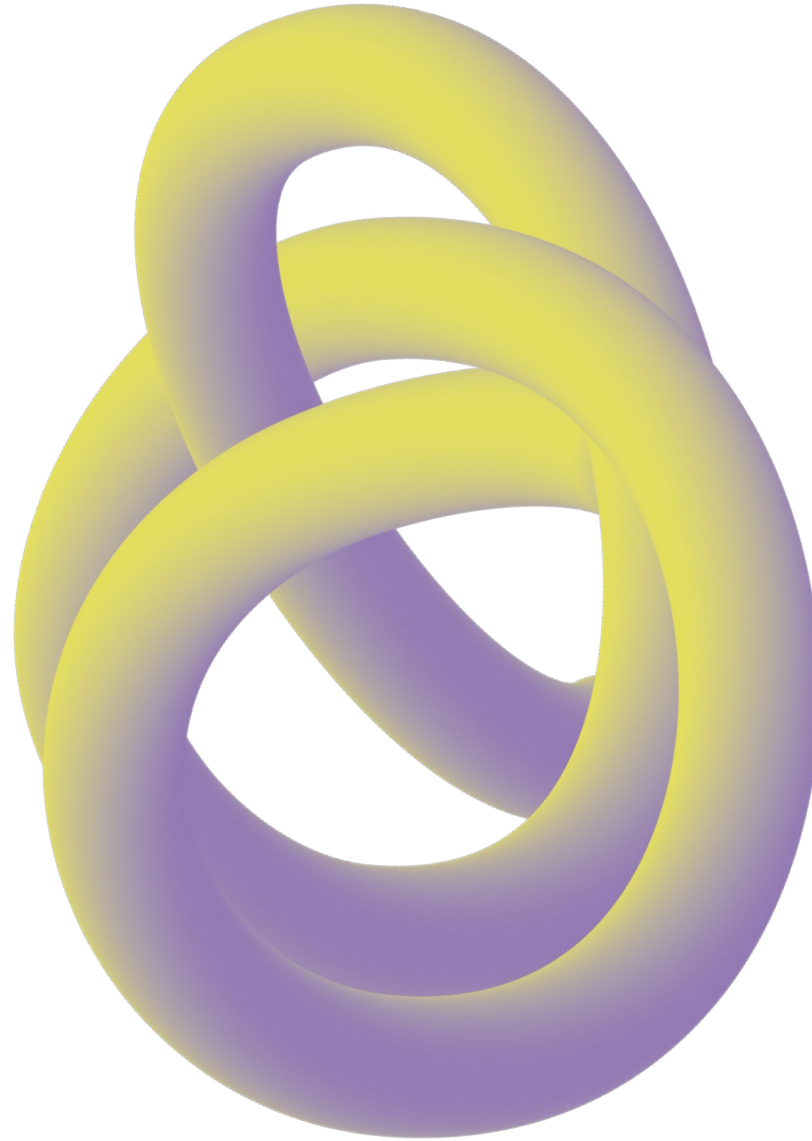


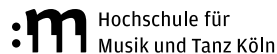
ZZT / Hochschule für Musik und Tanz Köln

form / RELAY /content

→ a Symposium on Artistic Material
in Music and Dance



29 – 30 April 2023



DEN DANSKE
SCENEKUNST
SKOLE

THE DANISH
NATIONAL SCHOOL
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ARTS

Deutsches Tanzarchiv Köln
Stadt Köln ■ SK Stiftung Kultur

***form/RELAY/content –
A Symposium on Artistic Material in Music and Dance***

***ZZT/Hochschule für Musik und Tanz Köln
29.- 30. April 2023***

The Symposium form/RELAY/content brings artistic and scientific contributions and formats on artistic material in music and dance into dialogue. With performances, lectures, dance-based and sound-based formats, feed forward and feedback moments as well as talks, the symposium negotiates the theme(s) form, relay and content from the perspective of dance and music, inviting research-based contributions as well as artistic practices.

The symposium is part of the three-years EU-funded research project „RELAY – Thinking Artistic Material in Music and Dance“, supported by the ERASMUS+ programme „Cooperation Partnerships“.

