

BIENNALE TANZAUSBILDUNG



BERLIN 26.2. - 5.3.2018

Was ist
bessere
Tanz?

**Dancing
in the
Street**

WORKBOOK

Funded by



Bundesministerium
für Bildung
und Forschung



BIENNALE
TANZAUSBILDUNG



BERLIN 26.2. - 5.3.2018

WORKBOOK

Overview of the week. Offers for students. All events take place at Uferstudios

MON_26.02. TUE_27.02. WED_28.02. THU_01.03.

ARRIVAL		ST 14, 9:30 MORNING INPUT	ST 14, 9:30 MORNING INPUT
	10:15-11:45 TRAINING	10:15-11:45 TRAINING	10:15-11:45 TRAINING
	12:00-13:30 LUNCH BREAK see extra schedule	ST 12, 12:00-13:30 LUNCH BREAK	ST 12, 12:00-13:30 LUNCH BREAK
	13:30-17:30 WORKSHOP MA STUDENTS	13:30-17:30 WORKSHOP BA & MA STUDENTS	13:30-17:30 WORKSHOP BA & MA STUDENTS
DINNER see extra schedule	DINNER see extra schedule	ST 12, 18:00-19:00 DINNER	ST 12, 18:00-19:00 DINNER
HAU1, HEBBEL AM UFER 19:00-22:00 PERFORMANCES PART A	HAU1, HEBBEL AM UFER 19:00-22:00 PERFORMANCES PART B	ST 14, 19:00 AIRE Kirstie Simson 19:30-22:00 IMPRO JAM Camille Chapon	ST 1, 19:00 CARTE BLANCHE- OPEN STUDIO SHOWING ST 1, 20:00 CONTEXT - DANCE - EDUCATION- ELSEWHERE
RECEPTION & DINNER	DINNER see extra schedule		

unless otherwise stated.

FRI_02.03.	SAT_03.03.	SUN_04.03.	MON_05.03.
<p>9:00-10:30 TRAINING</p>	<p>ST 14, 9:30 MORNING INPUT</p>	<p>ST 14, 9:30 MORNING INPUT</p>	<p>ARRIVAL 9:00 at Radialsystem V</p>
	<p>10:15-11:45 TRAINING</p>	<p>10:15-11:45 TRAINING</p>	<p>RADIALSYSTEM V 9:30-10:30 WARM UP</p>
<p>ST 14, 11:00-21:00 PERFORMATIVE CONFERENCE MATTERS OF ENGAGEMENT</p>			<p>RADIALSYSTEM V 10:45-11:30 FEEDBACK SESSION</p>
			<p>11:30-12:00 BREAK</p>
	<p>ST 12, 12:00-13:30 LUNCH BREAK</p>	<p>ST 12, 12:00-13:30 LUNCH BREAK</p>	<p>RADIALSYSTEM V 12:00-14:00 A CONVERSATION WITH SASHA WALTZ</p>
	<p>13:30-17:30 WORKSHOP BA & MA STUDENTS</p>	<p>13:30-15:00 WORKSHOP BA & MA STUDENTS</p>	<p>DEPARTURE</p>
		<p>15:00-17:00 WORKSHOP SHARINGS</p>	
	<p>ST 12, 18:00-19:00 DINNER</p>		<p>ST 14, FROM 19:00 DINNER AND PARTY</p>
<p>HAU1, HEBBEL AM UFER, 20:00 DEBORAH HAY: AS HOLY SITES GO</p>			

Meetings and offers for AK|T members and international guests.

MON_26.02. | TUE_27.02. | WED_28.02. | THU_01.03.

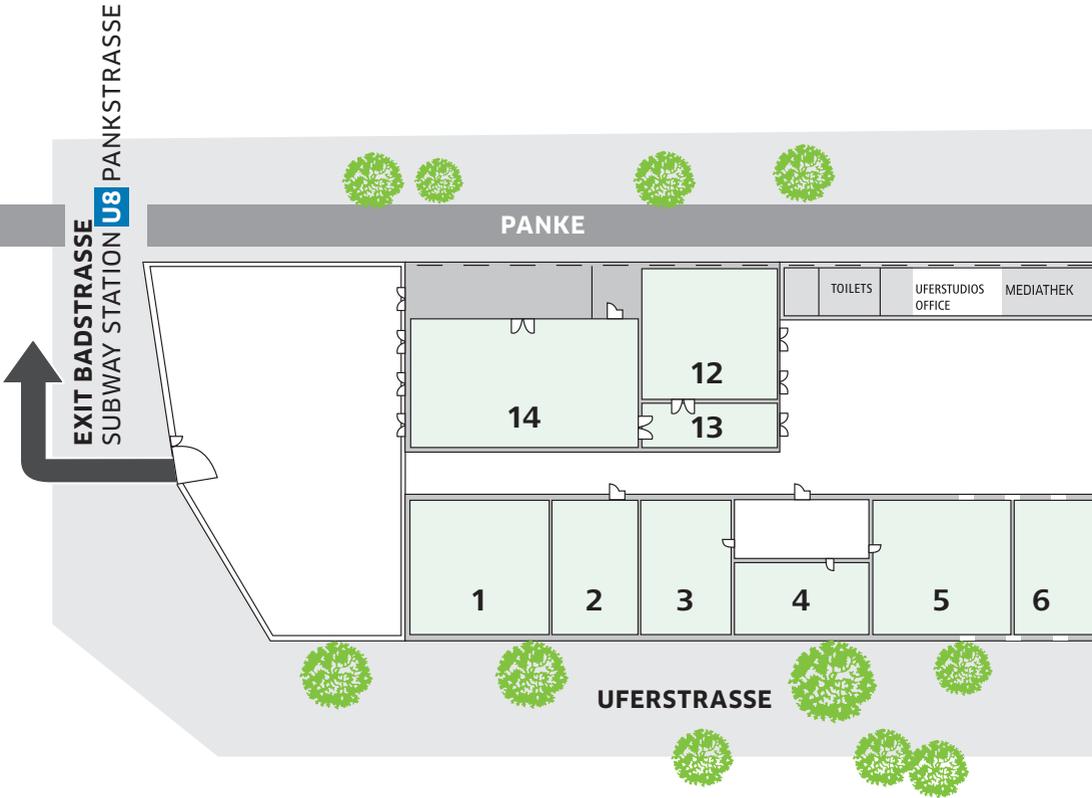
ARRIVAL		ST 14, 9:30 MORNING INPUT	ST 14, 9:30 MORNING INPUT
		ST 14,10:15-11:45 WORKSHOP „WHAT'S FRONT GOT TO DO WITH IT?“ with Chrysa Parkinson	ST 14,10:15-11:45 WORKSHOP „WHAT'S FRONT GOT TO DO WITH IT?“ with Chrysa Parkinson
	12:00-13:30 LUNCH BREAK see extra schedule	ST 12, 12:00-13:30 LUNCH BREAK	ST 12, 12:00-13:30 LUNCH BREAK
		SEMINRRRAUM 1 13:30-16:30 AK T MEETING	SEMINRRRAUM 1 & ROOM 103 13:30-15:30 AK T WORK GROUPS - MEDIATHEK 16:00-17:30 BRIDGES TO THE FUTURE, VERBUND DEUTSCHER TANZARCHIVE
DINNER see extra schedule	DINNER see extra schedule	SEMINRRRAUM 1 17:00 Dresden Frankfurt Dance Company - Pre-Professional Year	
DINNER see extra schedule	DINNER see extra schedule	ST 12, 18:00-19:00 DINNER	ST 12, 18:00-19:00 DINNER
HAU1, HEBBEL AM UFER 19:00-22:00 PERFORMANCES PART A	HAU1, HEBBEL AM UFER 19:00-22:00 PERFORMANCES PART B	ST 14, 19:00 AIRE Kirstie Simson 19:30-22:00 IMPRO JAM Camille Chapon	ST 1, 19:00 CARTE BLANCHE- OPEN STUDIO SHOWING ST 1, 20:00 CONTEXT - DANCE - EDUCATION- ELSEWHERE
RECEPTION & DINNER	DINNER see extra schedule		

All events take place at Uferstudios unless otherwise stated.

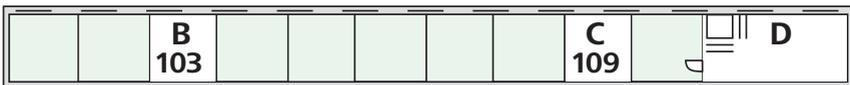
FRI_02.03.	SAT_03.03.	SUN_04.03.	MON_05.03.
	ST 14, 9:30 MORNING INPUT	ST 14, 9:30 MORNING INPUT	ARRIVAL 9:00 at Radialsystem V
ST 14, 11:00-21:00 PERFORMATIVE CONFERENCE MATTERS OF ENGAGEMENT		SEMINRRAUM 1 10:00-12:00 AK T BRUNCH	RADIALSYSTEM V 9:30-10:30 WARM UP
	ST 12, 12:00-13:30 LUNCH BREAK	ST 12, 12:00-13:30 LUNCH BREAK	RADIALSYSTEM V 10:45-11:30 FEEDBACK SESSION
	SEMINRRAUM 1 13:30-15:15 AK T MEETING	SEMINRRAUM 1 13:30-15:00 INTERNATIONAL EXCHANGE	11:30-12:00 BREAK
		15:00-17:00 WORKSHOP SHARINGS	RADIALSYSTEM V 12:00-14:00 A CONVERSATION WITH SASHA WALTZ
HAU3, 17:00-19:00 OPEN DIALOGUES #3: OTHER INHERITANCES			DEPARTURE
HAU1, HEBBEL AM UFER, 20:00 DEBORAH HAY: AS HOLY SITES GO		ST 14, FROM 19:00 DINNER AND PARTY	

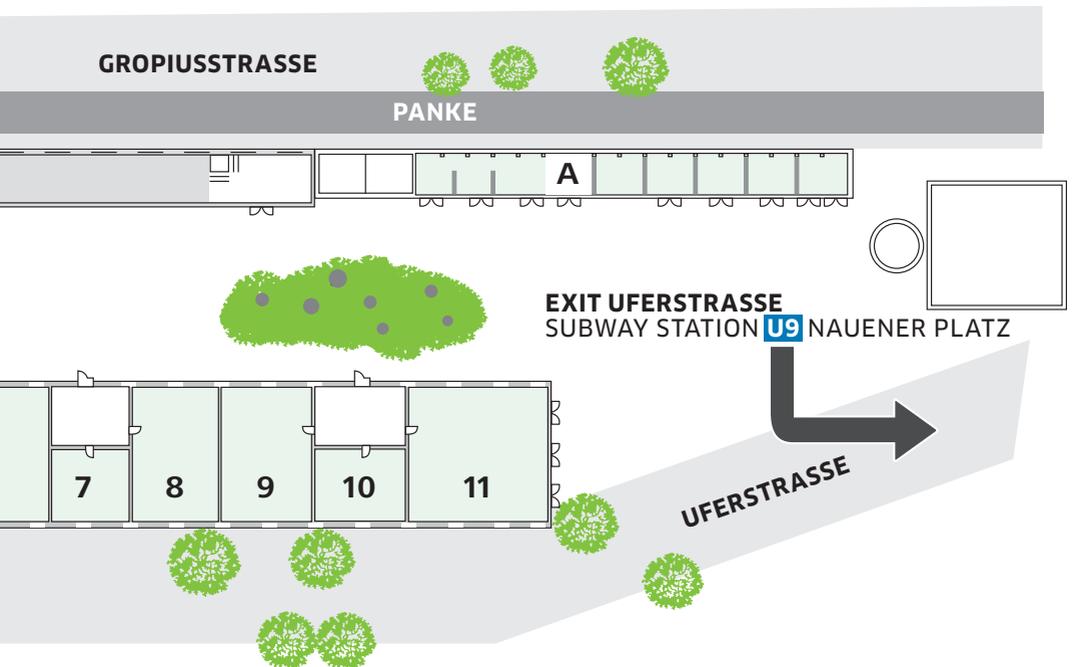
Floor Plan Uferstudios

Ground floor



1. floor





ROOMS:

A_Seminarraum 2, Ground floor

B_Raum 103, Besprechungsraum / Meeting Room 1. floor

C_109 Geschäftsstelle / Administration, 1. floor

D_Seminarraum 1, 1. floor

1-14_Studios

Changing rooms above studio 9 + 11 and studio 6 + 8

CONTENT

WELCOME

	Federal Ministry of Education and Research	10-11
	Educational Institutions	12-13
	Artistic Direction Team	14-17

	Dancing in the street. Was bewegt Tanz?	18-21
--	--	-------

	PERFORMANCES	22-23
	One Hundred Twists & Turns at HAU	

	An overview of the campus programme	24-25
--	--	-------

	MORNING INPUT	26-27	
---	----------------------	-------	---

	TRAININGS	28-43	
---	------------------	-------	---

	WORKSHOPS	44-51	
---	------------------	-------	---

	NEXT GENERATION	52-53	
---	------------------------	-------	---

	CONFERENCE	54-55	
---	-------------------	-------	---

	INTERVIEW	56-61	
---	------------------	-------	---

	AK T OFFERS	62-67	
---	--------------------	-------	---

	EVENING PROGRAMME	68-69	
---	--------------------------	-------	---

	A DAY WITH SASHA WALTZ & GUESTS	70	
---	--	----	---

	DOCUMENTARY	71	
---	--------------------	----	---

	ALONG THE  with Katharina Debarade	72-75
--	--	-------

	Service / Locations	76-77
--	----------------------------	-------

	Imprint	78-79
--	----------------	-------

**Welcoming
Remarks from
the Federal Ministry
of Education
and Research**

Dance is more than just the physical expression of music. Dance is a creative, non verbal method of understanding that knows no language barriers and is therefore a universally understandable form of communication. It is perhaps for this reason that the Dance Education biennial is becoming increasingly recognised internationally. I am very pleased that once more, dancers from all over the world are taking part in this year's national competition. This week, they and their trainers as well as the leaders of the workshops will be a part of a boundary breaking event.

