10,11**

BA 1,2,3

### **Projektarbeit Workshops**

**US 3, US 10, Seminarraum2 (see HZT ASIMUT for changes)**

Tuesdays: 27.06.-21.07., 14:00-17:30

Wednesdays: 27.06.-21.07., 14:00-17:30

Thursdays: 27.06.-21.07., 14:00-1:30

Fridays: 27.06.-21.07., 14:00-17:30

**Diego Agulló, Jason Corff, Prof. Nik Haffner, Prof. Dr. Ana Vujanović,  
Modul 10,11 ECTS 4**

During these four weeks students are working on their own projects, being accompanied by members of staff as their mentors and embedded in regular presentation-rounds with peer-feedback.

These weeks of 'Projektarbeit' are preceded by two Colloquia (see for dates above) that are a prerequisite for joining the MAP 10 and Modul 11 project weeks. During these two Colloquia the structure of the project weeks will be introduced as much as possible research trajectories and modes of mentoring.

Final projects will be presented in the frame of UdK Rundgang both on Friday, 21 July in the evening at Ernst-Reuter-Platz (site-specific) and the Bauhaus Reuse (media-works), and on Saturday, 22 July in the HZT Uferstudios.

Students will be meeting for sharing & feedback at announced times in small groups (Kleingruppen) and also have individual meeting with their mentors.

The MAP 10 Assignment will be given out at the beginning of the semester (MAP 10 exam dates 21.07. and 22.07. 2023 during UdK Rundgang).

UdK Rundgang 2023: <https://www.udk-berlin.de/universitaet/stabsstelle-ueberfakultaere-veranstaltungen/rundgang-tage-der-offenen-tuer-der-udk-berlin/>

Ernst-Reuter-Platz: bauhaus Reuse

<https://www.bauhaus-reuse.de/index.php/content/ernst-reuter-platz/>

<https://www.bauhaus-reuse.de/index.php/content/project-bauhaus-reuse/>

**BA3**

**MAP 12 Colloquium**

**US 11 (see HZT ASIMUT for changes)**

Mondays: 17.04.-03.07.23 (01.05., 29.05.), 14:00-17:00

**Prof. Philipp Gehmacher, Frauke Havemann**

**Module 12 ECTS 2**

**MAP 12 Studio Visits and Feedback**

**US 11 (see HZT ASIMUT for changes)**

**First Studio Visit**

Thursday 01.06. times tbd

Friday 02.06. times tbd

**Second Studio Visit**

Thursday 06.07. times tbd

Friday 07.07. times tbd

**Feedback**

Thursday 13.07. 14:00 – 19:00

Friday 14.07. 14:00-19:00

**Modul 12; ECTS 1**

This colloquium is for all students preparing for their Module 12 assessment this semester. We will meet on the respective Mondays to share individual research trajectories through presentations, common practices and conversations. The colloquium is a moderated peer-to-peer format in which artistic interests, questions, methods, practices and discourses are articulated and questioned with collegial critical support. Complementary to the colloquium, each graduate student will receive 3 hours of one-on-one mentoring arranged directly with Frauke and Philipp. Participation in this colloquium is a prerequisite to do the Module 12 assessment, which consists of 2 studio visits / research presentations on the dates listed above.

**BA3 only**

**MAP2 Colloquium**

US: tbc

Monday 10. July 14:00-17:00

**Jason Corff, Prof. Nik Haffner**

**Modul 2**

## 2. Master Choreography

### Sommersemester 2023: Formen der Zusammenarbeit.

Das Sommersemester widmet sich unterschiedlichen Formen der Zusammenarbeit und ermöglicht, verschiedene Facetten von Kollaboration als Teil der eigenen Arbeitsweise zu erkunden. Im Anschluss an die Recherche zu Hydra (H.Müller) findet ein zweiwöchige Arbeitsphase mit der Tanzausbildung DanceWorks statt, die kompositorische Aspekte größerer Gruppen ins Zentrum stellt. Mit Studierenden aus dem Bühnenbild (UdK), der Regie und Dramaturgie (HfS) kommen wir zusammen, um zu erkunden, wie gemeinsame Materialsammlungen in autofiktionalen Formaten erstellt und entwickelt werden können.

*Landschaftwerden* ist eine Exkursion ins Feld choreographischer Auseinandersetzung mit Körpern und Bewegung in Naturräumen. Das Semesterprojekt M6 wird in der Zusammenarbeit mit den Komponist\*innen von KlangZeitOrt im letzten Block des Semesters vorbereitet.

Fortgesetzt wird die Zusammenarbeit mit dem Centre Français, in der Tanzschaffende Vermittlungsformate für ein diverses Publikum entwickeln und anbieten.

### 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

### Individuelle Einzelstunden nach Vereinbarung:

Einzelstunden können individuell während der gesamten Vorlesungszeit mit den Lehrenden des maC-Teams vereinbart werden. Sie sind nicht in Asimut vermerkt, auch wenn sie regulär zum Curriculum gehören. Für die Erarbeitung des Portraitheftes (M5) sind Einzelstunden zu Fragen der Gestaltung mit Ana Lessing Menjibar und zur Fragen der technischen Umsetzung mit Franziska Bauer vorgesehen.

maC

### Wichtige Daten / Important Dates

17.04.23	14 Uhr – open end, Semester-Auftakt Gathering mit Dozierenden und Studierenden des maC Ort: US 12 tbc
14.05. – 31.05.23	Exkursion in die Ardeche mit Dozierenden und maC1 Studierenden



03.06.23 Tag der offenen Tür der HfS Ernst Busch  
mit Dozierenden und Studierenden des maC  
Ort: ZIN

31.07. – 03.08.2023 (tbc) HfS Ernst Busch geschlossen

*maC*

### **Wichtige Fristen / Important Deadlines**

Abgabe der **Projektexposés für die M6-Projekte** in Kooperation mit den Komponist\*innen:  
bis 10.07.23 um 9 Uhr bei Christiane Berger und Susanne Vincenz

Anmeldung zur **Abschlussprüfung** für diejenigen, die im Wintersemester 2023/24 ihre Masterprüfung ablegen möchten: bis 30.09.2023 bei Maxie Schreiner

Fristen für das **Portraitheft** für diejenigen, die im Wintersemester 2023/24 ihre Masterprüfung ablegen möchten: bis 01.09.23 Abgabe der Texte zu den drei Fragen und Biografie/Artist Statement bei Christiane Berger  
bis 30.09.23 Abgabe des fertig gestalteten Portraitheftes (bis auf die Doppelseite zum Masterprojekt) bei Franziska Bauer

Abgabe der **Dokumentation** (Fotos + Trailer + Video-Komplettversion) der Masterprojekte, die im Sommersemester stattfinden: bis 30.09.23 bei Karsten Gloger

*maC*

### **Jour Fixe**

Für: maC Team

19.04.23	13-14 Uhr, US (tbc)
10.05.23	13-14 Uhr, ZIN3.40
07.06.23	13-14 Uhr, US (tbc)
05.07.23	13-14 Uhr, US (tbc)
19.07.23	13-14 Uhr, US (tbc)

*maC*

### **Bewegungsrecherchen & Feedback**

Ort: US & ZIN

Verantwortliche: Wanda Golonka & Ingo Reulecke (?)

Für: maC1&2

Beschreibung:

Die Studierenden aus maC1 & maC2 teilen ihr über die vorlesungsfreie Zeit erarbeitetes Bewegungsmaterial im Austausch mit den Dozierenden.

17.04.23	11 – 13 Uhr, Teilen der Bewegungsrecherchen für M7 (US 12) ab 14 Uhr Semestereröffnung (US 10)
18.04.23	12 – 14 Uhr, Teilen der Bewegungsrecherchen, DanceWorks Tänzer:innen anwesend

15 – 16:30 Uhr, Einzelfeedback Wanda Golonka & Ingo Reulecke  
(ZIN 4.78)

*maC*

## **Lecture mit Sarah Fahie: Moving the masses: directing movement in opera**

Ort: ZIN 3.40 / Zoom

Für: maC1&2, CH4

Beschreibung:

Sarah Fahie draws from her wealth of experience directing movement, particularly of the chorus in opera and shares her approach to choreographing large bodies of people on stage. Looking at examples by diverse composers, she will describe her relationship to working with the music score and her aims in directing the eye to the essence of large-scale music theatre works. The lecture is in English and is open for all HZT students and staff.

Sarah Fahie makes narrative based physical theatre and opera pieces working with both music and spoken text. Born in Australia, she studied at the University of Melbourne and graduated from London Contemporary Dance School with an MA in choreography. In 2003 she received a Jerwood Foundation Choreography Award. She has worked primarily as movement director contributing to over a decade of opera productions for the Royal Opera House, English National Opera and Glyndebourne, UK as well as internationally for houses such as La Scala, Milan.

18.04.23

18 – 20 Uhr

*maC*

## **Viele – Konstellationen**

Ort: ZIN 3.40 & ZIN 3.34 tbc

Verantwortliche: Christiane Berger

Für: maC1

Wenn mehrere Menschen anwesend sind, kann sich eine Gruppe bilden. Innerhalb der Gruppe können sich Beziehungen zwischen Individuen herausbilden. Die Gruppe kann eine kollektive Identität entwickeln.