The projects title and aim refers to the „relay“ as the moment of a „passing-over“: During the Olympics in Rio 2016 the Japanese team unexpectedly won the silver medals in men’s 4x100 meter Relay Final, even though individually all team members ran slower than their competitors. The secret to their success was instead due to their work with optimizing the hand overs of the baton from one runner to the next, saving them precious seconds in the tight race. This analogy depicts the project’s subject: favoring collaboration, the in-betweenes and passing-overs between the collaborating institutions, the programmed events, the artists involved and the public it gets in touch with.

The symposium takes place at ZZT/Hochschule für Musik und Tanz Köln on April 29th & 30th, 2023.

Selected formats are being streamed online and accessible via Zoom.

The event takes place in English.

ONGOING

***film lounge
#inbetweens***

The film lounge offers perspectives on the transitions between dance and film in urban nature. Come, see & share the experience of 11 international filmmakers of today’s world!

In addition to a selection of short dance films from the video library of the German Dance Archive Cologne, the film lounge will show next...II (Mali/Iceland), a 50-minute split-screen version from Janne Gregor’s installation of 2022, in which dance artists Charmene Pang and Kettly Noël enter into a dialogue through performative video letters. Kettly Noël in Bamako, Mali, and Charmene Pang in Reykjavík, Iceland, grappled with the soils and climates of the two countries, which could hardly be more different. One country is expanding, the other shrinking – the glaciers are melting and the desert is growing.

The film lounge is offered in cooperation with the German Dance Archive Cologne and curated by Christiane Hartter and Thomas Thorausch.

nap room

The nap room is dedicated to the “relays” that happen between awake state and sleep, between material and virtual realities. Recuperation as a conscious practice, certainly also as a promotion of napping as contribution to a sustainable life style, stimulating health and efficiency (in the sense of feeling like newly born afterwards).

photo exhibition/installation

Layers

see Impulse Lecture by Alina Uşurelu

PRACTICES

Listening Practice

Practice, Studio 1

Welcome to „Hörraum“, a concert dedicated to the exploration of electro-acoustic music through the history of that art form, from its early beginnings to the latest works by the youngest generation of composers. The listening practice features a selection of electro-acoustic works that showcase the range and diversity of this genre. The pieces vary in style, instrumentation, and approach, demonstrating the many ways in which electronic and acoustic sounds can interact and complement each other. Throughout the „Hörraum“ concert, the audience is invited to engage with the music and explore the different sound worlds created by the composers. Rooted in the awareness that social situations like f.ex. a concert are never natural but represent designed, created or at least curated situations, this listening practice plays with its own onstructuredness and at the same time aims to facilitate a non-hierarchical being-with-others.

The Listening Practice is curated & facilitated by Cătălin Creţu & Sergej Maingardt.

Moving Practice

Practice, Studio 1

We invite you to tune in for the day, to wake up your perception, to approach spirals and curves or to create a playful mind by getting to know principles of Somatic Practices. Stimulating imagination, engaging tactics for being-with, inviting multi-perspectives. The aim is to support and

encourage the development of one's own sources from which different forms of work can then develop and to look in our capacity to create, to endure, to transform, to enrich and to overcome obstacles.

The Moving Practice is led by RELAY-mentors. No prior knowledge required.

Please come in comfortable clothing that allows moving.

LECTURES & PRESENTATIONS

Choreographing music/Composing dance: co-writing scores

Stephanie Thiersch & Brigitta Muntendorf

Lecture, Studio 2, hybrid

Brigitta Muntendorff's and Stephanie Thiersch's lecture presents the choreographer and composer's collaborative art practice between synesthetics and transdisciplinarity through two stage works Archipel (2021) and Bilderschlachten (2019). Their collaboration is based on a non-hierarchical understanding, which is transferred to the working space and the relationship between dance and music.

Moving through modes of rehearsing, or:

Repetition as a form of resistance

Katja Cheraneva

Lecture, Studio 2, hybrid

Repetition is an integral part of the rehearsal process. We repeat to practice and perfect. But is it possible that repetition serves a different purpose? In her artistic research and MA thesis, Katja Cheraneva looks at rehearsal less as a possibility to enhance future performance but rather to exhaust the possibilities as a form of reduction and resist any form of mastering, being better, success. Establishing rehearsal as a place of (non)work, learning, and formation of complicit collaboration, she investigates what

affordances unfold if we are to remain in rehearsal as a space where it never becomes that stable, final product. In this lecture, through the analysis of her performance practice, she discusses notions of repetition, forgetfulness, fragmentation, and failure and proposes a thesis that repetition can become a method of undoing and unlearning where with each repetition, the difference gains new significance and move further towards reconstructing the initial 'truth.'