The Dance Education Biennial has given rise to a forum in which teachers and students from the field of dance can meet, exchange and establish contacts. The goal is to offer young talents the opportunity to present themselves on stages, in concert halls, in art galleries and in exchanges with their peers and experienced practitioners under professional conditions.

At the centre of this year's Dance Biennial is the theme "Dancing in the Street. What moves Dance?" The reciprocal relationship between dance and social and political themes is being pulled into focus, while possibilities for new openings are being searched for simultaneously. What can dance set in motion in society? Which action spaces are open to dance and which ones must dance open itself to? What moves players in the dance scene? The Dance Education Biennial offers a forum where all of these questions can be discussed.

I wish all of the participants of the national competition of the 6th Dance Education Biennial many new insights, interesting discussions and fresh stimuli for an innovative education. My heartfelt thanks go to all persons involved for their great commitment. And, to all the guests of the public performances, I wish you joy and enriching experiences.

Prof. Dr. Johanna Wanka

Federal Minister for Education and Research

Welcoming Remarks from the Educational Institutions

The responsible institutions of the Inter-University Centre for Dance (HZT) are delighted that the 6th Dance Education Biennial, supported by the Federal Ministry of Education and Research is taking place in Berlin this year.

On 30th April 2017 we celebrated the 10th anniversary of the founding of the HZT. Since 2007, young dancers and choreographers study and work next door to the Berlin dance scene, regularly inviting audiences to lectures and performances. With the HZT, the value of dance as an art form is established in both of our two universities as never before.

Outstanding teamwork has made the HZT what it is today: a focal point for the teaching and development of contemporary dance, crucial to the dance and performance scene of Berlin and abroad.

The vision we formulated at the foundation of the institution was of the dancer as self determining artist, the creator of her own new form of expression – searching for intellectual examination of this art form and open to the examination of all other art forms. If we observe the successful and highly artistically educated graduates who have found their place in the professional life of their own discipline and even beyond, we can speak of success.

Our concerns to make interdisciplinary study, work and research possible for students is reflected in the concept of the Dance Education Biennial in the best possible way. The Bien-

nial actively brings classical and contemporary dance training together, offering the students a unique platform to work together on different dance disciplines.

In this way the Biennial opens the eyes of young dance artists to the diversity of dance and the dance world in which they wish to gain a foothold. The sometimes widely divergent poles of different training opportunities for dancers rarely come into contact in the daily life of the students and yet they are already closely connected in today's professional world. Here in Berlin for example, we greet a successful figure from the world of contemporary dance: Sasha Waltz as the artistic director of the Staatsballett.

In order to be able to survive in this rapidly changing professional field in the future, young dancers need versatility and a broad range of knowledge and skills. Therefore we are very pleased that this year's edition of the Dance Education Biennial is cooperating for the first time with the German national dance contest "Tanztreffen der Jugend". The students of tomorrow will certainly be inspired to develop a vision of their own paths from this exchange.

Therefore we extend our most heartfelt thanks to the artistic direction team of this 6th Dance Education Biennial, Nik Haffner, Britta Wirthmüller and Sophie Brunner.

Professor Martin Rennert
President of the Berlin
University of the Arts

Holger Zebu Kluth
Rector of the University of
Performing Arts »Ernst Busch«

Welcoming Remarks from the Artistic Direction Team

First World War was still raging in Europe in spring 1918. In these shattering times in which many social changes were also taking place, Valeska Gert, a young dancer from Berlin was enjoying early popularity and remembered: *I had the opportunity of performing the two dances twice a day at the cinema on Nollendorfplatz. (...) The audience screamed, clapped and whistled so much we could barely hear the music. It was the first breakthrough of aesthetic dance from bourgeois culture into the dynamism of a new, harder time.*

In 2018, a hundred years later, the theme of the Dance Education Biennial, "Dancing in the Street. What moves Dance?", is also taking place in changing times in which the world seems in danger of being thrown off balance. It is more necessary than ever that our bodies and minds stay mobile in order to change things together. This 6th Dance Education Biennial greets over 150 students and teachers from Germany and abroad from the widest range of cultural and artistic contexts. The Biennial is a platform of exchange for the future generations of dance artists who will meet here for the first time and later work together in their careers.

When we open the Biennial on 26th February at HAU Hebbel am Ufer with the first evening of performances, it will be the exact 10th year anniversary of the Biennial. The context in 2008 was the Tanzplan Deutschland, an initiative of the German Federal Cultural Foundation and it also took place at HAU. We would like to especially thank the whole team at HAU for making it possible to host the 2018 edition of the Biennial in this theatre. We would also like to thank the two responsible institutions of the HZT - the Berlin University of the Arts and the University of Performing Arts »Ernst Busch« - as well as the TanzRaumBerlin network for their work in preparation and realisation of this Biennial. We would like to thank all participants from educational programmes, partners and guest artists whose presence makes this Biennial a reality. And last but by no means least, we would like to especially thank the Federal Ministry of Education and Research whose financial support has made this extensive project possible at all.

I am also excited to share the artistic direction and therefore this introduction with Sophie Brunner and Britta Wirthmüller. The fact that there is an artistic direction team for this 6th Dance Education Biennial reflects that in dance too, team spirit is increasingly replacing the lone individual. Collaborative working as well as social and communicative abilities are now important elements and not just in dance courses but across all artistic education. That is why I am so curious to see what new impulses for dance and wider society will come from the next generation of artists represented here.

Nik Haffner, Artistic Director HZT Berlin

*“All we need is music, sweet music/ There’ll be music everywhere/
There’ll be swinging swaying records playing/ Dancing in the street”*

The title of this year’s Biennial, “Dancing in the Street” refers to the song by “Martha and the Vandellas” that became a famous protest song during the civil rights movement in the USA. It is an example of how closely the fight for freedom and dance are allied. I personally think of “Dancing in the Street” as a call to throw the doors of this 2018 Biennial wide open and go out into the city. Education and universities offer a safe environment in which we can experiment, feel at ease and develop ourselves artistically. But we shouldn’t forget to look across the rooftops every now and again, take a run up and – who dares wins – jump. The Biennial encourages us to look around, find out where dance and movement is happening outside the educational institutions.

In 2018 the Dance Education Biennial is cooperating for the first time with the nation wide contest, “Tanztreffen der Jugend”. Representing the Biennial’s “NEXT GENERATION”, ten former Tanztreffen participants are involved this year. This cooperation as well as the performative conference “Matters of Engagement” will bring people and places together that would not necessarily meet otherwise.

I hope that we create enough space during the Biennial for an inspiring exchange – looking at one another wholeheartedly, empathising, discussing possibilities for collective research and

reflection with each other. These encounters will hopefully be inspiring even if – or rather because – they sometimes give rise to friction. I hope that we will all have experiences that remain with us after the Biennial and give us material to think over. A collective, fearless dance in the streets – I'm looking forward to it!

Sophie Brunner, alumna HZT Berlin

What moves dance? This question from the title of the 6th Dance Education Biennial invites us to think about the relationship between dance as an art form and a social practice and political conditions and developments. What can dance put into motion socially? But also, to what extent are dancers and choreographers acting politically through their work and artistic processes? Where does the political begin and how far does it reach? Where does it manifest itself in individual bodies and where does it manifest as a challenge to social coexistence or even violent conflict?

I see this Biennial above all as an invitation for all participants to ask themselves: what is the political dimension of my own action? A question that seems large and abstract at first glance but could potentially be found in every audition, rehearsal or coffee break. We don't have to invent the political aspect of our own actions, it's enough to sharpen our awareness of it. When questions that we ask ourselves and others become uncomfortable, that's where we are often already in the middle of the political.

I hope that the Biennial offers all of us these sorts of experiences, whether in training, in workshops, in performances, the conference or conversations over lunch. And I would like to encourage everyone to take their own questions and personal experiences seriously and bring them into the picture – as motivations to ignite the political in dance.

Britta Wirthmüller, Artistic Associate HZT Berlin

**DANCING IN
THE STREET.
WAS BEWEGT
TANZ?**

The 6th Dance Education Biennial 2018 brings into focus the mutual relationship between dance and societal and political themes. Under the title “Dancing in the Street. What moves Dance?” the political dimensions of dance whether in education, in the studio or on the stage as well as within the political and social contexts in which we live are questioned.

The 6th Dance Education Biennial 2018 is a project of the Dance Education Conference and is organised by HZT Berlin. Students and representatives from the state educational institutions for dance in Germany meet for a one week exchange platform at Uferstudios and for two public performances at HAU Hebbel am Ufer. The biennial gives the participants a forum to grapple with themes and issues relevant to their profession and to familiarise themselves with different approaches to education and work through workshops, trainings, artistic presentations, lectures and discussion formats.

On the necessity of the political in dance education

Sooner or later in their education or working life, dance students will come into contact with different facets of politics and have to deal with them. For that reason, during the biennial, the participants are invited to reflect on societal and political matters in their own practice and bring them into discourse. What does it mean to be politically aware in the context of dance education? What is within my capacity as a dancer and what are my responsibilities? What does it mean to dance here and now? What did it mean in other times and places? Which stimuli does dance give directly or indirectly to society? With which societal and political events are key players within the dance world dealing with and how?

Over the course of history, dance as an art form has claimed its societal and political relevance again and again: whether in the sense of an aesthetic renegotiation of the body and its representations, in the examination of concrete political events or in the communal practicing and passing on of dance forms which can be a model for how we as a society can live together.

**Dancing
in the
Street**

Dance as a medium for social protest and political action

Dance has also – or perhaps especially – repeatedly developed its potential for societal change offstage. And so the first part of the biennial title is “Dancing in the Street”, harking back to the song of the same name by the US-American group “Martha and the Vandellas”. Released originally in 1964 as a harmless party song, it took on a second meaning as a protest song for African-American demonstrators of the civil rights movement. The call to dance in the streets was perceived, in the USA of the 1960s, as a threat to social order, which led to many radio broadcasters taking the song out of air play rotation.

The power that emanates not only from dance but also from the silent, persevering body was demonstrated by the choreographer and dancer Erdem Gündüz in his action “Standing Man”: In 2013 Gündüz stood motionless for eight hours in Taksim Square in Istanbul while staring at a banner with the portrait of the founder of the Turkish republic, Mustafa Kemal Atatürk. Neither police questioning nor the searching of his trouser pockets and rucksack deterred his peaceful resistance and silent protest in support of freedom of opinion.

These examples show that politics in dance range from the communal experience in the studio to civil disobedience in public spaces. The Dance Education biennial tries to depict this spectrum by presenting artistic positions and perspectives in workshops for students and in a day-long public conference on the different ways of relating to society and show how they are acted on through dance.

Developing ideas for dance education and dance art

The 6th Dance Education Biennial takes the exploration of the possible social and political spheres of action of dance as an opportunity to ask: In which directions should dance education expand in order to fully explore this potential? What can dance and dance education bring to different aspects of society and which contacts and interfaces need to therefore be established? What are the political and social visions of the next generation of dance creators and how can we best support them so that they can realise them?



**one
hundred
twists and
turns**

PERFORMANCES

26 & 27 February, 19:00 HAU Hebbel am Ufer, HAU1 One Hundred Twists & Turns

More than 100 students from eight German and five international dance education institutions present choreographies that range from classical ballet to contemporary dance at HAU Hebbel am Ufer. The two evenings mark the beginning of the 6th Dance Education Biennial.

MONDAY, 26 FEBRUARY 2018, 19:00, PROGRAMME 1, HAU1

Palucca Hochschule für Tanz Dresden | Hochschulübergreifendes Zentrum Tanz Berlin | Cairo Contemporary Dance Center | Hochschule für Musik und Darstellende Kunst Frankfurt am Main | P.A.R.T.S. Brussels | Staatliche Ballettschule Berlin

TUESDAY, 27 FEBRUARY 2018, 19:00, PROGRAMME 2, HAU1

Folkwang Universität der Künste, Essen | Invisible Center of Contemporary Dance, Tehran | Ballett-Akademie der Hochschule für Musik und Theater München | University of the Arts / School of Dance, Philadelphia | Staatliche Hochschule für Musik und Darstellende Kunst Mannheim / Akademie des Tanzes | École des Sables, Toubab Dialaw | Zentrum für Zeitgenössischen Tanz at the Hochschule für Musik und Tanz Köln

An overview of the campus programme

MORNING INPUT, 9:30-10:00

Every morning will begin with a short input in the form of a keynote speech, lecture demonstration or artistic presentation for all students and teachers at the Biennial Assembly in Studio 14. The Morning Inputs create an intellectual space for the following trainings and workshops. They will cover different aspects of the biennial theme "Dancing in the Street. What Moves Dance?" and meander freely through relevant neighbouring disciplines. There will be yoga mats, blankets and enough space to warm up during the Inputs.

TRAINING, 10:15-11:45

In the mornings you can choose between two classical and two contemporary dance classes. The classes will be lead by Berlin dance creators and the teachers of the AK|T institutions, so that you and the members of the AK|T can have an insight into the training methods of the participating education institutions. Additionally you can offer your own training and invite others to join.