Wenn mehrere Menschen gleichzeitig im selben Raum sind, können sie kollektiv oder individuell agieren.

Wie leben Individuen in Zeiten zuspitzender Notwendigkeiten, die alle betreffen? Wie ist Kollektivität, ein kollektiver Körper, kollektives Handeln in Zeiten eines totalen Individualismus vorstellbar? Was stelle ich mir unter der Vielstimmigkeit eines Chores vor? Und was ist der/die Einzelne - mit, ohne, durch Beziehung zu anderen?

Und was bedeutet das alles für das Choreographieren von mehreren Tänzer\*innen im Raum?

20. & 21.04.23

11 – 13 Uhr Ort: ZIN 3.40 & ZIN 3.34 tbc

24.04.23

11 – 13 Uhr

*maC*

## **Einführung Neue Musik mit Genoel v. Lilienstern**

Ort: ZIN 3.40 tbc

Verantwortlicher: Genoel v. Lilienstern

Für: maC1

Beschreibung: tba

20.04.23	14 – 17 Uhr
21.04.23	14 – 17 Uhr
24.04.23	14 – 17 Uhr
01.06.23	14 – 17 Uhr

*maC*

## **Un/Doing Choreography**

Ort: US 12 & tbc

Verantwortliche: Susanne Vincenz

Für: maC1 (regulär) & maC2 (optional), CH4

Beschreibung:

In der regelmäßig stattfindenden Veranstaltung sind Choreogra\*innen zu Gast, deren Positionen und Ästhetiken für die Studierenden relevant sind. Gemeinsam erkunden wir Arbeitsweisen und Ansätze im choreographischen Feld: In welcher Weise findet eine Auseinandersetzung mit Themen statt? Wie gestaltet sich der künstlerische Prozess und welche Kontinuitäten und Brüche gibt es von einer Arbeit zur nächsten? Un/Doing Choreography ist eine offenes Austauschformat, in dem es um das kritische Potenzial choreographischer Praxis geht.

25.04.23	11-13 Uhr +14-17 Uhr, mit Susanne Vincenz & NN, Ort: US 12
09.05.23	11-13 Uhr +14-17 Uhr, mit Susanne Vincenz & NN, Ort: US 12
12.05.23	14-17 Uhr extern, mit Susanne Vincenz & NN, Ort: tbc
06.06.23	11-13 Uhr +14-17 Uhr, mit Susanne Vincenz & NN, Ort: US 12
09.06.23	14-17 Uhr extern, mit Susanne Vincenz & NN, Ort: tbc

*maC*

## **Kollaboration: S.K.A.T.**

Ort: Centre Français, Müllerstrasse 74, 13349 Berlin

Für: maC 1&2 optional

Beschreibung:

Die Zusammenarbeit mit der vom Centre Français initiierten Seniorinnen und Senioren Kunstakademie für Tanz wird fortgesetzt. S.K.A.T. ist ein Vermittlungsformat, um verschiedene Aspekte des zeitgenössischen Tanzes mit einem vorwiegend älteren Publikum zu erkunden. Choreograph\*innen aus der Freien Szene werden ebenso wie Studierende des HZT eingeladen, ihre eigene Praxis vorzustellen und für ein transgenerationales Publikum zu öffnen.

26.04.23	14-17 Uhr
24.05.23	14-17 Uhr
28.06.23	14-17 Uhr
13.09.23	14-17 Uhr

*maC*

### **Tanzkomplizen** - Research Lab "Choreografieren für junges Publikum"

Ort: Tanzstudio Podewil, Klosterstraße 68, 10179 Berlin

Für: maC 1&2 optional

06.05.23	10-17 Uhr
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*maC*

### **Praxis Intensiv**

Ort: ZIN 3.40

Verantwortlicher: Ingo Reulecke

Für: maC1&2

Beschreibung: tba

11.05.223	14-17 Uhr mit Ingo Reulecke & Vincent Laju
08.06.23	14-17 Uhr mit Ingo Reulecke & Dan Peter Sundland
03.07.23	14-17 Uhr mit Ingo Reulecke & Sofia Borges
04.07.23	14-17 Uhr mit Ingo Reulecke & Rieko Okudo

*maC*

### **Was ist Kunst? Was ist eine Künstler:in?**

Ort: ZIN 3.34

Verantwortliche: Christiane Berger

Für: maC1

Beschreibung:

Was ist Kunst/ein Künstler? Das Seminar widmet sich der Frage, welche künstlerischen und ästhetischen Konzepte es gab und gibt und stellt Positionen vor, welche Rolle Kunst in der Gesellschaft gemäß dieser Konzepte spielt.

Literatur:

- Verena Krieger: Was ist ein Künstler? Genie – Heilsbringer – Antikünstler. Eine Ideen- und Kunstgeschichte des Schöpferischen. Köln: Deubner, 2007.
- Michael Hauskeller: Was ist Kunst? Positionen der Ästhetik von Platon bis Danto. München: Beck, 1998.
- Martin Hellmold/ Sabine Kampmann/ Ralph Lindner/ Katharina Sykora (Hg.): Was ist ein Künstler? Das Subjekt der modernen Kunst. München: Fink, 2003.

- Michael Lingner: Die Kunst der Gesellschaft. Perspektiven postautonomer künstlerischer Praxis. o.O. u. J. <http://ask23.hfbl-hamburg.de/draft/archiv/ml-publikationen/> [02.10.2010].

08.05.23	11 – 13 Uhr
11.&12.05.23	11 – 13 Uhr
05.06.23	11 – 13 Uhr
08.06.23	11 – 13 Uhr
09.06.23	11 – 13 Uhr

maC

## Visualisierung choreographischer Praxis: *Portrait in Motion*

Ort: ZIN 3.34

Verantwortliche: Isabel Robson

Für: maC1

Beschreibung:

Wie kann ich meine choreographische Arbeit filmisch umsetzen? Wie kann Video (Montage und Bildgestaltung) choreographisch gedacht werden? Welche Art von Filmsprache und digitale Gestaltung braucht die eigene aktuelle choreografische Agenda? Ziel ist es, dass Studierende ein Artist's Statement in Form kurzer Videoclips erstellen als Übung für das M7 *Portrait in Motion*, das das *Portraitheft* am Ende der Masters digital begleitet.

08.05.23	14 – 17 Uhr
05.06.23	14 – 17 Uhr

maC

## Education Aventureuse II

### *Landschaftwerden*

**Exkursion in die Ardèche 13. – 31.05.23** (genaue Reisedaten und Infos via E-Mail)

Verantwortliche: Wanda Golonka, Ingo Reulecke, Susanne Vincenz, Isabel Robson

Für: maC1

Beschreibung:

Die Auseinandersetzung des Studiengangs mit dem Thema Natur setzt sich fort. *Landschaftwerden* ist eine Exkursion ins Feld choreographischer Auseinandersetzung mit Körpern und Bewegung in Naturräumen. Die künstlerische Praxis in der Ardèche Cévenole beleuchtet Begegnungen mit der Natur und dem Lebendigen und wir stellen uns die Fragen, ob es etwas gibt, das man "das Natürliche, Ursprüngliche in uns" nennen könnte?

Die ästhetische Vision und der Beitrag zur künstlerischen Sprache entstehen, indem das Wissen und das Ego zurückgestellt werden und die Materialien ihre eigene Sprache sprechen. Die Landschaft wird von Intuition und Erinnerung bestimmt, Begriffe, die aus den tiefen Schichten unserer persönlichen Biographie stammen. Wir beschäftigen uns mit Vorgegebenem und Gestaltetem, Gewachsenem und Wilden, Landschaft als Natur und Entwurf. Es handelt sich um eine choreographische Annäherung an existierende Naturorte, sowie virtuelle Landschaften. Vom realen Erlebnis über die digitale Skizze bis zur Arbeit im site specific findet eine Umwandlung statt. Dies erlaubt Tanzbewegungen aus einem Zustand der Freude, des Daseins, um die Essenzen der Mineralien, Pflanzen und Tierwelt zu verkörpern

und in digitale Welten zu expandieren.

*Landschaftwerden* lebt von einer fruchtbaren Zusammenarbeit durch die Wirkung der Natur, um unser Denken voranzutreiben. Ein ständiger Zustand der Neuerfindung, der im Prozess gestaltet wird, ist für die künstlerische Arbeit von wesentlicher Bedeutung.

Folgende Formate sind geplant, Details werden vor Ort gemeinsam und mit Blick auf das Wetter erstellt:

**Morgenpraxis.** M1 - Ingo Reulecke

**Apacheta, Innere Architektur.** M1 - Wanda Golonka

**Eine Annäherung zur Bewegungsrecherche in der Natur.** M1 und M2 - Ingo Reulecke  
Wir werden uns über verschiedene Strategien Bewegungsmaterial aneignen und sogleich damit spielerisch umgehen.