Layers. Personal and Public. Individual and Collective. How do we work with our personal archives in a transdisciplinary approach?

Alina Uşurelu

Impulse Lecture connected to the Photo Exhibition, Courtyard

Starting from three performances that shaped Alina Uşurelus relation with contemporary dance, Quartet for a microphone by Vava Ştefănescu, LAY(ERS) by Cristina Lilienfeld and The Institute of Change by Paula Dunker, the performer and artist invites you to imagine their universes.

Alina Uşurelus archiveserves as an inspiration for her to grow and create new pieces that materialize in different kinds ofmediums. By travelling through the images, sounds and texts that were written about the three choreographers and choosing a place to create a movement, a sound or a drawing, we will let the artistic material transform us and allow it to manifest in our own creative processes.

RELAY ARTicle

Jan Burkhardt, Cătălin Creţu, Andreea Duţă, Rasmus Ölme, Vera Sander
Lecture, Studio 2, hybrid

The ARTicle-Lecture presents project results and gives inside into the objectives of the three year Erasmus+ Cooperation Partnerships Project RELAY, exploring artistic material in music and dance. Conceived as a 4-dimensional (adding the dimension of time) "rhizome", the ARTicle

develops artistic and pedagogical material and methods, using text, photos, video, sound and other.

RELAY mentors Jan Burkhardt (HfMT), Cătălin Creţu (UNMB), Andreea Duţă (UNATC), Rasmus Ölme (DASPA) and Vera Sander (HfMT) are sharing their artistic as well as research-based findings around the five topics of "multitude of perspectives", "pedagogical context", "sustainability", "relaying" and "mutual grounds - transformational processes", diving into new perspectives and methods on dealing with artistic material in music and dance as well as music and dance education.

Movement inside the sound. Techniques and compositional strategies for developing artistic content. Case studies

Cătălin Creţu

Interactive Lecture, Studio 2, hybrid

The lecture presents possibilities of creative approaches in artistic endeavors involving audio-visual and movement, starting from concepts that have as a pretext the acoustic model of sound.

RELAY ARTwork

Max Wallmeier & Maia Means

Lecture Demonstration, Installation Space

Maia Means and Max Wallmeier present the RELAY ARTwork – a travelling installation that is activated at each of RELAY's four locations by opening a time capsule sent from the preceding event. It is inspired by Yvonne Rainer's and Robert Morris' Continuous Project Altered Daily.

Wallmeier and Means use methods of artistic correspondence from their own collaborative practice to encourage the participating students to work through a collaborative and continuously changing format. In this lecture demonstration, they will introduce ARTwork's concept and background as well as the methods applied in it. They will share materials and description

of the previous instances in Copenhagen and Bucharest and give an insight into the installation's current development.

PERFORMANCES

Radio-Choreography: listening to dance

Netta Weiser

Lecture Performance, Studio 1

Radio-Choreography is an artistic research project exploring the transformation of dance into sound and developing performative practices for the radio. Since 2019 the project brought together an international group of choreographers, theorists, sound and radio artists, moved by the question: what might a Radio-Choreography be like? Starting from a critical examination of contemporary dance documentation practices and their focus on the visual aspects of dance, we wished to shift perspective and ask: how might we access and amplify invisible choreographic knowledge by auditory means? How might the public space of radio become an immaterial stage and archival space for dance? How might we experience dance anew if we recalibrate our senses and listen?

This lecture performance discusses the research process and transdisciplinary methods, including sounds from our radiophonic archive of dance practices created by female choreographers during times of migration and border crossing.

4 Legs Good

Claire Cunningham

Lecture Performance, Studio 1, hybrid

Claire Cunningham, one of the UK's most acclaimed and internationally renowned disabled artists, presents a lecture demonstration exploring her artistic practice. variety of seating options. Claire will talk through the

development of her career as her focus shifts from explorations about the connection between her crutches and her body, to how her crutches connect her to the world. She will demonstrate her own unique movement style Quanimacy, illustrating how she is influenced by the use/misuse, study and distortion of her crutches; rejecting formal dance training and techniques created for non-disabled bodies. She will discuss how her work is also influenced by her lived experience of disability and its impact on the way society thinks about knowledge, value, connection and interdependence.