WORKSHOPS FOR STUDENTS, 13:30 –17:30

In her workshop “Becoming a Dancer”, Bertha Bermúdez highlights what is political in the context of one’s own body and encourages finding an independent way of dealing with the requirements of the profession as a dancer. In “What moves us and why?”, Kirstie Simson shows us what dance improvisation has to do with everyday life. Dana Yahalomi, artistic director of the group “Public Movement” investigates, in cooperation with the Berlin Police, the physical body as an agent of state power and order. Christoph Winkler, on the other hand, claims “Dance is not enough” and, together with the participants, tests how political themes can be negotiated on stage using radical cheerleading. Hierarchies of knowledge, collaborative work methods and self organised learning are the themes dealt with in a peer learning workshop: students will develop work and exchange formats together, and will have Chrysa Parkinson as a mentor to guide them if needed. In a workshop with Martin Sonderkamp the MA students will take a look at the gaps, detours and breaches in their own biographies and delve into the question: what weight do we give to different stages of life and successes when we present ourselves to others, and which are actually of much more worth not only for us personally?

MORNING INPUT

FOR BA AND MA STUDENTS AS WELL AS AK|T MEMBERS,
INTERNATIONAL GUESTS AND WORKSHOP TEACHERS.

This format is a short input before training. It might take the form of a conversation, a lecture demonstration or an artistic presentation. You can warm up while you listen.

WEDNESDAY, 28 FEBRUARY, 9:30 –10:00

UFERSTUDIOS, STUDIO 14

GOT IT ALL WORKED OUT? – ON AUDITIONING

Bertha Bermúdez, María Francesca Scaroni, N.N.

How do I stay true to myself when I audition? How do I prepare myself? In this Morning Input we will speak with three dancers about their experiences with auditions. We will also take a look at how differently auditions work depending on the area of dance you are auditioning for.

THURSDAY, 1 MARCH, 9:30 –10:00

UFERSTUDIOS, STUDIO 14

THIS IS NOT BLACK

With Alesandra Seutin

In this morning Input choreographer, performer and teacher Alesandra Seutin will show an excerpt of 'Ceci n'est pas Noire' ("This is not Black"). In this solo she addresses experiences of identity by delving into memories of her upbringing through the winding roads of Africa and Europe.

SATURDAY, 3 MARCH, 9:30–10:00
UFERSTUDIOS, STUDIO 14
20 YEARS FROM NOW

Nik Haffner

This Morning Input looks into your future. Today, you're a dance student in 2018, but what might you be doing 20 years from now? As a case study, Nik Haffner looks at the people he studied with more than 20 years ago. What are they doing today and how did they get there?

SUNDAY, 4 MARCH, 9:30–10:00
UFERSTUDIOS, STUDIO 14
IS DANCE POLITICAL?

Peter Pleyer

When Deborah Hay answered this question simply with “Dance is my form of political activism. It is not how I dance or why I dance. It is that I dance.”, what did she actually mean? How is dance political in the 21st century? From feminism to the ecological turn in the performance arts, from body representations to the ethics of working in the studio, there are numerous examples of how you can look at dance as political.

TRAINING

FOR BA AND MA STUDENTS,
NEXT GENERATION (TANZTREFFEN DER JUGEND);
OPEN FOR AK|T MEMBERS,
INTERNATIONAL GUESTS AND WORKSHOP TEACHERS

 **TUESDAY, 27 FEBRUARY, 10:15-11:45**
UFERSTUDIOS, STUDIO 8
YOUR TURN -
DANCE TRAINING BY STUDENTS

Every morning Studio 8 is reserved for students who wish to offer training for and with their colleagues. You can decide together what kind of training it will be and announce it beforehand in Studio 12 or come up with it on the spot, and organise it accordingly. The floor is yours.

■ TUESDAY, 27 FEBRUARY, 10:15-11:45
UFERSTUDIOS, STUDIO 9
CONTEMPORARY DANCE
DANCING IN A GROUP/ WITH A GROUP/ AS A GROUP
with Alice Chauchat (HZT Berlin)

Using simple scores, we will observe in action what it can mean to dance as part of a group balancing: sensing, observing, re-sponding and proposing to an entity that is not entirely distinct from ourselves.

Alice Chauchat is currently a guest professor at HZT Berlin and Giessen University, and is working on a PhD in relational subjectivities in dance. She studied at Lyon's Conservatoire national supérieur de musique et de danse and at P.A.R.T.S., Brussels. She co-founded the collective B.D.C. (1999-01) and works in both solo and collaborative projects. Other works fields are choreographic projects and platforms for knowledge production and exchange in the performing arts.

■ TUESDAY, 27 FEBRUARY, 10:15-11:45
UFERSTUDIOS, STUDIO 11
CLASSICAL DANCE
with Marc Boermans (Palucca Hochschule für Tanz Dresden)

Classical dance is technical, methodic and stylistically varied, and has influenced contemporary dance in many ways. Through my classes, I wish to pass on my experiences as a soloist, teacher and ballet master at many international companies and houses with different stylistic directions to the participants of the biennial. The training is open to the varied dance styles and techniques of the biennial participants.

Marc Boermans is a professor of classical dance Palucca Hochschule für Tanz Dresden. After training at the Koninklijke Balletschool van Antwerpen, he worked as a dancer at the Koninklijk Ballet van Vlaanderen, among others. He is the former ballet master at Dresden SemperOper Ballett and teaches all over the world.

WEDNESDAY, 28 FEBRUARY, 10:15-11:45
UFERSTUDIOS, STUDIO 8
YOUR TURN - DANCE TRAINING BY STUDENTS

Every morning Studio 8 for students who wish to offer training for and with their colleagues. You can decide together what kind of training it will be and announce it beforehand in Studio 12 or come up with it on the spot, and organise it accordingly. The floor is yours.

WEDNESDAY, 28 FEBRUARY, 10:15-11:45
UFERSTUDIOS, STUDIO 9
CONTEMPORARY DANCE
FALLING MATTERS
with Kira Kirsch

What does an authentic game with gravity look like? Does it exist? What is potential energy and where is it located? How much resistance and letting go do we need? What about falling up, and how small can a micro fall be? These and other questions concerning falling are the subjects of this training, which invites participants to surrender, pretend, beat or meet gravity – who is sometimes a beast and sometimes a magical wizard. The matter of falling can be feared or harnessed into making movement effortless. We will work on disarming our fear and cultivating falling as a primary impulse for movement development and phrase work. We will transform falling into an overall filter through which we perceive our anatomy and structure. You can expect lively contact between theory and practice, hands on work, experimenting, movement research and falling as dancing.

Kira Kirsch is an East-Berlin movement artist, community organiser, mother and curator. She is deeply involved in creating and shaping spaces for people to experience, learn about and sensitise their mind-body-movement continuum. She is a pioneer, teacher and researcher of the Axis Syllabus (AS) method, a co-organiser of the Nomadic College at Earthdance, teacher of laboratories and has built a community for AS research.

WEDNESDAY, 28 FEBRUARY, 10:15-11:45
UFERSTUDIOS, STUDIO 6

CLASSICAL DANCE

with Olaf Höfer (Staatliche Ballettschule Berlin)

This ballet class will be orientated according to the previous experience and technical level of the students.

Olaf Höfer is teaching at the Staatliche Ballettschule Berlin since 1986. He has been the dance master of the Ballett des Friedrichstadtpalast and of the Deutsche Fernsehballett since 1990. Olaf Höfer began his training at the Staatliche Ballettschule Berlin in 1964. After completing his studies in 1971, he danced at the Theater Stralsund. He danced for the Erich-Weinert-Ensemble as a soloist and also worked as a soloist for the Komische Oper Berlin under Tom Schilling. He has led the exchange programme between the Ballet West Academy of the University of Utah and the Staatliche Ballettschule since 1992.

WEDNESDAY, 28 FEBRUARY, 10:15-11:45
UFERSTUDIOS, STUDIO 11

CLASSICAL DANCE

with Aymeric Mosselmans

Aymeric's class is based on a high level of classical technique with the main focus being on coordination and musicality. His class gives dancers the freedom to move in space through using the dynamics in the precision of each movement.

Aymeric Mosselmans was born in Lesquin, France. He studied dance at the l'École Supérieure de Danse de Cannes Rosella Hightower, and danced for Ballet National De Nancy (Pierre Lacotte), City Ballet Of London (Harold King), Ballett der Deutschen Oper am Rhein Düsseldorf (Youri Vamos). He has been dancing in the ensemble of the Staatsballett Berlin since 2004.

WEDNESDAY, 28 FEBRUARY, 10:15-11:45
UFERSTUDIOS, STUDIO 3
CONTEMPORARY DANCE
WEISS-MANN TECHNIQUE
(A MODERN/CONTEMPORARY FUSION)

with Heidi Weiss

Jennifer Mann and Heidi Weiss teach the weiss-mann technique, which they developed through their years of artistic collaboration. Its roots lie in modern dance, but its expression breaks past molds, becoming a fusion that is structured, yet highly physical and dynamic. With influences from Yoga, Alexander Technique and Release, the class explores a balance between one's technical skills and the capacity to flow and move through space freely. Dancers are continually encouraged to experience their energy, and then to consciously direct it into space. Particular movement themes such as rhythm and musicality, quick directional and level changes, following initiation points (the fingertips, toes, hip, sternum, etc.), or floorwork are explored. Dancers are challenged to take risks, to expand their boundaries, to build stamina and to cover more space. Soulful music motivates, inspires and supports the entire class.

Heidi Weiss is a teacher at Tanz Akademie balance 1 and at KARI Dance in Kempten. She was a professor at the Palucca Hochschule für Tanz Dresden from 2004-07. She also teaches training for professional dancers and companies such as Sasha Waltz and DV8. She has been a guest artist in residence in the USA, Prague, London, Salzburg and New Delhi. She choreographed and performed with Group Motion from 1992-96. In 1997 she moved to Germany and founded Zen in the Basement Co with Jennifer Mann with whom she also developed the weiss-mann technique*.

THURSDAY, 1 MARCH, 10:15-11:45
UFERSTUDIOS, STUDIO 8
YOUR TURN - DANCE TRAINING BY STUDENTS

Every morning Studio 8 for students who wish to offer training for and with their colleagues. You can decide together what kind of training it will be and announce it beforehand in Studio 12 or come up with it on the spot, and organise it accordingly. The floor is yours.

THURSDAY, 1 MARCH, 10:15–11:45
UFERSTUDIOS, STUDIO 9
CONTEMPORARY DANCE
FALLING MATTERS

with Kira Kirsch

What does an authentic game with gravity look like? Does it exist? What is potential energy and where is it located? How much resistance and letting go do we need? What about falling up, and how small can a micro fall be? These and other questions concerning falling are the subjects of this training, which invites participants to surrender, pretend, beat or meet gravity – who is sometimes a beast and sometimes a magical wizard. The matter of falling can be feared or harnessed into making movement effortless. We will work on disarming our fear and cultivating falling as a primary impulse for movement development and phrase work. We will transform falling into an overall filter through which we perceive our anatomy and structure. You can expect lively contact between theory and practice, hands on work, experimenting, movement research and falling as dancing.

Kira Kirsch is an East-Berlin movement artist, community organiser, mother and curator. She is deeply involved in creating and shaping spaces for people to experience, learn about and sensitise their mind-body-movement continuum. She is a pioneer, teacher and researcher of the Axis Syllabus (AS) method, a co-organiser of the Nomadic College at Earthdance, teacher of laboratories and has built a community for AS research.

THURSDAY, 1 MARCH, 10:15–11:45
UFERSTUDIOS, STUDIO 3
CONTEMPORARY DANCE
WEISS-MANN TECHNIQUE
(A MODERN/CONTEMPORARY FUSION)

with Jennifer Mann

Jennifer Mann and Heidi Weiss teach the weiss-mann technique, which they developed through their years of artistic collaboration. Its roots lie in modern dance, but its expression breaks past molds, becoming a fusion that is structured, yet

highly physical and dynamic. With influences from Yoga, Alexander Technique and Release, the class explores a balance between one's technical skills and the capacity to flow and move through space freely. Dancers are continually encouraged to experience their energy, and then to consciously direct it into space. Particular movement themes such as rhythm and musicality, quick directional and level changes, following initiation points (the fingertips, toes, hip, sternum, etc.), or floorwork are explored. Dancers are challenged to take risks, to expand their boundaries, to build stamina and to cover more space. Soulful music motivates, inspires and supports the entire class.

Jennifer Mann studied dance and received a BFA at the University of the Arts in Philadelphia. Since then she has worked as a dancer, choreographer, modern/contemporary dance, improvisation and yoga teacher. Jennifer teaches at festivals and companies throughout Europe and in Asia. She is a faculty member of DANCEWORKS berlin and offers dance training regularly at Marameo, where she is also active organisationally as a board member. Jennifer studied yoga at the Yoga Akademie Berlin with Yogacharya Ananda Leone. She is a certified member of the BDY and the European Yoga Union (EYU).

 **THURSDAY, 1 MARCH, 10:15–11:45**

UFERSTUDIOS, STUDIO 6

CLASSICAL DANCE

BALLET CLASS

with Christopher Matt

Christopher Matt's ballet class follows the rules of classical training with a keen eye for the individual needs of the dancers. His classes are characterised by musicality, an organic flow of movement, a strong connection to the floor and space shifting movement sequences. The class combines elements from the French school with Russian style and influences from the English training system.

Christopher Matt has been working as a teacher for different companies and training schools in Europe and the USA since 1995. He leads the classical training of the DANCE ON Ensemble in Berlin and has taught at the Alvin Ailey American Dance Theatre, The Ballets de Trocadero and the Kompanie des Tiroler Landestheaters, among others.

THURSDAY, 1 MARCH, 10:15-11:45
UFERSTUDIOS, STUDIO 11
CLASSICAL DANCE
with Aymeric Mosselmans

Aymeric's class is based on a high level of classical technique with the main focus being on coordination and musicality. His class gives dancers the freedom to move in space through using the dynamics in the precision of each movement.