*‘An important part of maturing as an improviser, indeed as an artist, is the Process of choosing for oneself what to work with and how to work. Within what parameters, with what focus.* Simon Forti, `Animate Dancing`

**Raupe, Kastanie, Wasser, Stein.** M3 – Dramaturgie - Susanne Vincenz

Was wir als Landschaft begreifen und erkunden wollen, ist das Resultat eines gewaltigen Umwandlungsprozesses, den Menschen in der Ardèche cevennole schon vor 40.000 Jahren angestossen haben und der unabgeschlossen und unvorhersehbar ist. Dem sehnsuchtsvollen Sich-ausliefern-wollen an die Natur steht ein jahrhundertlanger Prozess der Gestaltung und Ausbeutung entgegen, den wir nur zu gern vergessen, wenn wir von Natur sprechen. Wir beschäftigen uns mit den vier Elementen, die diese spezifische Landschaft prägen: Raupe, Kastanie, Wasser, Stein und den Katastrophen, die sie provoziert haben und die ihnen bevorstehen.

**Kompositorisches Labor.** M3 - Wanda Golonka

Das Labor widmet sich der Frage nach Praxen, damit die Begegnung mit der Natur in uns als eine choreographische Form sichtbar wird. Welche künstlerischen und ästhetischen Arbeitsweisen sind geeignet, um Zustände mit choreographischen Praxen zu generieren.

**Choreographische Ikonografien.** M3, M5 – Wanda Golonka

Mit der Methode der choreographischen Ikonografie erfahren die Studierenden viel darüber, wie sie speziell zu einer Fragestellung choreographisch denken, analysieren, Entscheidungen treffen und komponieren.

**Instant composition, Innere Bezüge.** M3 - Ingo Reulecke

Die Reise des Tanz-machende ist eine Lehre über den intrinsischen Wert der Wiederholung. Scores entstehen, finden sich, gehen in Dialog und werden eigene.

**Die bewegte Kamera/ virtuelle Landschaften.**

**Dokumentation des künstlerischen Prozesses.** M5 - Isabel Robson

Gegen Ende die Recherche in der Ardèche werden wir Bewegungsstudien im Freien mit der Kamera erkunden. Wir werden die letzten drei Tage damit verbringen, den Körper in der Landschaft mit Video und Fotografie zu dokumentieren und fotogrammetrische 3D-Scans von Ortsfragmenten zu erstellen, die ihr auf dem Weg entdeckt habt.

Der "Tag der offenen Tür" der HfS, der auf unsere Rückkehr folgt (3.6.23), bietet eine Plattform, um einige dieser virtuellen Landschaften und Aufnahmen in Berlin zu zeigen.

**Besichtigung La Ribaute. (Angefragt) M2**

Die Führung in der Eschaton-Stiftung bieten den Besuchern die Möglichkeit, eine Auswahl des Werks von Anselm Kiefer kennenzulernen. Im Laufe mehrerer Jahrzehnte hat Anselm Kiefer La Ribaute - ein 40 Hektar großes Gelände in Südfrankreich in der Nähe von Barjac, nördlich von Nîmes - in ein einzigartiges künstlerisches Umfeld verwandelt und zahlreiche Installationen, oft in monumentalem Maßstab, geschaffen.

Auszug aus dem Kapitel *Barjac* :

“Ich will Ihnen nicht alle Gebäude und Installationen, die Sie ja nun selbst sehen werden, vorstellen. Es ist interessanter, dass Sie das alles unbefangen, ohne meinen Kommentar entdecken. Nur soviel möchte ich noch sagen: All die Dinge, die Sie hier sehen, bilden eine Einheit, sie stehen in Bezug zueinander, sie ergänzen sich, streiten sich, entfernen sich zuzeiten voneinander und treffen wieder aufeinander. Sie sind alle vernetzt – und nicht nur durch die augenfälligen Brücken und Tunnel, sondern überhaupt: durch ihre inneren Bezüge.“

*Anselm Kiefer, Die Kunst geht knapp nicht unter, Vorlesungen am Collège de France, Edition Heiner Bastian im Schirmer/Mosel Verlag, München, 2020, S. 125-132*

18.05.23                      15:30 – 18 Uhr

maC

**Ensemble.**

**Kooperation mit Tänzer:innen von DanceWorks, Skizzen & Feedback**

Ort: ZIN 3.40 & ZIN 3.34 und DanceWorks Studios, Skizzen in US 12

Verantwortliche: Wanda Golonka

Für: maC1

Beschreibung:

Im Anschluss an die Recherche zu Hydra (H.Müller) findet eine zweiwöchige Arbeitsphase mit der Tanzausbildung DanceWorks statt, die kompositorische Aspekte mit größeren Gruppen ins Zentrum stellt. In welchem Verhältnis stehen wir zu unserer Mitwelt? Was bedeutet Natur, welche Assoziationen, Gefühle und Kräfte weckt es? Welche Zustände werden generiert und wie können sie in eine choreographische Skizze münden?

26.5. - 04.06.23            9 – 17 Uhr, Arbeit mit den Tänzer:innen von DanceWorks  
 05.05.23                    11 – 13 Uhr, Skizzen (US 12)  
                                   14:30 – 17 Uhr, Feedback zu den Skizzen mit Susanne Vincenz

maC

## Tag der offenen Tür der HfS

Ort: ZIN 3.34 + 3.40

Für: maC1

02.06.23 11 – 17 Uhr Vorbereitung, mit Susanne Vincenz

03.06.23 Tag der offenen Tür, ganztägig tbc

maC

## Raus aus der Filterblase

Ort: ZIN 3.40 & ZIN 3.34 tbc

Dozierende: Prof\*in Anja Kerschewicz, Prof\*in Susanne Vincenz, Isabel Robson, Anna Bergel

Für: maC1, Regie- & Dramaturgiestudierende der HfS und Bühnenbildstudierende der UdK  
ggf. max. Teilnehmerzahl: 25

Beschreibung:

Was ist deine Sozialblase? Wie kannst du sie verlassen und Menschen aus anderen Blasen begegnen? Und können wir autofiktionale Doppelgänger\*innen entwickeln, deren Filter- und Sozialblasen anderen Regeln folgen? Studierende der Regie und Dramaturgie der Hochschule für Schauspielkunst Ernst Busch Berlin, des MA Choreografie des HZT und Bühnenbild der UdK arbeiten eine Woche lang intensiv künstlerisch zusammen.

In der künstlerischen Auseinandersetzung gehen wir von empirischem Alltagsmaterial aus. Es wird unter der Prämisse gesammelt, die eigene Filterblase zu verlassen, andere Blasen zu betreten und den Menschen darin zu begegnen.

In Form von Videos, Objekten, Texten oder Musik speisen alle Studierenden einen konkreten Materialimpuls aus ihren Begegnungen in den Prozess ein. In der künstlerischen Auseinandersetzung mit diesen Impulsen erarbeiten wir in Kleingruppen täglich Skizzen im Innen- wie im Außenraum, die wir in der Großgruppe teilen und dazu Feedback geben.

Am Ende der Woche setzen wir die Skizzen in einer inszenierten Ausstellungssituation zusammen, in der die entwickelten/imaginierten Doppelgänger\*innen auftreten und ihre Filter- und Sozialblasen sprengen.

12.06.-16.06.23 11 – 13 Uhr & 14 – 17 Uhr, am Mo, Di, Do, Fr, Mi 11 – 14 Uhr

maC

777 –

**7 Komponist\*innen**

**7 Choreograph\*innen**

**7 kollaborative Performances**

## Kooperation mit Klangzeitort

Ort: ZIN 3.40, ZIN 3.34, tbc

Verantwortliche: Ingo Reulecke (HZT), Prof. Wolfgang Heiniger (KZO)

Für: maC1

Beschreibung:

Diese Kooperation ermöglicht den Studierenden des MA Choreographie in Zusammenarbeit mit Studierenden der Komposition/ / Elektroakustische Musik eigene choreographische Projekte umzusetzen.



Diese Kooperation ist in Modul 6 des MA Choreographiestudiengangs eingebunden. Die Studierenden erwerben Kenntnisse über Bedingungen für choreographisches Produzieren und erlernen Fähigkeiten, um die Arbeitsmöglichkeiten und Rahmenbedingungen für ihre choreographischen Arbeiten zu schaffen. Gleichzeitig erproben sie und reflektieren alle Arbeitsschritte eines choreographischen Projekts, beginnend von der Projektidee bis hin zur Aufführung. Die Studierenden arbeiten kontinuierlich an frei gewählten choreographischen Projekten zusammen mit den Komponisten und Musikern von Klangzeitort.

Gemeinsames Vorhaben:

7 Studierende der HfM Hanns Eisler Berlin und der UdK Berlin aus den Studiengängen Komposition / Elektroakustische Musik arbeiten zusammen mit 7 HZZ-Studierenden des Studiengangs MA Choreographie.

Um die Kooperation vorzubereiten, findet vorab für die Kompositionsstudierenden ein Einführungsseminar in zeitgenössischen Tanz / Choreographie und für die Choreographiestudierenden ein Einführungsseminar in Neue Musik statt.

Zudem findet in der HfS vom 26.06.2023- 14.07.2023 eine gemeinsame Lehrveranstaltung für die Kompositions- und die Choreographiestudierenden statt mit folgenden Dozent\*innen:

- HZZ, Prof. Ingo Reulecke, Dr. Christiane Berger
- KVO, Prof Wolfgang Heininger, Genoël von Lilienstern, Netta Weiser

Die Proben für die Semesterprojekte beginnen am 1. Oktober 2023 und münden in öffentlichen Aufführungen am 10. und 11. November 2023 in der HfS und der HfM.