This is a relaxed, informal event where the audience is free to make themselves comfortable. There will be a variety of seating options.

this is a time for non-human existence

Anna Roßmüller

Performance, Studio 1

Where do we look? When do we perceive a situation as a performance? Is the more-than-human world not dancing? Do trees dance? Water? Clouds?

Giving space.

Can I disappear into my own solo?

Something grows and time is relative. Time is subjective.

Maybe closing the eyes. Maybe silence. Maybe forgetting yourself for a moment.

The solo *this is a time for non-human existence* was created in the frame of SOLOEDITION'22 at ZZT/Hochschule für Musik und Tanz Köln and was shown in February 2022. For more videos, text and impressions visit the website ***Unnoticed Performances***.

Concept: Anna Roßmüller

Mentoring: Gosie Vervloessem

Assistance: Sebastian Varra and Golo Vincent Köhr

Video: Golo Vincent Köhr

Sound: captured by Marcus Maeder (you hear the sound of soil)

Special thanks to all the creatures – plants, animals, natural elements, humans and “in-betweens” who are part of my process

The Physicality of the Sound

Justyna Niznik

Performance, Studio 1

The Physicality of the Sound is a contemporary music performance that explores the intersection between sound and image, emphasizing the importance of the performer’s body in producing both. The performance features a solo violinist who seeks to blur the boundaries between dance and music by giving equal value to the body as a source of both image and sound. The performance incorporates pre-recorded video footage of the performer’s back in motion, which serves as a memory of the gestures used to produce sound and image. This video is treated as a performer in its own right and is related to by the live performer on stage, who is equipped with a violin and live electronic processing of the acoustic music. To heighten the listener’s perception of sound as movement, the performance uses a surround sound system with four speakers, allowing for a radical specialization of the music. The musical material and imagery are inspired by the pace of movement, the frequency of sound, and the sloughing of skin cells in space.

WORKSHOPS

Between dance and music:

experimenting with transdisciplinary scores - a practice

Stephanie Thiersch & Brigitta Muntendorf

Workshop, Studio 3

Stephanie Thiersch and Brigitta Muntendorf developed an artistic practice in which music and dance exist in a performative space that they create together. Both Thiersch and Muntendorf seek an intermedial way of working that contextualizes their respective arts and allows it to resonate socially. Thus, musical composition reaches into choreography, while the concerns of choreography co-conceive an audible dimension and a staging of music. In the workshop we will examine and experiment with scores of collaborative works.

[Workshop-Registration](#)

Soundtracking the stage

Özlem Alkış, Yi-Chen Chen & Juri Jaworsky

Workshop, Studio 1

In this workshop we will explore performance material of Soundtracking the Stage (2020, 2022) together with one of the performers. In these solo materials, dancers produce sound and movement together. Through this opportunity, we will reflect on diverse topics: How does sound making propose a new corporeality in dancing bodies? What kind of bodily techniques appear? How does our dancing body perceive beauty, noise, silence, gravity? How do you relate to sound and movement? What do you perceive first? Are there different modalities of listening? How does listening and sound making interfere with one another? Materials will be physically explored together to deepen our physical understanding of sound making

and moving at the same time. Through that the participants are invited to develop their own scores alone or in a group and test them in a playful way.

[Further information about Soundtracking the Stage](#)

[Workshop-Registration](#)

The Breath Art Project

Maribeth Diggle

Workshop, Studio 3

Until now, the role of breath as a central part of the performative and interpretative act has been largely under analysed, treated more as utilitarian, and lacks definition as an essential form of communication and tool to discover and embody authentic expression. This in an era of the recent COVID-19 pandemic, the murder of George Floyd by law enforcement in the United States, and the air quality control index indicating breathable and non-breathable indoor and outdoor air according to the particle pollution of our zip codes causing millions of premature deaths. The Breath Art project investigates how breath can be identified and studied as a primary actor in practices of dynamic physical expression by defining breath's diverse agency in bodies and physical practice, not exclusively from a therapeutic point of view, but from an expressive, performative, and creative perspective in connection with newly defined breath cultures. It will do so by analysing what Maribeth Diggle calls dynamic breath output (the multiple characteristics in which breath produces a form of expression), which does not seek to standardise one specific output requirement or result. The goal will be to design a unique and personalised methodology which can update performance practice through the wide medium of breath.