Aymeric Mosselmans was born in Lesquin, France. He studied dance at the l'École Supérieure de Danse de Cannes Rosella Hightower, and danced for Ballet National De Nancy (Pierre Lacotte), City Ballet Of London (Harold King), Ballett der Deutschen Oper am Rhein Düsseldorf (Youri Vamos). He has been dancing in the ensemble of the Staatsballett Berlin since 2004.

FRIDAY, 2 MARCH, 9:00-10:30
UFERSTUDIOS, STUDIO 8
YOUR TURN - DANCE TRAINING BY STUDENTS

Every morning Studio 8 for students who wish to offer training for and with their colleagues. You can decide together what kind of training it will be and announce it beforehand in Studio 12 or come up with it on the spot, and organise it accordingly. The floor is yours.

FRIDAY, 2 MARCH, 9:00-10:30
UFERSTUDIOS, STUDIO 9
CONTEMPORARY DANCE
REALTIME COMPOSITION
with Ingo Reulecke (HZT Berlin)

In this training, we work on having an awakened and articulated mind and body that can interact with time and space through the mediums of dance, speech and sound. For this, we use the method of Realtime Composition. Realtime Composition occurs in waking moments and through interactions with the different mediums that we actively incorporate and utilise. To this end, we must steer our awareness towards our hearing which helps us connect to our idiosyncratic bodies. One of the focuses of the training lies in the idea of "seeing"

and “being seen” as a fundamental principle for improvisation and performance.

Ingo Reulecke studied at the Hochschule für Schauspielkunst “Ernst Busch” in Berlin after completing his contemporary dance education. His choreographies have been repeatedly critically acclaimed and invited to many festivals both in Germany and internationally. Ingo Reulecke is a member of the artistic staff for the MA Choreography at HZT Berlin.

FRIDAY, 2 MARCH, 9:00-10:30 UFERSTUDIOS, STUDIO 3

**CONTEMPORARY DANCE
WHERE ARE WE WHEN WE DANCE?**

with Thomas Plischke (HZT Berlin)

In dance class we dance with others, but we often neglect this aspect and concentrate on our-*selves*, our feeling and sensing, our body’s placement and range. How can we learn from the social implications of this situation? How can we focus on the potential of a temporal assembly of people to unlock other elements of dance training: awareness, presence, observation and communicating. This class focuses on relational games and rules that build toward a group choreography.

Thomas Plischke is the head of the BA Dance, Context, Choreography at HZT Berlin. He studied at P.A.R.T.S. in Brussels and works as a dancer and choreographer. He has been working continuously with Dr. Katrin Deufert as the artist twin *deufert&plischke* since 2001.

**FRIDAY, 2 MARCH, 9:00-10:30
UFERSTUDIOS, STUDIO 11**

CLASSICAL DANCE
with Andrea Tallis (HfMDK Frankfurt)

This training offers a classical ballet training that focuses on a sequential anatomical process that sensitises and prepares the dancer’s body for the work processes that may or may not follow in the course of the day. Musicality, coordination and connectivity will be concepts approached to develop the strength and agility needed to actualise a quality body awareness. Con-

necting and refining movement chains to carry and transport oneself, in the spirit of dance, is the objective.

Andrea Tallis is professor in Frankfurt with the dance department. She danced for Ballet Frankfurt under the direction of William Forsythe. Andrea Tallis is a teacher of classical ballet technique, composition and improvisation as well as a choreographic assistant, ballet master and reconstructor. She was based as ballet master with the Gothenburg Ballet and as freelance.

FRIDAY, 2 MARCH, 9:00–10:30

UFERSTUDIOS, STUDIO 6

CLASSICAL DANCE

with Marc Boermans (Palucca Hochschule für Tanz Dresden)

Classical dance is technical, methodic and stylistically varied, and has influenced contemporary dance in many ways. Through my classes, I wish to pass on my experiences as a soloist, teacher and ballet master at many international companies and houses with different stylistic directions to the participants of the Biennial. The training is open to the varied dance styles and techniques of the Biennial participants.

Marc Boermans is a professor of classical dance at the Palucca Hochschule für Tanz Dresden. After training at the Koninklijke Balletschool van Antwerpen, he worked as a dancer at the Koninklijk Ballet van Vlaanderen, among others. He is the former ballet master at Dresden SemperOper Ballett and teaches all over the world.

SATURDAY, 3 MARCH, 10:15–11:45

UFERSTUDIOS, STUDIO 8

YOUR TURN – DANCE TRAINING BY STUDENTS

Every morning Studio 8 for students who wish to offer training for and with their colleagues. You can decide together what kind of training it will be and announce it beforehand in Studio 12 or come up with it on the spot, and organise it accordingly. The floor is yours.

SATURDAY, 3 MARCH, 10:15-11:45

UFERSTUDIOS, STUDIO 3

CONTEMPORARY DANCE

with David N. Russo (Hochschule für Musik und Theater München)

This lesson unites different disciplines and dance styles to address body perception, coordination and aesthetics. Drawing from his eclectic background, David's class aims to mindfully prepare the body for the rigours of being a professional dancer today. The class starts with gently warming up and softening the muscles and joints and develops from plain and pure body-work / work-out exercises, through short floor and standing combinations into more complex choreographic sequences, all of which prepare the body to move through space with an emphasis on coordination, healthy alignment and awareness. Some task based movement will challenge the senses before the class culminates with some seriously dynamic choreography designed to bring it all together, and have a bit of fun while we're at it!!

David N. Russo teaches ballet and contemporary dance at the Ballet Academy of the Hochschule für Musik und Theater München. He has been a member of the collective 'satellit produktion' since 2013. After completing his training at the John Cranko School in Stuttgart, he danced as a soloist at the Saarländische Staatstheater and at the Staatstheater am Gärtnerplatz under the direction of Philip Taylor. Russo choreographs his own pieces, organises events in Munich's freelance scene and collaborates with artists such as Jasmine Morand from Cie Prototype Status and Nina Radelfahr.

SATURDAY, 3 MARCH, 10:15-11:45

UFERSTUDIOS, STUDIO 9

CONTEMPORARY DANCE

ROTATION

with Dieter Heitkamp (HfMDK Frankfurt)

ROTATION is offered as a point of departure. A rotation is a movement in a circular motion, around a centre/point, or a line/axis. Is the axis of rotation going through the centre of the body, its periphery, or is it outside of the body? When I spin, is the space spinning around me? How about momentum, spirals, rolls, double helix, Round Robin and other cyclic changes? By

exploring, experiencing and reflecting on rotation we might stumble across some edges. Hopefully questions will arise, and different perspectives will be discovered that will open up new paths of communication and feed our dancing.

Dieter Heitkamp is a professor of contemporary dance at the HfMDK Frankfurt am Main and director of the education department at the ZUKT. He is a founder and former collective member of Tanzfabrik Berlin, and was one of their artistic directors until 1995. His choreographies have been shown all over the world. For the last 38 years he has been working intensively on the study, teaching, documentation and performance of contact improvisation.

SATURDAY, 3 MARCH, 10:15–11:45

UFERSTUDIOS, STUDIO 6

CLASSICAL DANCE

BALLET CLASS

with Christopher Matt

Christopher Matt's ballet class follows the rules of classical training with a keen eye for the individual needs of the dancers. His classes are characterised by musicality, an organic flow of movement, a strong connection to the floor and space shifting movement sequences. The class combines elements from the French school with Russian style and influences from the English training system.

Christopher Matt has been working as a teacher for different companies and training schools in Europe and the USA since 1995. He leads the classical training of the DANCE ON Ensemble in Berlin and has taught at the Alvin Ailey American Dance Theatre, The Ballets de Trocadero and the Kompanie des Tiroler Landestheaters, among others.

SATURDAY, 3 MARCH, 10:H15–11:45

UFERSTUDIOS, STUDIO 11

CLASSICAL DANCE

with Jason Beechey (Palucca Hochschule für Tanz Dresden)

The focus of the class will be on musicality, dynamics through movement and strength through coordination. With the special situation of the biennial with mixed levels and just having the one class, hopefully the exercises will enable all participants

to challenge themselves and really work on the given tasks, whether it be to learn new elements or to really refine and define how one approaches familiar elements with this focus in mind.

Jason Beechey is the rector of the Palucca Hochschule für Tanz Dresden. He was a soloist at London City Ballet and for Charleroi/Danses in Belgium. He was the pedagogical director of the National Choreographic Centre of the French Community of Belgium. Jason Beechey has been a member of the artistic committee of the Prix de Lausanne and a member of the jury for the Youth America Grand Prix since 2009.

SUNDAY, 4 MARCH, 10:15–11:45
UFERSTUDIOS, STUDIO 8
YOUR TURN – DANCE TRAINING BY STUDENTS

Every morning Studio 8 for students who wish to offer training for and with their colleagues. You can decide together what kind of training it will be and announce it beforehand in Studio 12 or come up with it on the spot, and organise it accordingly. The floor is yours.

SUNDAY, 4 MARCH, 10:15–11:45
UFERSTUDIOS, STUDIO 9
CONTEMPORARY DANCE
FALLING MATTERS
with Kira Kirsch

What does an authentic game with gravity look like? Does it exist? What is potential energy and where is it located? How much resistance and letting go do we need? What about falling up, and how small can a micro fall be? These and other questions concerning falling are the subjects of this training, which invites participants to surrender, pretend, beat or meet gravity – who is sometimes a beast and sometimes a magical wizard. The matter of falling can be feared or harnessed into making movement effortless. We will work on disarming our fear and cultivating falling as a primary impulse for movement development and phrase work. We will transform falling into an overall filter through which we perceive our anatomy and structure. You can expect lively contact between theory and practice,

hands on work, experimenting, movement research and falling as dancing.

Kira Kirsch is an East-Berlin movement artist, community organiser, mother and curator. She is deeply involved in creating and shaping spaces for people to experience, learn about and sensitise their mind-body-movement continuum. She is a pioneer, teacher and researcher of the Axis Syllabus (AS) method, a co-organiser of the Nomadic College at Earthdance, teacher of laboratories and has built a community for AS research.

SUNDAY, 4 MARCH, 10:15-11:45
UFERSTUDIOS, STUDIO 3
CONTEMPORARY DANCE
WEISS-MANN TECHNIQUE
(A MODERN/CONTEMPORARY FUSION)
with Heidi Weiss

Jennifer Mann and Heidi Weiss teach the weiss-mann technique, which they developed through their years of artistic collaboration. Its roots lie in modern dance, but its expression breaks past molds, becoming a fusion that is structured, yet highly physical and dynamic. With influences from Yoga, Alexander Technique and Release, the class explores a balance between one's technical skills and the capacity to flow and move through space freely. Dancers are continually encouraged to experience their energy, and then to consciously direct it into space. Particular movement themes such as rhythm and musicality, quick directional and level changes, following initiation points (the fingertips, toes, hip, sternum, etc.), or floorwork are explored. Dancers are challenged to take risks, to expand their boundaries, to build stamina and to cover more space. Soulful music motivates, inspires and supports the entire class.

Heidi Weiss is a teacher at Tanz Akademie balance 1 and at KARI Dance in Kempten. She was a professor at the Palucca Hochschule für Tanz Dresden from 2004-07. She also teaches training for professional dancers and companies such as Sasha Waltz and DV8. She has been a guest artist in residence in the USA, Prague, London, Salzburg and New Delhi. She choreographed and performed with Group Motion from 1992-96. In 1997 she moved to Germany and founded Zen in the Basement Co with Jennifer Mann with whom she also developed the weiss-mann technique*.

SUNDAY, 4 MARCH, 10:15–11:45
UFERSTUDIOS, STUDIO 6
CLASSICAL DANCE
BALLET CLASS
with Christopher Matt

Christopher Matt's ballet class follows the rules of classical training with a keen eye for the individual needs of the dancers. His classes are characterised by musicality, an organic flow of movement, a strong connection to the floor and space shifting movement sequences. The class combines elements from the French school with Russian style and influences from the English training system.

Christopher Matt has been working as a teacher for different companies and training schools in Europe and the USA since 1995. He leads the classical training of the DANCE ON Ensemble in Berlin and has taught at the Alvin Ailey American Dance Theatre, The Ballets de Trocadero and the Kompanie des Tiroler Landestheaters, among others.

SUNDAY, 4 MARCH, 10:15–11:45
UFERSTUDIOS, STUDIO 11
CLASSICAL DANCE
with Aymeric Mosselmans

Aymeric's class is based on a high level of classical technique with the main focus being on coordination and musicality. His class gives dancers the freedom to move in space through using the dynamics in the precision of each movement.

Aymeric Mosselmans was born in Lesquin, France. He studied dance at the l'École Supérieure de Danse de Cannes Rosella Hightower, and danced for Ballet National De Nancy (Pierre Lacotte), City Ballet Of London (Harold King), Ballett der Deutschen Oper am Rhein Düsseldorf (Youri Vamos). He has been dancing in the ensemble of the Staatsballett Berlin since 2004.

MONDAY, 5 MARCH, 9:30-10:30
HALLE, SAAL, AND STUDIO A
RADIALSYSTEM V
WARM UP

We begin the last day of the Biennial with a short warm up, led by members and regular teachers of the company Sasha Waltz & Guests: Maria Colusi, Idan Yoav and David Zambrano.

**DANCING
IN THE
STREET**

WORKSHOPS

FOR BA AND MA STUDENTS

The workshops end with an informal showing on Sunday at 15:00 in Studio 11.