Die Endproben auf den Bühnen der HfS Unten und der HfM Studiobühne finden am 31.10-11.11.2023 statt.

19.06.-23.06.23	11 – 13 Uhr & 14 – 17 Uhr, am Mo, Di, Do, Fr, mit Ingo Reulecke Ort: ZIN 3.40
26.06.-30.06.23	11 – 13 Uhr & 14 – 17 Uhr, am Mo, Di, Do, Fr, mit Ingo Reulecke Ort: ZIN 3.40
10.-13.07.23	10 – 18 Uhr, Selbststudiumswoche Ort: ZIN 3.34 + 3.40
14.07.23	11 – 13:30 Uhr Skizzen Ort: tbc 14:30 – 17 Uhr Feedback Ort: tbc

maC

## **Dramaturgie & Projektentwicklung**

Ort: ZIN 3.40

Verantwortliche: Christiane Berger

Für: maC1

Beschreibung:

Nachdem Choreographie- und Kompositions-Studierende zwei Wochen miteinander gearbeitet haben, werden wir die Ideen für die Semesterprojekte (M6), die im Herbst Premiere haben werden, dramaturgisch beleuchten und entwickeln. In der folgenden Selbststudiumswoche gibt es Gelegenheit, mit den Kompositionsstudierenden erste Versuche dazu zu erproben und in einer Skizze zu entwickeln.

03. & 04.07.23	11 – 13 Uhr
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maC

## **Bühnenlabor, Vorbereitung auf M6, Klangzeitort**

Ort: bat-Studiotheater oder Bühne Unten HfS

Verantwortliche: Wanda Golonka & Isabel Robson

Für: maC1

Beschreibung:

Anknüpfend an unser Bühnenlabor im Wintersemester werden wir uns mit den Möglichkeiten der beiden Bühnen auseinandersetzen, die für die M6-Klangzeitort-Kollaborationen zur Verfügung stehen: die HfS Bühne Unten und das Theater der Hochschule für Musik Hanns Eisler.

Welche räumlichen Konfigurationen sind möglich und wie lassen sich die eigenen Bedürfnisse mit denen der Mitstudierenden, mit denen man die Produktionszeit und den Raum teilt, vereinbaren?

Welche Materialien stehen im Zusammenhang mit den Themen eurer Vorhabens? Wie können wir szenografische Ideen einfach im Studio erforschen und kommunizieren, auf Papier, als physisches Skizzenmodell oder sogar digital als 3D-Modell.

05. & 06.07.23      11 - 17 Uhr (?)

maC

## **Reflexionsgespräche**

Ort: ZIN 4.78 & ZIN 4.79

Für: maC1

Beschreibung:

Individuelle Gespräche über das vergangene Semester und die weitere Studienplanung

18.07.23      11 – 14 Uhr mit Wanda Golonka & Ingo Reulecke / Christiane Berger & Susanne Vincenz

maC

## **Projektvorstellungen M6 und M7**

Ort: ZIN 3.40

Für: maC1&2, maC-Team

Beschreibung:

Die Studierenden stellen die Projekte vor, die im folgenden Semester erarbeitet werden. Im Fokus steht die Information der technischen und Produktionsleitung sowie der Gewerke, damit diese unterstützenden Stellen die Projekte in der Planung entsprechend berücksichtigen und vorbereiten können.

20.07.23      11 – 12:30 Uhr, Vorstellung Masterprojekte  
Vorstellung Masterprojekte: Salome Kehlenbach, Mariana Romagnani, Akiles Sarine (maC1&2 hört zu)

20.07.23      12:30 – 14 Uhr, Projektvorstellung M6  
mit TL + PL (maC2 hört zu)

maC

## **Textwerkstatt**

Ort: ZIN 3.40

Verantwortliche: Christiane Berger

Für: maC1

Ort: ZIN 3.40

Beschreibung:

In der Textwerkstatt geht es um Formen von Texten, die im Laufe des Studiums verfasst werden. Es geht sowohl um Texte über Zukünftiges (Vorhaben/Projekt-Entwurf) als auch um Texte über Vergangenes (Reflexion). Zudem werden projektbegleitende Texte wie Ankündigungstext, Programmzettel usw. besprochen.

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

In dieser Sitzung werden wir die Ankündigungstext für die Kooperationsprojekte (M6) des kommenden Semesters vorbereiten.

21.07.23      11 – 13 Uhr

maC

## **Vorbereitung des kommenden Semesters**

Ort: ZIN 3.40

Verantwortliche: Wanda Golonka

Für: maC1

21.07.23      14 – 16 Uhr

## **Prüfungen**

maC

### **Prüfungen maC1**

M1: 17.07.23 11 – 14 Uhr Prüfung M1, mit Ingo Reulecke und Regina Baumgart  
Ort: ZIN3.40

M2: ???

M3: ???

M4: keine Prüfung dieses Semester

M5: keine Prüfung dieses Semester

M6: Prüfungsvorbereitung, Prüfung im WiSe 23/24 (mit Komponist:in von Klangzeitort)

maC

### **Prüfungen maC2 (M7)**

16.06.23                      Stefanie Alf Ort: US14, Prüfer\*innen: Ingo, Susanne

30.06.23                      Kysy Fischer Ort: US1, Prüfer\*innen: Wanda, Christiane

14.07.23                      Ariane Burghard Ort: US Heizhaus, Prüfer\*innen: Ingo, Christiane

*maC*

## **Masterarbeiten & Projekte - Save the Date!**

**Tanzkomplizen - Veronika Heisig & Dominique Tegho**

tbc

**Premiere** 05.05.23 – 18 Uhr

**2.Vorstellung** 12.05.23 – 18 Uhr + anschließend Panel-Diskussion

**Stefanie Alf**

US14

**Bühnenproben** 05.-17.06.23

**Premiere** 16.06.23 - **Uhrzeit tbc**

**2.Vorstellung** 17.06.23 - **Uhrzeit tbc**

**Kysy Fischer**

US1

**Bühnenproben** 19.-31.06.23

**Premiere** 30.06.23 - **Uhrzeit tbc**

**2.Vorstellung** 31.06.23 - **Uhrzeit tbc**

**Ariane Burghard**

US Heizhaus

**Bühnenproben** 03.-15.07.23

**Premiere** 14.07.23 - **Uhrzeit tbc**

**2.Vorstellung** 15.07.23 - **Uhrzeit tbc**

### 3. Master Solo / Dance / Authorship

**MA SODA**

**SUMMER TERM 2023**

**11 Apr – 23 July 2023**

(official start of the semester April 17, 2023)

#### Deadlines

101, 102	301
June 26, 27      101 Presentations	March 31      202 Essay
July 05          101 Workbook	April 7          301 final proposal
September 1    102 Written Paper	June 12, 13, 14 301 Presentations
	June 18          301 Workbook
	July 05          401 Draft proposal for the Final SODA Project
	July 12          401 Final proposal for the Final SODA Project

NOTE for modules 101 and 102:

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

*SODA 2023-25*

## **Orientation Week**

On and off HZT

Tuesday-Friday: 12.04.-15.04.23, tba

**Rima Najdi, Francesca Valeria Karmrodt**

**SODA 1**

Students will be introduced to the general institutional context of their study, starting from HZT, its position and relation towards the 2 universities (Udk and HfS), towards Uferstudios as a core place for contemporary dance and performance in Berlin as well as wide range of connections all study programs are involved in.

*SODA 2022-24*

## **201 Presentations (repeated)**

US 8,9

Thursday: 12.04.23, 10-13h

**Rima Najdi, Sandra Noeth, Janez Janša**

**SODA 2, 201**

*SODA 2022-24*

## **201 Critique & Feedback**

Mediathek

Thursday: 12.04.23, 14-16h

**Rima Najdi, Sandra Noeth, Janez Janša**

**SODA 2, 201**

*SODA 2022-24*

## **202 Essay Feedback**

US 9

Thursday: 12.04.23, 14-16h

**Sandra Noeth**

**SODA 2, 202**

The session will focus the students' 202-essays. Through joint readings and different approaches to feedback we will engage with everyone's writing and further artistic research trajectories.

SODA 2023-25

## **Intensive 1: Research Practice**

US 8

Monday-Friday: 17.04.-21.04.23, 11-16h (Monday), 10-16h (Tue-Fri)

**Rima Najdi, Sandra Noeth, Janez Janša**

**SODA 1, 101**

Research, particularly the artistic one, stands at the core of the MA SODA program. Complexity of realities we live in require different artistic approaches, body based research being one of the most substantial. Intensive introduces at the first place research practices of the SODA staff, ranging from artistic research, investigative and forensic approaches, scientific and academic research. Through the intensive students are introduced to the research culture developed at HZT in different formats.

SODA 2022-24

## **301 Intensive: THE UNRELIABLE NARRATOR**

US 9

Monday-Friday: 17.04.-21.04.23, 10-16h

**Luanda Casella**

**SODA 2, 301**

In literature the figure of the Unreliable Narrator appears as a character that uses persuasive arguments to evoke the reader's sympathies. The term is also used to explain the behavior of characters who suffer from some sort of mental instability, character types such as the insomniac, the manic-depressive, the madman, the existential self-degrading, the morally corrupt, etc. Whether or not this mental instability is openly declared, the Unreliable Narrator is that who misreports, misinterprets or misevaluates events and who blurs the realms of ethics, knowledge and perception usually in highly entertaining ways.

Students will be introduced to a few narratology theories addressing the use of the Unreliable Narrator as a narrative technique in literature. More specifically, we will study how the concept first appeared as a function of textual irony, and how it was further explored to investigate the role of the narrator in the process of communication.

Together, we'll search for the use of this technique as a rhetorical device in the discourse of real-life characters; exploring how the use of the Unreliable Narrator also deals with notions of agency, and can operate as a tool to evoke the reader's engagement.

Practically, we'll investigate the theme of manipulative discourse (and of course rhetoric) applied to writings of any kind. We'll exercise critical thinking, listening, giving and receiving feedback, and share tools of research, composition and storytelling.

Using a series of different strategies, the group will engage in collection and selection of online content, different writing exercises, creation and editing of a text.

We will use 3 guiding verbs:

(1) REPORT

(2) INTERPRET

(3) EVALUATE

We will explore 3 axes of communication:

(1) FACTS

(2) KNOWLEDGE&PERCEPTION

(3) VALUES&ETHICS.

The underlying intension of this course is to establish a writing practice, which would start with the development of a sense of independence and the cultivation of a learning spirit. Our common aim is to compose an individual text (whichever format it turns out), in which the themes of everyone's artistic research can be explored.

*Open to public*

## **Artist talk with Luanda Casella**

US 11

Thursday: 20.04.23, 18-20h

### **Luanda Casella**

#### **open to public**

Luanda Casella, Brazilian writer and performance artist based in Belgium, brings immense experience in performative writing that she has been developing in her fiction writing as well as in performances she directs and performs by herself. One of her latest piece Killjoy Quiz, her first group piece, is a brilliant example of radical critic of leftist liberal ideology and its failing political agenda, brought in sophisticated popular format. Luanda Casella is experienced educator, too, that brings to the students preparing for their final work much needed expertise in performative writing.

Luanda Casella is invited to teach an intensive with a focus on performative writing as a part of the 301 module (17-21 April 2023), and to present her work in a public talk at the HZT on 18 April 2023.

Luanda Casella is a writer and performance artist. Her work exposes language constructions, exploring unreliable narration in fiction and everyday communication processes. Casella's performances have been shown in venues and festivals such as Spielart Festival (Munich), Edinburgh International Festival, Auawirleben Theaterfestival (Bern), Het Theater Festival (Belgian Theatre Festival), TheaterSpektakel (Zurich), a.o. With Short of Lying (2018) she won the Sabam writing prize at TAZ Festival (Ostend). Luanda Casella is currently a house artist at NTGent (Ghent), an artist in residence at DE SINGEL (Antwerp) and a member of the academic staff of the Drama master program at KASK & Conservatorium (Ghent). She's been a guest in several master programs such as PARTS (Brussels), DAS Graduate School (Amsterdam), KABK (the Hague), a.o.

<https://luandacasella.com>



*SODA 2023-25*

## **Technical equipment & safety regulations**

US 9

Wednesday: 26.04.23, 11-14h

**Nikola Pieper**

**SODA**

Students are introduced to the technical conditions of their primary studios they are going to work in, safety regulations they would need to follow as well as the technical equipment they will be able to use in their study.

*SODA 2022-24*

## **Task based study: Thesis Seminar, Session 1**

US 3

Wednesday: 26.04.23, 10-16h

**Janez Janša**

**SODA 2, 301**

Thesis Seminar discusses and reflects current issues of students' preparation for their 301 presentations. Session 1 is focused on relation between key elements of their work in the 3rd semester: relation between research, performance, framing statement and workbook. In session 1 research aspects as they were written in the 301 proposals are revisited.

*SODA staff & students*

## **Jour Fixe**

US 9

Thursday: 27.04.23, 11.30-12.30h

**Rima Najdi, Sandra Noeth, Janez Janša**

**SODA 1&2**

*SODA 2022-24, 2023-25*

## **Task based study: Hand in Hand Walk**

Start in US yard

Thursday: 27.04.23, 14.30-17.30h

**Janez Janša**

**SODA 1&2, 101/301**

Hand in Hand is simply a walk in which both generations of MA SODA walk for 3 hours through urban landscape of Berlin holding their hands. A group of cca 15 people forms a long line of moving bodies creating unpredictable and challenging parcours. Leading position is constantly changing offering different dynamics introduced by temporarily leaders. No matter how long and how many legs a multiple bodies have, they have only 2 free hands, the one at the beginning of the line and another at the very end.

*SODA 2022-24, 2023-25*

### **John Cage, ORGAN<sup>2</sup>/ASLSP**

Study trip: Halberstadt

Friday: 28.04.23, 9.30-18.30h

**Janez Janša**

**SODA 1&2, 101/301**

John Cage, ORGAN<sup>2</sup>/ASLSP is probably one of the most extreme and most challenging art works these days. The organ is set in the ruins of St. Burchardi church in Halberstadt to perform Cage's piece for 639 years, changing a single tone in average every 7 years. The visit that will take place two decades after the performance had started, will open wide range of questions related to time, duration, perception, public space and art in public space, questions of vision, maintenance, production... It is the work of great inspiration that reminds us how can the limits of our imagination be constantly challenged.

*SODA 2023-25*

### **Intensive 2: Arkadi Zaides**

US 9

Tuesday-Friday: 02.05.-05.05.23, 10-17h

**Arkadi Zaides**

**SODA 1, 101**

Towards Documentary Choreography:

For about a century, documentary theatre has reconstructed factual information in order to analyze a specific event or phenomenon. Visual art and film makers have joined this trend and demonstrated how factual information can be altered and questioned. The field of choreography is driven by critical experimentations but remains largely uncharted when it comes to adopting factual information into its corpus. Choreographers often include documentary elements as sources of inspiration in their artistic process, but little of these elements remain in the final stage work. The intersection between embodied and documentary practices, however, opens possibilities to articulate new modes of engagement and intervention in social and political realities. In his artistic practice choreographer Arkadi Zaides investigates the possibilities of choreography to relate to today's societal urgencies through the use of documentary materials. In this workshop, Zaides will share his artistic

work, and its challenges, as well as question the participants' possible modes of engaging with their respective realities.

SODA 2022-24

### **Task based study**

US 3 (tba)

Tuesday: 02.05.23, 11-17h (3 students)

Wednesday: 03.05.23, 13-17h (2 students)

Thursday: 04.05.23, 14-17h (2 students)

**Sandra Noeth, Janez Janša**  
**SODA 2, 301**

Teachers of the SODA team encounter individual students in their working environment, enter in working situation based on students' showing, presenting, drafting, experimenting elements of their 301 works.

*Open to public*

### **Artist talk with Arkadi Zaides**

US 11

Thursday: 04.05.23, 18-20h

**Arkadi Zaides**  
**Open to public**

In the last decade choreographer Arkadi Zaides has been exploring what he would like to call Documentary Choreography. Documentary Choreography investigates how different types of documents (interviews, testimonies, video materials, archival information, and others) can become an integral part in a choreographic research. It strives at weaving these types of factual information with embodied and choreographic methodologies. Furthermore, it questions how the intersection between choreographic and documentary practices could open possibilities to articulate new modes of engagement and intervention in different socio political contexts. In this lecture, Zaides will elaborate on his concept of Documentary Choreography based on examples from a range of his artistic works, including Archive (2014), Talos (2017), and Necropolis (2021).

Arkadi Zaides is an independent Israeli choreographer and visual artist of Belorussian origin, currently living in France. In Israel, he performed in several companies such as the Batsheva Dance Company and the Yasmeen Godder Dance Group before embarking on an independent career in 2004. He obtained a master's degree at the AHK Academy of Theater and Dance in Amsterdam (NL). He is currently working towards his joint practice-based PhD degree at Antwerp University and Ghent University. He is a member of CORPoREAL research group at the Royal Conservatoire Antwerp and a member of S:PAM (Studies in Performing Arts & Media) at Ghent University. His performances and installations have been presented in numerous dance and theatre festivals, museums, and galleries across Europe,

North and South America, and Asia. Over the years he has curated projects such as New Dance Project (2010-2011) with choreographer Anat Danieli, Moves Without Borders (2012-2015) in cooperation with Goethe Institute Tel Aviv, and Violence of Inscriptions (2015-2018) with the scholar, curator, and dramaturge Sandra Noeth. The latter gathered artists, thinkers, and human-rights activists to negotiate the role of the body in producing, maintaining, legitimising, representing, and aestheticizing structural violence. He is a recipient of numerous prizes, among them a prize for demonstrating engagement in human-rights issues, awarded to Zaides by The Emile Zola Chair for Interdisciplinary Human Rights Dialogue (IL).