WORKSHOP FOR BA STUDENTS

**WEDNESDAY, 28 FEBRUARY – SUNDAY, 4 MARCH
(EXCEPT FRIDAY, 2 MARCH), 13:30–17:30**

UFERSTUDIOS, STUDIO 8

STATE CHOREOGRAPHER

Public Movement | Dana Yahalomi

Politics exists within our bodies, we can recognise an embodiment of citizenship or a choreography of sovereignty when seeing a demonstration or a policeman arresting someone. Public Movement, the research and action group from Tel Aviv, studies and creates public choreographies, forms of social order and overt and covert rituals. During the workshop we will examine, train and perform movements of state power demonstrated by military, police and rescue units. We will also experience various elements in the dance of citizens taken from protests, civil disobedience, outbursts of joy and celebration. The four day workshop is based on both theoretical practice and its physical implications outside the studio, it will include one day of training with the police and one day of group experiments in public space. We will study examples and discuss essential terms such as public space, performance of politics, pre-enactment and choreographic memory.

Public Movement is a performative research body which investigates and stages political actions in public spaces. The group has been active in Europe, USA, Israel, Asia and Australia. They have recently performed at the European Capital of Culture, Aarhus; Gothenburg Biennial; Guggenheim Museum, New York; Tel Aviv Museum of Art; Impulse Festival, Dusseldorf; ACCA Melbourne; the Asian Art Biennial, Taipei; Berlin Biennial; Performa, New York, Steirischer Herbst Festival, Graz; HAU Hebbel am Ufer, Berlin and more. Public Movement was founded in 2006 by Omer Krieger and Dana Yahalomi. Yahalomi later became the sole director in 2011.

WORKSHOP FOR BA STUDENTS

**WEDNESDAY, 28 FEBRUARY – SUNDAY, 4 MARCH
(EXCEPT FRIDAY, 2 MARCH), 13:30–17:30**

UFERSTUDIOS, STUDIO 6

BECOMING A DANCER

EXPECTATIONS, DOUBTS, ANSWERS AND WISHES

Bertha Bermúdez & Vincent Colomes

Nowadays dancers are required to know many different dance styles, be able to sing and speak on stage, perform not only in the theatre but in various environments, know martial arts, move like acrobats and much more. All these requests are extremely enriching and can create a multifarious spirit in dancers. However, they can also confuse, frustrate and remain superficial so that young dancers in particular might feel like they know a bit of everything but nothing in depth. It is in these situations that each individual needs to ask: Which kind of community, society and world do I want to work and live in? What is the role of art within it? Can dance be an engine for positive change in our societies and how?

In this workshop we will muse on these questions while engaging in physical proposals, and work and reflect together to find answers.

What does it mean to become a dancer?

Where do you want to dance?

What inspires your dancing?

Why do you want to dance?

How are you learning and what are you learning in order to become a dancer?

Drawing from their own experiences as dancers in a variety of dance contexts – including Rudra Béjart Lausanne, Frankfurt Ballet (William Forsythe), Compañía Nacional de Danza (Nacho Duato), Emio Greco | PC dance company, Scapino Ballet Rotterdam, Ballet Gulbenkian, Ramon Oller, freelancing in smaller projects and teaching and doing research – Bertha Bermúdez and Vincent Colomes will invite the participants to reflect on these questions while exposing them to different choreographic practices, working environments, a dancer's agency and the questions one should ask oneself when wishing to become a dancer.

Bertha Bermúdez is a former dancer in some of Europe's leading dance companies: Frankfurt Ballet, Compañía Nacional de Danza in Spain, Rui Horta, Paul Solving Norton and Emio Greco | PC Dance Company. Having turned towards research in dance documentation and notation in 2005, Bermúdez has co-directed and coordinated the interdisciplinary research projects "Capturing Intention", "Inside Movement Knowledge" and "Pre-choreographic elements". Bermúdez began her doctorate at the Humanities department of the Amsterdam University in 2014. Bermúdez has been developing her artistic path through collaborating with other artists on creating documentaries, dance films, interactive installations and publications since 2009.

Vincent Colomes was born in Paris, France. In 1995 he graduated in classical dance at the Conservatoire National Supérieur de Musique et de Danse de Paris. Up until 2013, he danced in different companies such as Ballet Victor Ullate, Ballet National de Marseille Roland Petit, Introdans, Ballet Gulbenkian, Metros Ramon Oller and Emio Greco | Pieter C. Scholten (EGPC/ICK Amsterdam). Since 2013, he has been studying and practicing Flamenco Dance. He is a teacher for improvisation workshops and classes, Double Skin Double Mind (DSDM) workshops, classical dance and he also participates in collaborative projects.

WORKSHOP FOR BA STUDENTS

**WEDNESDAY, 28 FEBRUARY – SUNDAY, 4 MARCH
(EXCEPT FRIDAY, 2 MARCH), 13:30–17:30**

UFERSTUDIOS, STUDIO 3

ROLES AND MATERIAL

Participating Students,

Chrysa Parkinson (Mentor)

This workshop will focus on peer learning. Participating students will have the possibility to share skills and things they know, initiate working sessions, exchange formats and teach each other. Aspects such as collaborative practices, facilitation and self-organized learning come into play. What do I learn when teaching others? How can I contribute with my experience and my knowledge to an open process? Which position or role can I adopt in such a process? How do we collectively share responsibility? Chrysa Parkinson will be a mentor for this group process. As needed, the participating students can invite her into the studio to observe or support the process and give feedback or advice.

Chrysa Parkinson is a Professor of Dance and the Director of the New Performative Practices MFA program at DOCH/Uniarts in Stockholm. She has been performing as a dancer and has been teaching internationally since 1985. Her artistic research is focused on the performer's experiential authorship. Chrysa's writing, films and interviews have been published and distributed internationally.

WORKSHOP FOR BA STUDENTS

**WEDNESDAY, 28 FEBRUARY – SUNDAY, 4 MARCH
(EXCEPT FRIDAY, 2 MARCH), 13:30–17:30**

UFERSTUDIOS, STUDIO 11

DANCE IS NOT ENOUGH

Christoph Winkler & Robert Ssempijja

In this workshop we will research the possibilities of taking a political stance in contemporary choreographies. Following on from Christoph Winkler's 2013 production of 'Dance is not enough', we will now look at dance as protest, such as with Radical Cheerleading which has been included in various demonstra-

tions. Radical Cheerleading uses the conventional form of sports cheerleading and combines it with political statements and slogans. The students will learn selected phrases from the choreography and combine them with their own content. Furthermore, we will question to what extent the relationship between dancer and choreographer is already a political one, and which effects does this have on the creation of movement material. In the second part of the workshop we will take a look at what the West's definition of contemporary dance and contemporary art perceives as periphery: the Ugandan choreographer Ssempijja will give us a practical insight into the contemporary trends of East African dance. C. Winkler and R. Ssempijja will develop material in a collaborative process with the students which will incorporate the experiences, dance styles and biographical backgrounds of the participants.

Bring you pointe/tap/hip hop/etc. gear!

Excerpt from "Dance is not enough": <https://vimeo.com/128857688>

Christoph Winkler has been freelancing in Berlin since 1998. His choreographies cover a broad spectrum of formats and range from the personal to the political in theme. Winkler was born in Torgau in the former GDR. He initially trained in weight-lifting, Judo, fight sports and breakdance before studying dance at the Staatliche Ballettschule Berlin and later choreography at the Hochschule für Schauspielkunst »Ernst Busch«.

Robert Ssempijja is a diverse emerging Ugandan contemporary dance artist and dance researcher who is having a career both through formal and informal dance setting experiences. He has been working on three different continents and with over fifty different companies, projects and choreographers. In his art, he uses a combination of Ugandan traditional dance, breakdance and techniques of contemporary dance to get those interesting creations of art. He is trained in techniques from Burkina Faso and has recently completed his diploma in dance at Ecolé des Sables in Senegal. He is also the founder of Dance Revolution East Africa.

WORKSHOP FOR BA STUDENTS

**WEDNESDAY, 28 FEBRUARY – SUNDAY, 4 MARCH
(EXCEPT FRIDAY, 2 MARCH), 13:30–17:30**

UFERSTUDIOS, STUDIO 9

WHAT MOVES US AND WHY?

HOW DOES DANCE IMPROVISATION PRACTICE

AFFECT OUR LIVES AND CHOICES?

Kirstie Simson & Diana Shepherd

There is deep inspiration and rigor in a practice of improvisation that places vulnerability at its heart. Developing the skills to be able to care for, engage, respect and respond to that state of vulnerability in oneself and others gives life to improvisation that is powerful and transformative. These guiding principles and questions have informed Kirstie's art/life practice since she began exploring dance improvisation over three decades ago. This is the work that Kirstie engenders through facilitated exercises, open time for play and exploration, movement scores, observations and discussion. Much of the work is experienced through partnering and connection with others, balanced with solo time for processing and reflection. In this workshop Kirstie shares insights gleaned from thirty-two years experiences of living and loving Dance Improvisation.

Kirstie Simson is a professor at the University of Illinois, and continues to teach and perform all over the world. She has been a continuous explorer in the contemporary dance scene, bringing audiences into contact with the vitality of pure creation in moment after moment of virtuoso improvisation. Kirstie is renowned today as an excellent teacher, a captivating performer and a leading light in the field of Dance Improvisation.

Diana Shepherd is a movement artist from Illinois, USA. She studied and received her BFA from the University of Illinois at Urbana-Champaign. There, Diana worked with choreographers Kirstie Simson, Tere O'Conner and performed her senior thesis entitled "Selfs". Diana has participated twice in the International University Global Theater Experience's Art Oasis programme in Italy and in Austria, where she was an assistant to the programme. She has been a dance teacher for 8 years and has recently started her own children's dance classes in Berlin at the K77 Studio. For her Berlin premiere, Diana performed the self-choreographed solo "Bodies (2nd Part)" in the ada Studio performance showcase 10 Times 6. Diana is

currently living and working in Berlin, pursuing her choreographic ideas on international bodies and how they interact with the society that exists, and restricts, around them.

WORKSHOP FOR MA STUDENTS

**TUESDAY, 27 FEBRUARY – SUNDAY, 4 MARCH
(EXCEPT FRIDAY, 2 MARCH), 13:30–17:30**

UFERSTUDIOS, STUDIO 10

NARRATING BIODATA – ON THE ARTISTIC POTENTIAL OF RÉSUMÉS

Martin Sonderkamp

»There are four ways, and only four ways, in which we have contact with the world. We are evaluated and classified by these four contacts: what we do, how we look, what we say, and how we say it.«

Dale Carnegie, US-American author and communication and motivation coach

But is that really everything? How do we deal with the gaps, detours and breaches that at first glance don't seem to fit in with our representation of ourselves, but actually do have influence over how we negotiate and communicate with the world? With a view to the history of curriculum vitae, this workshop is conducted in an open, collaborative format that invites the participants to approach their own CVs as well as the CVs of others as artistic material. The workshop looks especially closely at the gaps, detours and cracks that at first glance don't seem to fit in with our representations of ourselves. Based on experimental explorations of written, spoken and audio-visual media, the participants will gradually design choreographic scores, dances or performative lectures in which they will design, develop and retell real, fictional, future, individual, collective and hybrid biographies.

Martin Sonderkamp is an artist based in Berlin and Stockholm. He is currently a professor at Stockholm University of the Arts /Doch – School for Dance and Circus. His choreographic work transcends disciplinary and aesthetic boundaries between dance, visual art and music, and features forms of participatory choreography, mixed media installations and scores for extempore performances.

BIENNIAL NEXT GENERATION

For the first time, the Dance Education Biennial is working in cooperation with the Tanztreffen der Jugend, directed by Dr. Christina Schulz. Ten former participants of the Tanztreffen are invited to meet students and teachers during the Biennial in order to gain insights into different dance education courses. In practical and discursive workshops (with Jara Serrano Gonzalez, among others) and working sessions, the participants will share their plans for the future, questions and wishes. They will be accompanied by Christina Wüstenhagen as their mentor.

Christina Wüstenhagen (born 1989) works as a freelance dancer in Berlin. She initiates and leads various dance and culture projects in cooperation with theatres, museums and schools. As a result of her combined interest in dance, media and the discovery of new, interactive presentation formats, she creates interdisciplinary artistic works in collaboration with the artist networks SuB Kultur e.V and Dreitausend e.V. She has realised contemporary dance productions and community dance projects as a part of the Berlin dance collective Tangente Company. The creative home of the collective is at TanzTangente in Berlin.

Jara Serrano Gonzalez (born in 1983 in Madrid) studied classical ballet at the Ballet School Victor Ullate in Madrid from 1994-2002. Thereafter she completed her contemporary dance education at the Amsterdamse Hogeschool voor de Kunsten (2002-06). For the last two years she has been concentrating on developing her dance methodology "I.S.B. Dance" and "Children's Dance and Creative Movement". She is currently studying in the MA "Choreography" programme at HZT Berlin.

PROGRAMME NEXT GENERATION

MONDAY, 26 FEBRUARY

Arrival

19:00 One Hundred Twists & Turns, Programme 1, HAU1

TUESDAY, 27 FEBRUARY

9:30-10:00 Morning Input, Studio 14, Uferstudios

10:15-11:45 Training, Uferstudios

13:30-17:30 AKIT members and guests offer insight into different study programmes for dance, Studio 1, Uferstudios

19:00 One Hundred Twists & Turns, Programme 2, HAU1

WEDNESDAY, 28 FEBRUARY

9:30-10:00 Morning Input, Studio 14, Uferstudios

10:15-11:45 Training, Uferstudios

13:30-17:30 Workshop with Jara Serrano Gonzalez, Studio 1, Uferstudios

THURSDAY, 1 MARCH

9:30-10:00 Morning Input, Studio 14, Uferstudios

10:15-11:45 Training, Uferstudios

13:30-17:30 Workshop with Jara Serrano Gonzalez, Studio 1, Uferstudios

FRIDAY, 2 MARCH

9:00-10:30 Training, Uferstudios

11:00-21:00 Conference "Matters of Engagement", Studio 14, Uferstudios

SATURDAY, 3 MARCH

10:00-11:45 Feedback, Studio 1, Uferstudios

Departure

CONFERENCE

FOR PARTICIPANTS OF THE BIENNIAL AND GUESTS

FRIDAY, 2 MARCH, 11:00-21:00

UFERSTUDIOS, STUDIO 14

MATTERS OF ENGAGEMENT

ACTING & PRE-ENACTING AS ARTISTIC PRACTICE

A conference excursion

In English

**With Choreographie & Widerstand, *foundationClass,
HAUPTAKTION, Kotti & Co, Oliver Marchart,
Neue Nachbarschaft // Moabit, Mobile Dance,
Savvy Contemporary, The Peng! Collective, Theater Thikwa,
Dana Yahalomi, Zentrum für Politische Schönheit and more.**

As a result of the grave political and social upheavals of recent years in many parts of the world, the question of the relationship between art and politics is back in focus with renewed urgency. Engaged art and art activism have taken on central roles in the international art scene and are being presented and discussed in theatres and Biennials. But more influential than spectacular actions is the growing awareness for social responsibility among artists and artistic institutions.

The day long performative conference “Matters of Engagement” in the frame of the Dance Education Biennial 2018 takes less another look at specific political-artistic works, it rather focuses on what attitudes and actions are developed at the moment. How does the past continue to effect us if, for example, postcolonial criticism doesn't stop at calling into question Western art, but also our everyday culture? How are social spheres of possible action currently being created with artistic strategies? And how can art as an experimental setup create links to the future? For this, three forms of action are considered: the repetition of

actions (re-enacting), actions in the present (acting) and pre-emptive, anticipatory actions (pre-enacting).

“Matters of Engagement” sets the audience themselves into motion and doesn’t differentiate between theoretical and artistic, between verbal and physical discourses. In an opening lecture in form of a performance, the young theatre makers of HAUPTAKTION present in a re-enactment of European and African dances how choreography and everyday choreographies are colonially shaped and contaminated - and this acknowledgement opens a door to new things.

After this the conference turns into an excursion: The visit of ten organisations, groups and spaces initiated by artists simultaneously serves as an incomplete mapping of social-artistic engagements and as possible stimulation for our own actions. The spectrum of sites visited ranges from “Neue Nachbarschaft// Moabit” (initiated by Marina Naprushkina) and the *foundation-Class of the Kunstakademie Weißensee on the art activists of The Peng! Collective and Zentrum für Politische Schönheit to discursive art spaces such as Savvy Contemporary or different groups fighting against gentrification around Kottbusser Tor.

Finally, following a short collective action with the choreographer Dana Yahalomi/Public Movement, political scientist Oliver Marchart formulates his take on the concept of pre-enactments as the artistic anticipation of a political event, or even as an opportunity to actively develop everyday social utopias in dance and theatre. Plenty of material for dinner discussion when the conference fades out in different constellations.

Curated by Florian Malzacher
Curatorial Assistance: Britta Wirthmüller

Guides: Juan Felipe Amaya Gonzalez, Katerina Delakoura, Margarida Sofia Delmiro Alfeirão, Clay Dresser, Enrique García Gil, Mijung Kwon, Kiana Rezvani, Zhenya Salinski, Sunayana Shetty, Shade Theret, Garazi Valmaseda

#MattersOfEngagement

TOWARDS NEW HORIZONTS

ELENA PHILIPP IN CONVERSATION WITH
FLORIAN MALZACHER,
NIK HAFFNER AND
BRITTA WIRTHMÜLLER

The Biennial conference, “Matters of Engagement” is about the relationship between dance and politics and above all about the shifts in social and institutional frameworks. A conference is usually programmed as part of the Dance Education Biennial but the choice of theme and configuration is up to the host organisation. In the following interview, curator Florian Malzacher, Nik Haffner, artistic director of the HZT and artistic associate Britta Wirthmüller explain why and in which ways they have reconfigured the format for 2018.

Elena Philipp (EP): For this Biennial conference, yourselves and the participating students will examine the relationship between art and politics, dancers and society. What made you choose this topic?

■ **Britta Wirthmüller (BW):** We wanted to choose a topic that is relevant to the HZT and we are really engaged with. A topic we also have questions about ourselves but which isn't so specific that it only works for the HZT. And we were searching for a topic which could potentially occupy all students and teachers and towards which all educational institutions have a position. The starting point was what links the things we do in our institutions every day with what goes on in the world around us?

EP: The conference is not structured as a series of talks but as an excursion with space for reflection. What was the reason for this unusual format?

■ **Nik Haffner (NH):** We found it more exciting to demonstrate possibilities for action and making suggestions rather than only engaging in a theoretical discourse. We hope that the students could take and use these as soon as they join companies after their studies or work as independent artists. A conference can all too easily become academic, eluding the interests and needs of most students. We did not want the conference to just be a prestige event for the HZT, for which we invited lots of external people. It is directed towards the group of students and teachers taking part in the educational Biennial.

■ **BW:** The shared experience is important to us. This plays a big part in dance, whether in dance classes, rehearsals or workshops. At academic conferences there is a coming and going, the participants say to themselves 'I'll come back when the big names are speaking'. At "Matters of Engagement", we'll stay as a group from 11 in the morning till 9 at night.

■ **Florian Malzacher (FM):** In recent years, the view of political art has changed somewhat. It now plays a major role in Biennials such as at Venice and the last documenta. On the other hand, a stronger resistance is forming that is asking whether or not this is art at all – as can also be seen in the discussions around documenta. At this conference however, we are more interested in which forms of artistic activity engage with real political events and above all, which concrete groups and initiatives have been

established here in Berlin. And this raises the question of what can be negotiated in what way, what one is allowed to do artistically – for example in relation to politics of identity and postcolonial problems.

The opening talk of the conference is a performance. In “Situation mit Doppelgänger”, Oliver Zahn and Julian Warner deal with postcolonial appropriation in dance – which movement material can I use? Do I have a right as a white person or not? These questions occupy and also unsettle many artists at the moment – one is suddenly questioned in a certain way or even attacked for something one hadn’t thought of before.

When I show students older performances on video, I sometimes notice very clearly that our perceptions have changed. Some things (hopefully) wouldn’t be made in that way again and other things should simply not be done any more. Of course there is a fine line between this and self censorship. Questions such as these affect students very much at the moment – they should be more informed about them. On the other hand it is often the younger generation that knows about these issues already and it is the older ones who still need to be sensitised towards them.

EP: How does the conference programme concretely reflect these changes?

FM: Very real initiatives form the focus of the conference. You could say that they are examples of best practice that will be questioned. In this way a whole spectrum of artistic/political practices will be outlined, from postcolonial studies to gentrification to migration to artistic activism. The idea is to use Berlin as the Biennial’s location – and through ten excursions, to involve a range of speakers which wouldn’t be possible in a normal conference. It is a sort of curated walk through the city visiting different initiatives founded by or at least involving artists: the Neue Nachbarschaft Moabit (Moabit New Neighbourhood) initiated by Marina Naprushkina or the *foundationClass at the Weißensee Academy of Art Berlin established by Ulf Aminde, the artist activists of the Peng! Collective or the Zentrum für Politische Schönheit (Center for Political Beauty) as well as locations for artistic exchange such as Savvy Contemporary or groups in Kreuzberg who fight gentrification around Kottbusser Tor.

Using these examples as a starting point, we identify three types of action: the repeated action (Re-enacting), acting in the present (Acting) and anticipatory action (Pre-enacting). The political scientist Oliver Marchart who recently published a book about pre-enacting, addresses how art anticipates political gestures or events. One of his central examples is the work of the Israeli group Public Movement who will also take part in the conference.

It's actually also about choreographic questions of course, such as the one posed by Judith Butler during her speech at Occupy Wall Street: What does it mean when living bodies come together? How does a movement form from a collective body? There are links between dance and politics of course but sometimes you do not even see what tools and what knowledge you might have, or you don't know how to use it. As a snapshot of social relationships, the conference could perhaps address that.

EP: Britta and Nik, what is the urgency of this approach for you?

■ **BW:** This certainly has an urgency in relation to dance and dance education for me. It was not that easy to find examples in dance that respond to real political situations. I find that symptomatic. In dance education as I see it and have experienced myself, there is still a very strong emphasis on the self – even if this has changed somewhat – and on your own body: How well do I conform to a certain standard? In technical training especially the idealised image of a dancer is still very strongly defined. The teachers' assessments count a lot and I see that students are little motivated to ask themselves what sort of dancer they want to be. It would be important to always ask at such moments, when do I dare to disagree? When do I dare to ask, "OK, I could do that, but can you tell me why I should?" The structures are quite patronising. In this environment, at least as I see it, students shy away from questions of political consciousness and rather say, 'politics doesn't have anything to do with me'. In this way, every dance class actually raises fundamental political and social questions.

■ **NH:** Yes, the political has small beginnings: How do I participate in things as a student, how do I behave in everyday situations? At the Biennial, for example, we offer a workshop in which a

students – they bring plenty with them to shape an exciting week. The AK|T (Dance Education Conference) was immediately open to this idea too, there is a great willingness to try something new.

EP: It sounds as if a paradigm shift is necessary in dance education – or perhaps it is already in progress?

NK: Yes, it has already begun. In many dance education programmes it is almost unavoidable to focus very much and to put on blinkers. But we have a duty as teachers, the students are usually very young and, in all sectors, international. Are we really able to say, in a political situation such as today's, that we don't have time to deal with such fundamental questions, because we've got to prepare for the next contest? The Biennial offers an opportunity for us all to pause once more. Ideally, it will be an experience that moves something in the participants and that they can later use. That's why we have purposely broadened our horizons. We haven't just invited our partner universities with whom we already have affiliations through our exchange programme and whose training systems resemble ours, but we have also invited three guests from whom I hope we can learn a lot: Karima Mansour from the Cairo Contemporary Dance Center, Mohamad Abbasi from the Invisible Center of Contemporary Dance in Tehran and Alesandra Seutin from the École de Sables in Senegal. They all work under completely different conditions to us, not only financially but in terms of space – what does it mean in a country like Iran to dance at all?

BW: Ideally we will be able to raise attention to how dance education has functioned for decades and to which extent this is no longer adequate. For me it is also about sensitising the students to what could be 'political' for them. There should be certain things that are just not acceptable any more in training, which five or ten years ago were seen as totally matter of course. In my opinion, that is, or would be, an important challenge.

AK|T OFFERS

**WEDNESDAY, 28 FEBRUARY AND
THURSDAY, 1 MARCH, 10:15–11:45**
UFERSTUDIOS, STUDIO 14
WHAT'S FRONT GOT TO DO WITH IT?

for AK|T members and international guests

Chrysa Parkinson

During this meeting I will propose movement and language-based scores. The workshop will be structured around the question of experiential authorship. Rather than considering the author as an owner (or controller) of actions, roles and materials, what can support miscomprehension and disorientation as artistic materials? How does the performing artist activate, engage with, form, reform and play with how they are constituted? And with front?

Where is it. How did it get there. What is it up to.

Chrysa Parkinson is a dancer living in Stockholm. Her artistic research is focused on the performer's experiential authorship. She lived in New York for many years and performed with Tere O'Connor Dance, Irene Hultman, Mia Lawrence, Jennifer Monson and Mark Dendy, among others. She began traveling to Belgium in 2000 to work on improvisational performance with Zoo/Thomas Hauert and David Zambrano. Since then she has also performed with: Adrian Heathfield, Veli Lehtovaara, Remy Heritier, Boris Charmatz, Andros Zins-Browne, Rosas/Anne Teresa De Keersmaeker, Jonathan Burrows, Mette Ingvartsen, Phillip Gehmacher, Eszter Salomon, John Jasperse, Deborah Hay, Alix Euyadi, Meg Stuart and Joaquim Koester. She has taught in the US, Europe and Australia, and yearly at PARTS (be) since 1998. She is the recipient of a Bessie Award for Performance. Chrysa's writing and films have been published and distributed internationally. In 2015 she created *The Dancer as Agent Collection*, available at Oralsite.be. She is the Director of the New Performative Practices MFA program at DOCH/Uniarts in Stockholm, and a Professor of Dance at Stockholm University of the Arts.

WEDNESDAY, 28 FEBRUARY, 13:30–16:30
UFERSTUDIOS, SEMINARRAUM 1
AK|T MEETINGS

for AK|T members

SATURDAY, 3 MARCH, 13:30–15:15
UFERSTUDIOS, SEMINARRAUM 1
AK|T MEETING

for AK|T members

WEDNESDAY 28 FEBRUARY, 17:00–17:30
UFERSTUDIOS, SEMINARRAUM 1
DRESDEN FRANKFURT DANCE COMPANY –
PRE PROFESSIONAL YEAR

for AK|T members and international guests

Luisa Sancho Escanero will present a cooperation idea in regard to young dance professionals, that the Dresden Frankfurt Dance Company is pursuing for the next years. The Dresden Frankfurt Dance Company is based in equal measure in the cities of Dresden and Frankfurt am Main. Internationally acclaimed choreographer Jacopo Godani serves as artistic director of the company.

Facilitation: Luisa Sancho Escanero, Artistic Coordinator/Representative to the Artistic Director, Dresden Frankfurt Dance Company

THURSDAY, 1 MARCH, 13:30-14:15
UFERSTUDIOS, ROOM 103
DANCE AND DISABILITY

for AK|T members and international guests

This AK|T meeting looks at the topic of dancers and dance makers with disability. With successful dance artists such as Claire Cunningham and Michael Turinsky there is a growing number of role models that inspire a next generation to pursue a career in dance despite a physical or sensory disability. What effect does this have on dance education?