*internal*

### **Pre-Selection (+ Preparatory meeting for auditions)**

SODA office

Tuesday-Thursday: 09.30-17h (Tue,Wed), 9.30-12.30/15-17h

**Rima Najdi, Sandra Noeth, Janez Janša**

**preparatory meeting: 301 students (Dalia Velandia, Nicole Wysokikamien) + external (Florian Malzacher)**

*SODA 2023-25*

### **Task based study**

US 3

Monday-Friday: 10-16h

**Peter Stamer, Ivana Sajko**

**SODA 1, 101**

Experienced dramaturges (Peter Stamer and Ivana Sajko) encounter individual students in their working environment, enter in working situation based on students' showing, presenting, drafting, experimenting elements of their works. The work is based on situating students' practice in different contexts, including new ones in which they found themselves starting their studies at HZT. Dramaturgical aspects of performative and research work are explored in dialogue and task based formats.

*SODA 2023-25*

### **Accumulation: Introduction of students' practices + group feedbacks**

US 8 & 9

Tuesday: 16.05.23, 10-16h

Wednesday: 17.05.23, 13-17h

**Rima Najdi, Sandra Noeth, Janez Janša**

**SODA 1, 101**

Colloquia (Critique & Feedback): An accumulation of something is a large number of things which have been collected together or acquired over a period of time. However, more than simply gathering and adding on things, it is also a principle that starts to mobilize and transform knowledge when shared. In two days, students will bring their individual and specific practices, experiences and contexts to the fore. They are invited to present their current works and inquiries in pairs and to engage in different modalities of peer-to-peer feedback.

*SODA 2022-24*

### **Task based study: Thesis Seminar, Session 2**

US 8

Monday: 15.05.23, 10-16h

**Janez Janša**

**SODA 2, 301**

Thesis Seminar discusses and reflects current issues of students' preparation for their 301 presentations. Session 2 is set as a miniature overview of the current state of their 301 works (a preview of the presentation + framing statement), followed by a group discussion on issues related to their works.

*SODA 2022-24*

### **Visiting 101 & Feedback session for/with 101**

US 9

Tuesday: 16.05.23, 10-16h

Wednesday: 17.05.23, 13-17h/18-20h

**SODA 2022-24**

**visiting SODA 2023-25**

Feedback is one of the key working approaches at MA SODA, highly recommended on peer-to-peer level, too. Students in the 3rd semester engage in feedbacking presentations of their peers who just started their studies.

*Open to public*

### **Breathe, book launch**

US 11

Tuesday: 16.05.23, 18-20h

**Sandra Noeth, Janez Janša and guests**

**Open to public**

Corporeal Matters is a new publication series on arts-based research, in particular practices and concepts that place the body at the core. It illuminates how the body appears simultaneously as witness, document, and agent in contemporary life, and offers insights into corporeality as the often-neglected dimension that cuts through ethics, aesthetics, and politics. From multiple perspectives and fields of application and grounded in moments of research, encounter and debate generated in the context of the HZT-Inter-University Centre for Dance Berlin, the series hosts edited volumes, authored publications, workbooks and other formats. The first volume of the series that is realized together with transcript publishers is titled *Breathe: Critical Research into the Inequalities of Life*. Breathing is an unavoidable, vital act, yet it cannot be taken for granted, as the experiences of the pandemic, profound changes in our environment, but also structural, racist discrimination make clear. In the physical act of breathing, we are symbolically, materially and radically thrown back to our own bodies and connected to the bodies of others. For the book launch, the contributing artists and theorists who explore different acts of suffocation and release will be introduced. From different perspectives and disciplines, they show how the protection of bodies is unequally and ambivalently distributed and how it can be an act of resistance. It is an insistence on life, a demand for existential, political, symbolic and ethical recognition.

Come and celebrate with us the first volume of Corporeal Matters! With the series editors Janez Janša, Sandra Noeth & Sandra Umatham, Art Director Ana Lessing Menjibar, Copyeditor Daniel Belasco Rogers & guests.

*SODA 2022-24, 2023-25*

## **Task-based study: Channel 4 with Meg Stuart & Mark Tompkins**

tba

Monday: 22.05.-25.05.23

**Meg Stuart, Mark Tompkins**

**SODA 1&2**

Since 2016, Meg Stuart and Mark Tompkins have shared their passion for improvisation in radically different landscapes and contexts, giving workshops and performances, and gathering texts and images to make *ONE SHOT*, a book about the labyrinth of real-time composition. The diverse output of the One Shot project focuses on three intertwined issues: listening, practicing and performing. At HZT they present this project in the frame of a book launch and offer a master class in the field of improvisation to BA and MA students.

*SODA 2023-25*

### **Intensive 3: What's in a name?**

US 9

Tuesday-Friday: 30.05.-02.06.23, 10-17h / 14-17h (Wed)

**Sandra Noeth, Janez Janša and guests**

**SODA 1, 101**

“What's Montague? It is nor hand, nor foot, Nor arm, nor face, nor any other part  
Belonging to a man. O, be some other name! What's in a name? That which we call a rose  
By any other name would smell as sweet; So Romeo would, were he not Romeo call'd,  
Retain that dear perfection which he owes Without that title.”

What is so bothering in a name, not only for Shakespeare's Juliet, but basically for every person that has to accommodate to a name given to them? Where do our names come from? What are the regimes of naming in different contexts? What is relation between a proper name and identity? What do we perform with our names? How do our names perform us? To whom our names belong to? How are our names imprinted on us and how can we get rid of those imprints? How can we work with our names? How does your name operate when it becomes a Name? These and related questions that bring forward the performative potential of name and naming will be approached in a set of different formats that range from writing, sharing, performing and publishing.

*SODA 2022-24*

### **Studio Visits & Tutorial time**

US 8

Thursday-Friday: 01.-02.06.23, 10-13h

**Sandra Noeth, Rima Najdi**

**SODA 2, 301**

*SODA 2022-24, 2023-25*

### **Visiting Luanda Casella's performance Killjoy Quiz**

HAU 2

Wednesday: 31.05.23, 19-23h

**Janez Janša**

**SODA 1& 2, 101/301**

Following Luanda Casella's intensive and artistic talk students will visit her performance killjoy Quiz at HAU.

In her feminist Killjoy Manifesto, Sara Ahmed establishes practices of resistance which examine the idea of the 'killjoy figure' to demonstrate how our Western obsession with

acquiring and maintaining happiness can be problematic for those whose experience interrupts the happiness narrative. "To kill joy," she writes, "is to open a life, to make room for life, to make room for possibility, for chance." To be killjoy today is to say: We are not happy, because things aren't going well. In this world that is falling apart, to be killjoy means to resist and do the work of changing these happy narratives. In this work, the killjoy figure is someone who is ready to denounce violence, even when that requires creating discomfort. In Killjoy Quiz, the pleasant predictability of a television quiz gradually gives way to a much tougher thought exercise. Participants answer questions. Points are handed out. But what is the meaning of winning a quiz? One might know things about the world, but not necessarily understand the complexities behind the facts one knows. Killjoy Quiz subverts the idea of scoring points on knowledge by proposing a game where learning how to enter into dialogue is the ultimate goal. Words are powerful and eloquence is a weapon. The cunning multiple choice questions in this production will mercilessly expose a number of our biases.

<https://luandacasella.com/2/>

*SODA 2023-25*

## **Lecture Seminar on Research**

US 9

Monday-Friday (except Wednesday): 05.06./06.06./08.06./09.06.23 , 10-16h

**Sandra Noeth**

**SODA 1, 102**

Research is an activity that you never do alone as it is never separate and independent from the relationships that create you and that you create (cf. M. Hoogenboom). The lecture seminar is dedicated to the fundamentally relational quality of body-based research. In conversation with a range of methodological approaches and case studies from the arts, theory and other fields of application, we will engage with different theoretical conceptualizations of "the body" and critically reflect on the intersections between art, knowledge production and society: How is reality constructed and how can we access it through body-based practices and reflection? What are the ideas and ideologies, the vocabulary, the economies and the values that condition our own practices and investigations? What kind of knowledge and understanding are embodied, tacit and implicit in artworks and creative processes, and how can these be explored and articulated in artistic research? What does it mean, and what does it take, to expose our bodies to others in Berlin in 2023? Preparatory materials will be provided by mid-April.

*SODA 2022-24*

## **TBS: Studio Visits & Tutorial Time**

US 8

Tuesday/Thursday/Friday: 06.06./08.06./09.06.23 , 10-13h

**Janez Janša, Rima Najdi**

**SODA 2, 301**



SODA 2023-25

## **TBS: Workshop Seminar**

Seminar 2

Monday-Tuesday: 12.06.-13.06.23 , 10-13h

**Rima Najdi**

**SODA 1, 101**

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

SODA 2023-25

## **Preperation for the essay writing**

Seminar 2

Thursday: 15.06.23, 14-15h

**Sandra Noeth, Rima Najdi**

**SODA 1, 102**

SODA 2023-25

## **TBS: On Writing**

Seminar 2

Thursday: 15.06.23, 15-18h

Friday: 16.06.23, 10-17h

**Sandra Noeth**

**SODA 1, 102**

*Please bring paper/note book and pens to the session.*

Writing is a key moment in artistic research. It is a way of worldmaking, of situating and sensing ourselves in relation to others and to our environment. In the practice-led sessions, we will use strategies of reading and (hand)writing in order to explore the theoretical, physical and imaginary movements of writing and prepare for the 102 module of the study program.