In this roundtable format first examples are presented before exchanging and discussing where and how this topic has an impact within our education programmes and the AK|T.

Facilitation: Nik Haffner

THURSDAY, 1 MARCH, 13:30-14:15
UFERSTUDIOS, SEMINARRAUM 1
BILLY ELLIOT IN THE TIME OF FACEBOOK, INSTAGRAM
AND SO ON
CLASSICAL TRAINING FOR BOYS AGED 10-12 YEARS

for AK|T members and international guests

How do we impress the value of classical ballet on young male dancers in the digital age? Social networks determine what is cool and “in” at the moment for young dancers as well as other young people. Boys between the ages of ten and twelve in particular often feel insecure as a result of prejudice and verbal hostilities. In this meeting, David Russo will speak about his own experiences of teaching this age group and will invite fellow teachers to share and develop their own ideas on how we can provide special support for these students.

Facilitation: David Russo

THURSDAY, 1 MARCH, 14:30-15:30
UFERSTUDIOS, SEMINARRAUM 1
PHYSICAL CONTACT VERSUS SEXUAL HARASSMENT
IN DANCE?

for AK|T members and international guests

In 2017, the RKM (Rektorenkonferenz der Musikhochschulen) compiled a list of recommended actions and measures for the prevention of sexual discrimination and violence against students, teachers and employees. As a result, the topic has been raised in the context of formal training and general education. Thanks to an article by Dorion Weickmann and the revelations about Peter Martins, the longtime director of the New York City Ballet, a topical discussion on the subject of the sexual abuse of power in the professional realm as well as in higher education institutions has become necessary. This meeting will discuss to what extent the recommendations of the RKM are applicable to dance education, and which specific amendments are needed for the field of dance. How can students and teachers be made aware of this subject? How do we as teachers deal with this theme in a teaching situation?

Facilitation: Susanne Triebel

THURSDAY, 1 MARCH, 16:00-17:30
UFERSTUDIOS, MEDIATHEK
BRIDGES TO THE FUTURE. ON THE STATE OF
ARCHIVES, LIBRARIES AND COLLECTIONS AT DANCE
EDUCATION CENTRES IN GERMANY

for AK|T members, open to international guests

The event will be held in German

Discussion and presentation of results from the inventory of the Dance Education Conference (AK|T - Ausbildungskonferenz Tanz) and the Association of German Dance Archives (VDT - Verein Deutscher Tanzarchive)

The Dance Education Conference and the Association of German Dance Archives (VDT) conducted an inventory of the archives, libraries and collections of dance education centres in 2016/17 in order to record existing collections of materials and documents on the history and present of dance at dance education centres in Germany.

On the basis of the results of this inventory, representatives of the Dance Education Conference and the Association of German Dance Archives would like to jointly discuss possibilities for how to improve the usability of these collections as well as perspectives on the linking of the collections between archives and education centres.

Facilitation: Thomas Thorausch

SATURDAY, 3 MARCH, 17:00-18:30

HAU HEBBEL AM UFER, HAU3

OPEN DIALOGUES #3: OTHER INHERITANCES

With Adrian Heathfield, Ramsey Burt and Meg Stuart

for AK|T members and international guests

What is dancers' and dance artists' experience of rethinking their practice as they grow older and have more experience but a different sort of energy and flexibility? In what ways can choreography challenge socially constructed ideas about ageing? Other inheritances is a conversation about what dance can be, beyond mere physical virtuosity. The writer and performance scholar Adrian Heathfield, dance historian Ramsay Burt and choreographer Meg Stuart share their different artistic and cultural perspectives on the theme of dance and age.

AFTERWARDS:

HUGO GLENDINNING / ADRIAN HEATHFIELD:

“SPIRIT LABOUR” / FILM WITH JANINE ANTONI,

ANNA HALPRIN AND HÉLÈNE CIXOUS

in English

SUNDAY, 4 MARCH, 10:00-12:00

UFERSTUDIOS, SEMINARRAUM 1

BRUNCH

for AK|T members and international guests

SUNDAY, 4 MARCH, 13:30-15:00

UFERSTUDIOS, SEMINARRAUM 1

INTERNATIONAL EXCHANGE

for AK|T members and international guests

Towards the end of the biennial we invite our guests, who run dance programmes abroad, to give feedback. How did they experience the biennial? Which concrete further steps would be desirable for the format of the Biennial and its potential for international dialogue?

Facilitation: Nik Haffner

EVENING PROGRAMME

WEDNESDAY, 28 FEBRUARY, 19:00

UFERSTUDIOS, STUDIO 14

KIRSTIE SIMSON

AIRE / SOLO FOR MY MOTHER

Studio presentation

This solo was created to honor my mother who passed away five years ago. When she died her spirit rose up to fly with the birds. This solo is my wish for all women to fly free.

Music: Antony and the Johnsons, **Duration:** 30 minutes

CAMILLE CHAPON, OPEN IMPRO JAM

This is an “Improvised Encounter” between biennial participants and students of the Jazz Institut Berlin. We will open the space to our instruments, bodies and sound objects, in order to vibrate and play with or against each other. Can we imagine this impro jam as training for the revolution? Come as you are and join the dance floor.

Camille Chapon, also known as Jofe D'mahl, graduated with a Masters degree from the Art School of Grenoble (ESAD-GV) and completed the BA “Dance, Context, Choreography” at HZT Berlin in 2017. A passionate collector of choreographic objects, gestures and events, he has ended up with suitcases full of potential catalysts for performances, dances, exhibitions, classes, improvisations and choreographies.

THURSDAY, 1 MARCH, 19:00

UFERSTUDIOS, STUDIO 1

CARTE BLANCHE – OPEN STUDIO SHOWING

Carte Blanche is an opportunity for all students to show and share work in a studio setting. You could perform an excerpt of a piece, show a first sketch or give insight into your working process.

THURSDAY, 1 MARCH, 20:00
UFERSTUDIOS, STUDIO 1
CONTEXT - DANCE - EDUCATION - ELSEWHERE

At this year's biennial we welcome dance artists who have initiated, built up and taught in dance education programmes that are far away from conditions and possibilities taken for granted within most Western/European dance educations. What were the motivations, struggles and impacts while establishing these initiatives in contexts where dance is breaking new ground? The discussion will be opened by short introductions to the following three dance education programmes:

Cairo Contemporary Dance Center,
École des Sables, Toubab Dialaw,
Invisible Center of Contemporary Dance, Tehran
with: Mohamad Abbasi, Karima Mansour and Alesandra Seutin
Facilitation: Donna Faye Burchfield, Nik Haffner

SATURDAY, 3 MARCH, 20:00
HAU HEBBEL AM UFER, HAU1
DEBORAH HAY: AS HOLY SITES GO / DUET

As Holy Sites Go/Duet is a choreography by the American dance icon Deborah Hay for two of her long-time artistic collaborators, Jeanine Durning and Ros Warby. The piece is based on Hay's score for the solo No Time To Fly, which was also adapted into the celebrated group piece Figure a Sea for Cullberg Ballet in 2016.

The two performers decide themselves which elements of the choreographic material from As Holy Sites Go and No Time To Fly they will use in the moment: "The dancers' decision [...] demands catastrophic acts of perception. The term 'catastrophe' is used here with reference to former methods from which the dancers have to detach themselves in order to implement my choreographic direction. It stands for a loss of monstrous proportions." (Deborah Hay)

SUNDAY, 4 MARCH, 19:00
UFERSTUDIOS, STUDIO 14
CLOSING PARTY

VISITING SASHA WALTZ

MONDAY, 5 MARCH, 9:00-14:00

RADIALSYSTEM V

A DAY WITH SASHA WALTZ & GUESTS

- 9:00** Arrival
- 9:30-10:30** Warm up
group 1: **Halle**, group 2: **Saal**,
group 3: **Studio A**
- 10:45-11:30** Feedback session,
group 1: **Halle**, group 2: **Saal**,
group 3: **Studio A**
- 11:30-12:00** Lunch break
- 12:00-14:00** A conversation with Sasha Waltz, **Halle**

Invited by Sasha Waltz, all biennial participants will spend the last day at the company Sasha Waltz & Guests in Radialsystem, the house where the company works and often performs. The day starts with a short welcome and introduction by Emilie Guerin (Head of Education) and Anja Schmalfuß (Head of Networking & Development). There will be three warm-ups offered by company members Maria Colusi, Idan Yoav and long time collaborator of Sasha Waltz and regular guest artist David Zambrano. The warm-ups are followed by facilitated evaluation and feedback formats in regard to the previous days and experiences during the biennial week.

The visit – and the biennial – will end with an encounter with Sasha Waltz. This format will start with an overview given by Sasha Waltz of her beginnings as an artist as well as her further career and development. The second half of the conversation is open for students to ask questions to Sasha Waltz.

DOCUMENTARY

Sheena McGrandles & Diego Agulló

Throughout the dance biennial, Sheena and Diego conduct a series of formats that conclude in an online video documentary. These formats intend to stimulate promiscuous encounters among participants, open reflections on the topic of politics and dance while researching on how we do politics in our everyday life.

Sheena McGrandles (Northern Ireland, 1984), is a dancer, choreographer and curator. She trained at the Laban Centre London (BA) and completed her MA in "Solo / Dance / Authorship" at HZT Berlin. Sheena was Artistic Research Associate at HZT from 2013-2017. She is now Artistic Director at Agora Collective Berlin, running the dance and performance platform MOVE.

Diego Agulló (Madrid 1980) is an independent researcher and a dilettante artist intervening mainly in the field of contemporary dance and performance investigating the affinity between Body and Event.

ALONG THE U8 WITH KATHARINA DEPARADE

U8

The Berlin underground line U8 runs from North to South from Wittenau through Gesundbrunnen in Mitte to Neukölln. The line has 24 stations and is about 18.1 kilometers long. It is also called the party line of Berlin. So catch the train and enjoy the ride.

PANKSTRASSE

Café Du Jardin, Uferstraße 12

Cozy and stylishly designed café for a little coffee break during the biennial.

Kater und Goldfisch

Bistro in der Exerzierstraße 1

Sandwich classics in Wedding. Ideal for vegetarians.

Köfteci Wedding, Badstraße 34

Cosy Köfteci fast food restaurant for big and small appetites. Directly opposite HZT.

Café Pförtner, Uferstraße 8-11

Warm and cold drinks, breakfast, lunch and dinner. Just go out the back entrance of the Uferstudios.

Wilma (Bar), Badstraße 38

Cozy bar loved by locals. With intimate concerts and small exhibitions.

GESUNDBRUNNEN

Berliner Unterwelten, Brunnenstraße 105

Berlins Underground is bigger than you think. In this underground Museum, visitors wander through historic tunnels to some of the city's important buildings and bunkers from the Second World War.

Volkspark Humboldthain, Brunnenstraße

The park invites you to stroll through it. For a special view, climb the flak tower of the former bunker complex.

Club Humboldthain, Hochstraße 46

Relaxed club with a nice outside area. Plays techno, house and acid.

Kleine Bar, Hochstraße 44

Whoever prefers it quiet should go to this little bar across the street.

Studio 8, Grüntaler Str. 8

Classic cocktails, old films and a record player. Studio 8 has everything to make sure your day ends on a relaxed note.

VOLTASTRASSE

Das Volta, Brunnenstraße 73

Bar and Bistro with an industrial ambience. Offers refined snacks from around the world.

Café & Bistro Freysinn, Jasmunder Str. 5

Bright, snug café with a terrace. Serves breakfast, homemade cakes and international bistro dishes.

BERNAUER STRASSE

Gedenkstätte Berliner Mauer, Bernauer Straße

There aren't many places where the former division of the city is still visible. A memorial with slabs of the concrete wall was erected here, so that visitors can walk along what used to be the border between east and west Berlin.

Flohmarkt am Mauerpark

The Friedrich-Ludwig-Jahn-Sportpark is known by most Berliners as Mauerpark due to it being situated right by the former border between east and west. Although in February it's mostly empty, young street musicians might still come out to perform on a Sunday if the sun is shining.

ROSENTHALER PLATZ

Torstraße

We leave Wedding and come to the hip area of Berlin-Mitte. A walk along Torstraße offers everything from späts to Michelin star restaurants: whatever the heart desires. I recommend:

Prassnik, Torstraße 65

Relaxing and enjoying a home-brewed beer at the end of a busy day with a packet of vending machine peanuts is best done at Prassnik. Smoking is of course allowed in this charming GDR pub.

Café Burger, Torstraße 60

Already seen 'Russian Disco', or read the book? It was here that Vladimir Kaminer organised it all himself. Madonna even rented out the Burger-Bar in 2008 to celebrate her world premiere as a director. Directly opposite Prassnik: just hop over and dance the night away.

St. Oberholz, Rosenthaler Str. 72A

If you're into hip and stylish, drink a soy latte at St. Oberholz. Making sure your mac-book or iPhone is on show is an unwritten rule.

Curry Mitte, Torstraße 122

You can get tasty and cheap curry wurst at this fast food restaurant that is situated directly outside the U-Bahn entrance until the early hours of the morning.

WEINMEISTERSTRASSE

Shoppingtour

The best street for fashionistas. The labels Monki, Cos, Wood Wood, Hay's and more are all here.

Yam Yam, Alte Schönhauser Str. 6

Korean fast food restaurant. For vegetarians, vegans and meat eaters.

Zeit für Brot, Alte Schönhauser Straße 4

You can watch the bakers at work in this open plan bakery. There are delicious cinnamon, apple and poppy seed buns, fresh sandwiches, fresh bread, smoothies and coffee.

ALEXANDERPLATZ

Does anything more really need to be said about this place? There's nothing more to add that isn't already in every travel guide. Either have a seat at the Neptune fountain and watch the tourists or simply don't bother getting off the train at all.