*Open to public*

## **301 Presentations + Repetitions**

US 8,9

Presentations

Monday: 12.06.23, 18.30-21h (2 works)

Tuesday: 13.06.23, 18.00-21.30h (3 works)

Wednesday: 14.06.23, 18.30-21h (2 works)

Repetitions

Thursday: 15.06.23, 18.30-21h (2 works)

Friday: 16.06.23, 18.00-21.30h (3 works)

Saturday: 17.06.23, 18.30-21h (2 works)

**Rima Najdi, Sandra Noeth, Janez Janša**  
**SODA 2, 301**

*SODA 2023-25*

## **Tutoring**

Monday-Friday: 19.06.-23.06.23 (on individual schedule)

**Rima Najdi, Sandra Noeth, Janez Janša**  
**SODA 1, 101**

*SODA 2022-24*

## **Workbook Deadline**

Sunday: 18.06.23

**Rima Najdi, Sandra Noeth, Janez Janša**  
**SODA 2, 301**

Important note for 301: studio 14 will be available for you from 19 June, /14h/ – 02 July /18h/. Organize your work in those 2 weeks in studio 14 only. There will be a technical introduction to the studio by Max & Nikola on 21 June (exact hours tba).

*SODA 2022-24*

## **Feedback Sessions: Workbook**

Mediathek

Wednesday: 21.06.23, 13.30-16.30h (3 students)

Thursday: 22.06.23, 10-15h (4 students)

**Rima Najdi, Sandra Noeth, Janez Janša**  
**SODA 2, 301**

*SODA 2023-25*

## **101 Presentations**

US 8,9

Monday-Tuesday: 26.06.-27.06.23, 10-16h

**Rima Najdi, Sandra Noeth, Janez Janša**

**SODA 1, 101**

*SODA 2022-24*

## **Preperation for the 401 proposal**

US 9

Thursday: 28.06.23, 10-12h

**Rima Najdi, Janez Janša**

**SODA 2, 301**

The preparation for 401 proposals consists of a session for Q & A that addresses the 401 proposals. It is designed to support students how their projects can be in a proposal format; in detailing objectives of the proposal, methodology, brief project description, concept details, plan of realization, practical needs.

*SODA 2022-24, 2023-25*

## **Auditions**

US 8,9, Seminarraum + Kitchen

Monday-Wednesday: 03.07-05-07.23, 9-17h

**Rima Najdi, Sandra Noeth, Janez Janša, 301 students (Dalia Velandia,**

**Nicole Wysokikamien) + external (Florian Malzacher)**

**Applicants SODA 2024-26**

*SODA 2023-25*

## **Deadline: 101 Workbook**

Wednesday: 03.07.23

**SODA 1, 101**

*SODA 2022-24*

**Deadline: 301 Draft Proposal for the 401 Final SODA project**

Wednesday: 03.07.23

**SODA 2, 301**

*SODA 2023-25*

**101 Feedback Sessions**

Mediathek

Tuesday: 11.07.23, 10-16h

Wednesday: 12.07.23, 10-13h

**Rima Najdi, Sandra Noeth, Janez Janša**

**SODA 1, 101**

*SODA 2023-25*

**101 Grading Session**

SODA office

Wednesday: 12.07.23, 14-16h

**Rima Najdi, Sandra Noeth, Janez Janša**

**SODA 1, 101**

*SODA 2022-24*

**Deadline: Final proposal for the final SODA project**

Wednesday: 12.07.23

**SODA 2, 301**

*SODA 2022-24*

**Tutorial meetings for feedback on final proposal**

**tba**

Friday: 14.07.23, 10-16h

**Rima Najdi, Sandra Noeth, Janez Janša**

**SODA 2, 301**

Signing final proposals

*SODA staff & students*

## **Final Party**

Kitchen & yard

Friday: 14.07.23, 18-21h

*SODA 2023-25*

## **Thesis Seminar / Writing and Research**

US 9

Monday-Tuesday: 17.07.-18.07.23, 10-16h

**Sandra Noeth**

**SODA 2, 301**

The thesis seminar accompanies the students into the last phase of their artistic research processes. Next to working on the focus, structure and context of the individual papers (written part of the 401 module), it provides a framework to prepare the publication of everyone's research findings.

*The end of the semester 23 July 2023*

## 4.Channel 4

*Die folgenden Veranstaltungen sind für alle HZT Studierenden offen.  
The following courses are open to all HZT students.*

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### Drop-In Classes

#### **Morgenpraxis: Sitzmeditation**

ZIN 3.40 (see HZT ASIMUT for changes)

Tuesdays: 18.04.-20.07.23, 08:30-09:00

Thursdays: 18.04.-20.07.23 (**18.05.**), 08:30-09:00

#### **Prof. Ingo Reulecke**

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

#### **Morgenpraxis: Vinyasa Yoga**

ZIN 3.40 (see HZT ASIMUT for changes)

Tuesdays: 18.04.-20.07.23, 09:00-10:00

Thursdays: 18.04.-20.07.23 (**18.05.**), 09:00-10:00

#### **Prof. Ingo Reulecke**

**BA Module 1,2,3,4 ECTS: Each 10 attended classes 1 ECTS**

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

#### **Wudong Taiji Quan**

US 12 (see HZT ASIMUT for changes)

Mondays: 17.04.-21.07. (**01.05., 29.05.**), 09:00-10:00

Fridays: 17.04.-21.07., 09:00-10:00

#### **Lingji Hon**

**BA Module 1,2,3,4 ECTS : Each 10 attended classes 1 ECTS**

We will experience Wudong Taiji Quan as a comprehensive whole. Flowing through the entire form (108 postures) as a meditation in movement, we will continue to develop the principles and techniques of moving from center, while examining Taiji's foundation in healing arts and Taoist alchemy.

Lingji is the daughter of Master Sat Chuen Hon and a student of the Dan Tao Center of New York. A lifelong practitioner of Taiji Quan, Hon's practice draws inspiration from all areas of her diverse background- her Modern Dance training at the Ellen Robbins Dance School of NY, Fine Arts degree from Middlebury College and La Sorbonne, explorations in Zen Buddhism, Queer Theory, and developing her own sacred swimming practice. She embarks on a unique journey transmitting ancient healing wisdom to the next generation.

More information: <https://wudongtaiji.com>

## Evening Digestion

US 9 (see HZT ASIMUT for changes)

Tuesdays: 18.04.-20.07.23, 18:00-19:15

Thursdays: 18.04.-20.07.23 (18.05.), 18:00-19:15

**Sabrina Huth and Nagao Akemi**

**BA Module 3,4,7     ECTS : Each 10 attended classes 1 ECTS**

*You are not a machine. You are a divine human being. Please rest, meditate, daydream!*

This class aims to provide a space to collectively slow down and process the information we take in on a daily basis. Each class follows a clear time score which contains the following elements: regulating the autonomic nervous system through touch, meditation and breathing practices (based on the [Myoreflex](#) method, Traditional Thai Massage, etc), contemplative movement, and written self-reflection.

The class builds on the contemplative movement practice, "Saturday Digestion", which we have developed and shared since 2020.

**Sabrina Huth** and **Nagao Akemi** are Berlin-based dance artists and choreographers who met during their studies at HZT Berlin. Thriving within a strong artistic collaboration they have been developing a contemplative movement practice in which they explore active rest as a source of inspiration and form of resistance. Since 2020, they co-facilitate regular (Saturday) Digestion sessions within different settings such as Ponderosa Stolzenhagen, Tanzfabrik Berlin, and Studium Generale UdK Berlin.

**Sabrina Huth** is a graduate of the MA Artistic Research at the Amsterdam University of the Arts and a guest student of HZT Berlin. In her work, she explores in a subtle yet radical way how to navigate complexities and move in between polarities. Since 2018, in collaboration with Ilana Reynolds she has been developing a choreographic approach Imagined Choreographies in order to research the potential of physical absence to expand the body into the state of fiction and the in-between.

**Nagao Akemi** is a graduate of the MA Choreography at HZT Berlin and an awarded scholar of the Deutschlandstipendium and Studienstiftung des Deutschen Volkes. In her pieces B O R D E R S?, JUICY ♡ METAMORPHOSIS and DIAMOND - The Crossing Point of Money and Spirituality, she negotiates taboo subjects such as discrimination, sexuality, and the connection between money and spirituality. Her artistic interest lies in the conflict between

social issues and the body, between words, images, sensations, and emotions.

More information on [nagaoakemi.com](http://nagaoakemi.com) and [sabinahuth.com](http://sabinahuth.com)

## What we learn from things. What we learn from others.

US 11 (see HZZ ASIMUT for changes)

Saturdays, 06.05 & 13.05. & 20.05 2023, 10:00-14:00

**Elisabete Finger**

**BA Module 5/6, 8/9 ECTS 1**

Practices and strategies to generate movement and choreography from other-than-human presences in this world. Things, plants, animals, machines – how can we switch from a place of knowing them, to a place of not knowing and thus *learning* from them? Experiencing that intelligence, power, politics, eroticism, mystery and mastery are not exclusively human.