JANNOWITZBRÜCKE

Kater Blau, Holzmarktstraße 25

"The doctor said I'm disturbed. Soon after I went to a clinic in Danzig. That's where I heard a bit of techno in Bar25." The legendary techno club Bar25 doesn't exist anymore. Now, Kater Blau serves the interests of the techno community in its place.

C-Base, Rungestraße 20

Berlin is not only the techno capital of Germany, it's also the crypto capital of Germany. If you're interested in data protection, internet safety and email protection, you should check out a crypto-party. Tip: use the handheld scanning device at the entrance to enter the spaceship.

HEINRICH HEINE STRASSE

Sage & Kit Kat Club, Köpenicker Str. 76

The Sage club is located right at the U-Bahn station: just go upstairs and walk right in. The three floor nightclub is home to all music genres and hosts rock concerts. It regularly transforms into the Kit Kat Club, which is home to everything Buuys, Gehris and Criminal Queers could hope for.

Tresor, Köpenicker Str. 70

Tresor is one of Berlin's first underground techno clubs, and, after Berghain, one of the most famous clubs in the world.

Kraftwerk, Köpenicker Str. 70

Special exhibitions and concerts regularly take place at the former Berliner Heizkraftwerk Mitte. Check the website.

MORITZPLATZ

Ritter Butzke Club, Ritterstraße 26

Another techno highlight of Berlin nightlife, also hosts live concerts.

Prinzessinnengärten, Prinzenstraße 35-38

In February/March it will probably still be closed. But come again in summer to browse the flea market with adjoining beer garden in this urban gardening project.

KOTTBUSSE TOR

The U-Bahn station Kottbusser Tor
Kotti for short. Just get off the train and see for yourself. For some, the disgrace of the city, for others, the heart of Berlin nightlife. My recommendations:

Möbel-Olfe, Reichenberger Str. 177

This bar is more for buoys than beers. In this queer scene bar, there is high alcohol volume polish beer, vodka and gin and tonics for 4.50€

Südblock, Admiralstraße 1-2

Queer scene bar with a great outside area under colourful fairy lights. Good drinks and great people.

Monarch Berlin, Skalitzer Str. 134

Want to watch the bustle of Kotti from above? While drinking a beer and listening to live bands? Better go to Monarch. Good luck finding the entrance!

Fahimi Bar, Skalitzer Str. 133

While you're looking for Monarch, you might end up in the Fahimi Bar. Don't let the hallway scare you - another world is waiting for you behind the door.

Oranienstraße

It's impossible to list all the bars restaurants to be discovered here. Just go up Adalbertstraße from Kotti, turn onto Oranienstraße and let the night take you. You will also find the legendary club S036 here. Nothing more to say.

SCHÖNLEINSTRASSE

Anker-Klause, Kottbusser Damm 104

A touch of the sea in Berlin.

Roter Rabe, Kottbusser Str. 13

Stylish Bar with affordable red wine and home brewed beer.

„Fabric und Spice market“ at Maybachufer

Every Tuesday and Friday, the Maybachufer on the Landwehrkanal changes into a colourful market that you will want to have a look around.

Movimento, Kottbusser Damm 22

Cozy cinema that shows international films.

HERMANNPLATZ

Your U-Bahn ride through the world of Berlin nightlife ends here. Find a spot and enjoy a doner kebab while watching people.

Hamy - Vietnamese fast food, Hasenheide 10

There are two specials for 5 euros each on offer. You don't need anything else, and they taste almost like you're in Vietnam.

Kartoffelpuffer - Food stand next to Karstadt

This little food stand offers hearty, traditional German food. Potato pancakes just like Grandmas - where else can you get that?

Huxleys Neue Welt, Hasenheide 107

Vaudeville, sports palace, roller skating rink and concert venue right by the park.

SERVICE / LOCATIONS

HZT Berlin /Uferstudios

Entrances Uferstr. 8 and Badstr. 41a
13357 Berlin
Telephone: +49 (0)30 / 3185-1400

Directions:

U-Bahn: U8: Pankstraße,
U9: Osloer Strasse & Nauener Platz

HAU Hebbel am Ufer

HAU1: Stresemannstr. 29, 10963 Berlin
HAU2: Hallesches Ufer 32, 10963 Berlin
HAU3: Tempelhofer Ufer 10, 10963 Berlin

Directions:

U-Bahn: U1: Hallesches Tor,
U1 & U7: Möckernbrücke

S-Bahn: S1 & S2 Anhalter Bahnhof

Bus: M41, M29, 123, 265

TANZFABRIK BERLIN/KREUZBERG

(Rehearsal space, 26 & 27 February)
Möckernstr. 68
10965 Berlin

Directions:

U-Bahn: U6 & U7: Mehringdamm

S-Bahn: S1 & S2 Yorckstraße

Bus: M19 Katzbachstraße

RADIALSYSTEM V GmbH

(Visiting Sasha Waltz, 5 March)
Holzmarktstr. 33
10243 Berlin

Directions:

S-Bahn: S3, S5, S7, S9 Ostbahnhof

HOSTEL FOR STUDENTS

HostelO

Jülicherstr. 14
13357 Berlin
www.hostelo-berlin.de

Directions:

U-Bahn: U8: Gesundbrunnen

S-Bahn: S1, S2, S25, S26, S41,
S42 Gesundbrunnen

HOTEL IBIS Budget Alexanderplatz

Mollstr. 30
10249 Berlin

Directions:

U-Bahn: U2, U5,
U8 Alexanderplatz

S-Bahn: S3, S5, S7, S9 Alexanderplatz

Tram: M4, M5, M6,
M8 Mollstr./Otto-Braun-Str.

DOCTORS / HOSPITAL

Injuries/Accidents

ARTHROZENTRUM

Praxis für Chirurgie, Orthopädie & Unfallchirurgie

Dr. Cornelius Förster & Dr. Frank N. Unterhauser
Prinzenallee 89-90

13357 Berlin

Tel.: 030/82 00 74 - 6

www.arthrozentrum.de/

Directions:

U-Bahn: U8 Pankstraße
within walking distance
from Uferstudios

Jüdisches Krankenhaus Berlin

Notaufnahme (Emergency Room)

Heinz-Galinski-Straße 1

13347 Berlin

Telephone: +49 (0)30 4994-0

Directions:

U-Bahn: U8, U9 Osloer Straße within
walking distance from Uferstudios

Osteopath/Heilpraktiker

Andreas Tobias

Münzstr. 5

10178 Berlin

T 030 61076551

www.aj-osteopathie.com/

Directions:

U-Bahn: U8 Weinmeisterstraße

EMERGENCY NUMBERS

Police: 110

Ambulance / Fire Brigade: 112

DANCE WEAR / SHOES

Hacke & Spitze

Zossener Str. 32
10961 Berlin-Kreuzberg
www.hackeundspitze.de

Ballett Shop Berlin

Run by Staatsballett Berlin dancers
Elisa Carrillo Cabrera and Mikhail Kaniskin
Sesenheimer Str. 13
10627 Berlin-Charlottenburg
www.ballettshop.de/

Pro Danse

Alte Schönhauser Straße 16
10119 Berlin-Mitte
www.prodanse-shop.de/

BOOK STORES

Einar & Bert

Theatre books and coffee shop
Winsstraße 72
10405 Berlin-Prenzlauer Berg
www.einar-und-bert.de

Bücherbogen am Savignyplatz

Architecture, art, photography, design,
film, dance

S Savignyplatz, Stadtbahnbogen 593

10623 Berlin-Wilmersdorf
www.buecherbogen.com

Modern Graphics

Comics Mangas, super heroes, adventure,
fantasy, graphic novels.
Kastanienallee 79
10435 Berlin-Prenzlauer Berg
www.modern-graphics.de

Grober Unfug

international comics
Torstrasse 75
10119 Berlin-Mitte
www.groberunfug.de

Neo Tokyo

Anime, Manga, J-music
Schönhauser Allee 188
10119 Berlin-Mitte
www.neotokyo.de

WLAN UFERSTUDIOS

WLAN: Dancing

Password: InTheStreet_18

SOCIAL MEDIA

If you would like to share your thoughts and impressions, you are invited to use the following hashtags:

#DancingInTheStreet
#BiennaleTanzausbildung
#MattersOfEngagement
#hztberlin

OFFICIAL WEBPAGES

- biennale-tanzausbildung.de
- facebook.com/BiennaleTanzausbildung.official/
- instagram.com/biennale_tanzausbildung/

HELPFUL WEBPAGES FOR SIGHTSEEING

BARS/CLUBS / COOL PLACES

- I Heart Berlin: iheartberlin.de
- Ex Berliner: exberliner.com
- Walk this way: walk-this-way.net
- Mit Vergnügen: mitvergnuegen.com
- Awesome Berlin: awesomeberlin.net
- Siegestsäule
siegestsauele.de
- Missy Magazin: missy-magazine.de

APP FOR PUBLIC TRANSPORTATION

- Öffi - Fahrplanauskunft

Imprint

The 6th Dance Education Biennial is a project of the AK|T-Dance Education Conference, hosted by the Inter-University Centre for Dance Berlin (HZT) and funded by the German Ministry of Education and Research. In cooperation with HAU Hebbel am Ufer, Tanztreffen der Jugend, Sasha Waltz & Guests, TanzRaumBerlin and Jazz Institut Berlin (JIB). With the kind support of the Goethe-Institut Kairo.

In collaboration with Berliner Polizei Akademie, Choreographie & Widerstand, DANCE ON, *foundationClass, Kotti & Co, Mobile Dance, Neue Nachbarschaft // Moabit, The Peng! Collective, Savvy Contemporary, Theater Thikwa, Verbund Deutscher Tanzarchive, Vierte Welt, Zentrum für Politische Schönheit.

6TH DANCE EDUCATION BIENNIAL 2018 TEAM

Artistic Direction: Prof. Nik Haffner, Britta Wirthmüller, Sophie Brunner

Conference Curator: Florian Malzacher

Curatorial Assistant for the Conference: Britta Wirthmüller

Technical Direction: Max Stelzl, Nikola Pieper

Manager of the 6th Dance Education Biennial's Office: Peter Boragno

Office Assistant: Dino Spiri

Head of Communication and Press: Judith Brückmann

Communication and Press Assistant: Katharina Deparade

Student Assistants: Juan Felipe Amaya Gonzalez, Katerina Delakoura, Margarida Sofia Delmiro Alfeirão, Clay Dresser, Enrique García Gil, Mijung Kwon, Kiana Rezvani, Duncan Routh, Zhenya Salinski, Sunayana Shetty, Shade Theret, Garazi Valmaseda

Host of the Performance Evenings: Cécile Bally, Renen Itzhaki

Conception of Impro Jam: Camille Chapon

Graphics: Beate Müller | mueller-design.biz

Website Programming: Uwe Schröder | werbit.de

Workbook Editing: Britta Wirthmüller, Judith Brückmann

Translation: Laura Strack, Ruby Wilson, Dan Belasco Rogers

Documentation: Diego Agulló, Sheena McGrandles

Photographic Documentation: Marion Borriss

BIENNIAL TEAM HZT BERLIN

Head of Administration: Sabine Trautwein

Clerical Processing: Elsa Goulko

Cooperation and Project Coordination: Eva-Maria Hoerster

Student Assistant: Johanna Kasperowitsch, Ann-Kathrin Ullmann, Hikaru Suzuki

IT-Administrator: Fa. integrate-it Netzwerk GmbH

BIENNIAL TEAM UDK BERLIN

Press and Communication: Claudia Assmann

Finance Administration: Sabine Jüttner, Ljuba Popkova

BIENNIAL TEAM UFERSTUDIOS

Director: Barbara Friedrich and Simone Willeit

Head of the Administration Office: Conny Breitzkreutz

Technical Direction House: Maik Richter

Technical Direction Stage: Benjamin Schälke, Milos Vujkovic

Stage Technician: Robert Prideaux

House Technician: Enrico Hoff

BIENNIAL TEAM NEXT GENERATION - TANZTREFFEN DER JUGEND

Management of Tanztreffen der Jugend: Dr. Christina Schulz

Head of Participant Communication: Lara Ragg

Mentor for Next Generation: Christina Wüstenhagen

Tanztreffen der Jugend is funded by the Federal Ministry of Education and Research

BIENNIAL TEAM HAU HEBBEL AM UFER

Director & Manager: Annemie Vanackere

Curator for Dance: Ricardo Carmona

Head of Communication: Annika Frahm

Online Editing: Laura Diehl

Production Assistant: Anna Krauß

Technical Direction: Suanne Görres

Technical Project Management: Max Stelzl

Print: primeline druck

Circulation: 250 items

biennale-tanzausbildung.de

facebook.com/BiennaleTanzausbildung.official/

instagram.com/biennale_tanzausbildung/

#BiennaleTanzausbildung#DancingInTheStreet

#MattersOfEngagement #hztberlin

ORGANISER



HZT – Inter-University Centre for Dance Berlin is the joint responsibility of the Berlin University of the Arts (UdK) and the Hochschule für Schauspielkunst Kunst »Ernst Busch« (HfS) in cooperation with TanzRaumBerlin, a network of the professional dance scene



Universität der Künste Berlin



HOCHSCHULE FÜR SCHAUSPIELKUNST
»ERNST BUSCH«

Tanz
Raum
Berlin

IN COOPERATION

HAU



Bundesministerium
für Bildung
und Forschung



FUNDED BY

PARTNER

UFER STUDIOS

für zeitgenössischen Tanz



Bundeswettbewerbe der
Berliner Festspiele
Tanztreffen der Jugend



GOETHE
INSTITUT



RADIALSYSTEM-V
SPACE FOR ARTS AND IDEAS

sasha waltz & guests