**Elisabete Finger** studied Law in Brazil, Dance and Choreography in different places around the world such as the Essais Program at CNDC d'Angers (Centre National de Danse Contemporaine - France) and HZZ Berlin, MA SODA. Her pieces pursue a state of enchantment and eroticism of matter, generating situations that explore the borders between delight and disturbance. Her work has been presented in different contexts: dance, performance, visual arts.

More information: <https://elisabetefinger.com>

## Movement and Sound Improvisation Jam

US 11 (see HZZ ASIMUT for changes)

Last Saturdays of each month: 29<sup>th</sup> of April, 27<sup>th</sup> of May, 24<sup>th</sup> of June, 10:00-14:00

**Prof. Nik Haffner**

**BA Module 5/6, 8/9**

**ECTS: 1**

For these movement and sound improvisation jams both students of HZZ and of JIB Jazz Institute Berlin (UdK) are invited. Each of the three Saturday morning sessions will be introduced by an practise-based input on a particular improvisational approach or method. On the base of this approach the group will then embark on a set of several 30 minute improvisations: students will take turn both shaping score/ frame for a next round. Individual students might at times be observing one round and giving feedback to the group. References: Christina Ciupke, Nik Haffne, Mart Kangro: "wait and see", Lisa Nelson: "tuning score"; Olga Mesa: "La mesa propia Danza de manos";

More information on JIB Jazz Institute Berlin (UdK): <https://jib-berlin.de>



**BA Lectures:*****I'm Gonna Need Another One: Accumulation, Familiarity and Dissociation as a Choreographic Moral.***

US 11

Wednesday, 17<sup>th</sup> of May, 18:00-20:00**Jen Rosenblit**

My works lean toward the uncanny, locating togetherness amidst (un)familiar and impossible contradictions. Via mixed materials, bodily presence, movement research, sound and text, I methodologically pass ideas and concepts through various architectures of recognition in hopes of finding expansive knowledge and experiences. I value meaning as it emerges between things, toward an unwinding or a possible collapse. Desire and sexuality linger as reoccurring points of departure without harnessing a singular aesthetic or representational device. During this lecture I will use performative texts to trace progressions of erotics, humour, reference and meaning-making in my performance works.

**Jen Rosenblit** (1983. USA) makes performances based in Berlin after many years in New York City, surrounding architectures, bodies, text, and ideas concerned with problems that arise inside of agendas for togetherness. Rosenblit's works lean toward the uncanny, locating ways of being together amidst (un) familiar and impossible contradictions. The methodology supports an expanse of meaning as it emerges between things and moves toward an unwinding and a possible collapse. Desire and sexuality linger as reoccurring points of departure without demanding a singular aesthetic or representation. Rosenblit is a 2018 Guggenheim Fellow, a recipient of a 2014 New York Dance and Performance "Bessie" Award, a 2023 La Becque (Vevey, CH) artist in residence and has collaborated with artists including Simone Aughtertony, Miguel Gutierrez, A.K.Burns and Philipp Gehmacher. Rosenblit's newest work, <ElseWhere Rhapsody> is a 2024 co-production of Tanzfabrik Berlin, Tanzquartier Wien, Theatre St. Gervais and Arsenic – Centre d'art scénique contemporain, offering distraction as a guide to speak toward the illegibility of desire and forgetfulness as a way to shift toward something else, away from the damaging repetition. [www.jenrosenblit.net](http://www.jenrosenblit.net)

**BASICTENSION**

US 11

Wednesday, 14<sup>th</sup> of June, 18:00-20:00**SERAFINE1369 (aka Jamila Johnson-Small)**

A performance reading of (through and around) the work BASICTENSION (2017 onwards) - an evolving and unresolved collection of dances, text and music that form a study initially in response to the 'whiteness' of Contemporary Dance as technique, genre, aesthetic value system and the related colonial claim - and holding hostage - of The Present by whiteness. The work questions ideas of the embodiment of neutrality, of balance, of centre, of authenticity, of freedom, of abstraction, of posture, as toxic ideology that have been given to the artist through their training in contemporary dance. The text consists of multiple interpretations of Yvonne Rainer's 'Trio A' which have been used as a score for performance and these performances have themselves been interpreted in writing (in real time) and this writing is then worked into the audio score, which begins to function as a choreographic

machine for the production of new movement interpretations. As it continues, BASICTENSION has become a process of healing through the technology of choreography.

**SERAFINE1369** is busy with propositions and practices - of dancing, spatial arrangement, sonics and modes of receiving - that counter the tendency towards bodily compression, inflammation and alienation, invited by life in the hostile architectures of the metropolis. They work with dancing as a philosophical undertaking, a political project with ethical psycho-spiritual ramifications for being-in-the-world. This approach acknowledges the cosmic oneness of all things as manifested through the ecologies of relation and the fact that everything is made of the same stuff, whilst being intensely curious about the magic and mysteries of life processes of distinction, variation, cycles, decomposition; movement as it transforms and sustains.

They like variation and their work is presented in different formats in theatres, clubs, galleries, museums, fancy old houses, green spaces, screens etc. SERAFINE1369 is based in London, UK.

## **ONE SHOT**

US 11 (see HZT ASIMUT for changes)

Tuesday, 23.05. – Friday, 26.05., 14:00-18:00

**Meg Stuart and Mark Tompkins**

**BA Module 8,9      ECTS 1**

Since 2016, Meg Stuart and Mark Tompkins have shared their passion for improvisation in radically different landscapes and contexts, giving workshops and performances, and gathering texts and images to make ONE SHOT, a book about the labyrinth of real-time composition. The diverse output of the ONE SHOT project focuses on three intertwined issues: listening, practicing and performing.

At HZT they present this project in the frame of a workshop to BA and MA students.

<https://www.damagedgoods.be/en/one-shot-with-mark-tompkins>

## ***And now?...* – Insights into cultural politics, the funding system and production in Berlin's independent scene**

US Seminarraum 2 (see HZT ASIMUT for changes)

Monday, 3<sup>rd</sup> of April, - Thursday, 6<sup>th</sup> of April, 10:00-16:00 (incl. lunch break)

**Eva-Maria Hoerster and Prof. Zebu Kluth**

**BA Module 5,6,7      ECTS 2**

In this course we would like to give an insight into cultural-political contexts in Berlin and Germany and how the contemporary dance scene functions (organisations, houses, initiatives, the role of curators etc.). We will look at how the funding system is structured, especially in Berlin, and what funding options are available.

We will also look at the production process in order to familiarize ourselves with the many demands and requirements that are involved with freelance production and with the roles as producer, artist, employer, creator, etc.

What does it mean to work as a freelance choreographer and dancer?

## **Makers Open**

US / ZIN: tbd

Wednesdays: 10.05. & 21.06. & 12.07.23, 14:00-17:00

**Jason Corff, N.N.**

**BA Module 7,8,9     ECTS 1**

The Makers Open is a recurring format open to students in all programs of the HZT to show the work they are currently making. It is an opportunity to share working processes in any stage of development, anywhere from research to performance outcomes. It is also a platform for practicing how to frame one's work and find ways to give and receive critical feedback that supports the continuation of one's creative process.

Students who wish to present work are invited to commit to a session in advance via a signup document in the HZT Cloud. This will confirm you as a presenter. Prior to your sharing, you will be asked to schedule a preparation coaching. These can be done in person or online. The preparation coaching is mandatory for presenters and allows us to collaborate on finding a useful feedback format and ways to best support a presenter's session.

Please note your participation as an engaged spectator (i.e., being generous and constructive with your feedback) is just as important as the participation of the presenters! Ideally, we encourage you to come and practice both presenter and audience positions throughout the sessions.

## **Angewandte Öffentlichkeitsarbeit / Applied Public Relations**

Wednesdays by appointment

**Judith Brückmann**

DE/EN (for an appointment please send an email to [j.brueckmann@hzt-berlin.de](mailto:j.brueckmann@hzt-berlin.de))

How do I reach my audience? How and where do I announce my performances? What information, texts, media and formats do I need for an announcement? How do I create a media plan? The teaching format supports students in the strategic planning and implementation of public relations and communication for their own artistic projects during and after their studies. It also provides an insight into the communication platforms of the HZT, the supporting universities Universities HfS and UdK and the TanzRaumBerlin network.

**Judith Brückmann** is a theater and literature scholar. Since 2014, she has been managing director of Berlin Bühnen, the online portal for the schedules of theaters, operas and concert halls in Berlin. Since 2003 she has been working as a communication expert for independent performance and dance projects, festivals, cultural and educational institutions. She also taught dance history at various Berlin dance education schools.

## **Applied Anatomy**

US Seminarraum 2

Wednesdays by signing-up, encouraged in groups of two students: 19.04.-19.07.23, 10:00-13:00

### **Sabine Kinchewski**

Due to the current situation, in addition to in-person meetings, I offer online sessions where you can ask any kind of anatomical question. I can give you any explanation for functions of the body. In case of a discomfort because of repetitive pain I'll try to come close to the reason of this through watching you moving and asking for further details of your discomfort or pain.

A signup sheet is available in the HZT Cloud: <https://www.hzt-cloud.de/f/200058>

### **HZT end of semester get-together with food and drinks:**

19<sup>th</sup> July 18:00 – 21:00

US 11 and Ufer-courtyard.