[Workshop-Registration](#)

UnderScore, Choreographic Objects and more

Eleonora Siarava

Choreographic Atelier & Open Presentation, Studio 1

Eleonora Siarava shares her ongoing choreographic research UnderScore, Choreographic Objects and more, experimenting with Scores & Choreographic Objects as tools for choreographic composition and performativity and methodological approaches to the creative process. The aim is to delve into dance as a dynamic condition of spatio-temporal events and unfold phenomena in the body-mind topography.

Participants, through open and more structured tasks, are invited to inhabit the performative landscape, play with contents, construction-deconstruction of space, create choreographic images, choreographed spaces, imprints of time.

[Workshop-Registration](#)

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Özlem Alkış works in transdisciplinary formats and collaborations in the intersection of visual art, music and dance. Her choreographic works focus on resonance. What do we perceive when we are engaged with the world other than eyes? How does the perception, understanding of the world shifts?

After completing her dance formation (essais at CNDC in Angers and ex.er.ce at CCN in Montpellier) in France, she received her Master degree in Tanzvermittlung im zeitgenössischen Kontext from Hochschule für Musik und Tanz Köln. She received Fellowship grants in the section of Performing Arts from Akademie der Künste der Welt in Cologne (2016) and Akademie der Künste in Berlin (2015). Since 2015, she produces her own choreographic works and present in various venues.

Jan Burkhardt is performer, artistic director and mentor within the field of contemporary dance.

His main interest is to calibrate somatic exploration and (mostly instant) compositional materialization, including as dance as a tool to investigate social patterns of leader- and followership, relationship between individual and collective, group intelligences and decision making within these dynamics. He is staff member at CCD Cologne since 2015, a guest lecturer at numerous other institutions as well freelance artist.

Yi-Chen Chen was born in Taoyuan, Taiwan. After finishing her dance training at Chu-Pei Senior High School in Taiwan, she moved to Germany in 2020 to study at Hochschule für Musik und Tanz Köln, Centre for Contemporary Dance in Cologne. During her studies, she danced in many projects such as "The moment you let it go" by Sade Mamedova, "Break" by Kazua Ikeda and "Soundtracking the stage" by Özlem Alkış.

Katja Cheraneva is a freelance dancer and choreographer based between Berlin and Frankfurt. Her recent work explores notions of rehearsal/rehearsing, learning/unlearning, memory, and undoing. In the past, she has worked in close collaboration as a performer, co-creator, and choreographic consultant with choreographers such as Fabrice Mazliah, Lea Letzel, Francis Chiaverini, Janina Arendt, Ksenia Ravvina, Yasmeen Godder; as well as visual artists such as Anne Imhof, Dudu Quintanilha and Gabriele Rendina Cattani. She has been a member of The Forsythe Company (2010 - 2015) and a co-founder member of HOOD (Host Organisation for proDuction) that held an artistic fellowship at PACT Zollverein from 2017 - 2019. Since 2020 together with Fabrice Mazliah and Johanna Milz, she manages Werkstatt - project space in Frankfurt.

Cătălin Crețu, PhD, composer and multimedia artist from Romania. He composes orchestral, chamber, choral, piano, electroacoustic, algorithmic, live electronics, stage and multimedia works that are performed all over Europe. He studied electromechanical engineering, music pedagogy and composition, earned his PhD title in music in 2008 and completed post-doctoral studies in 2012, both at the National University of Music, Bucharest. His studies abroad include an Erasmus mobility in composition and multimedia composition at the Hochschule für Musik und Theater Hamburg. Since 2008 he has been the Head of Electroacoustic Music and Multimedia Centre of the National University of Music, Bucharest. Since 2002 he has been a member of the Society of Romanian Composers and Musicologists.

Claire Cunningham is a performer and creator of multi-disciplinary performance based in Glasgow, Scotland. One of the UK's most acclaimed and internationally renowned disabled artists, Cunningham's work is often rooted in the study and use/misuse of her crutches and the exploration

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of the potential of her own specific physicality with a conscious rejection of traditional dance techniques (developed for non-disabled bodies). This runs alongside a deep interest in the lived experience of disability and its implications not only as a choreographer but also in terms of societal notions of knowledge, value, connection and interdependence.

Maribeth Diggle is an American soprano and maker. She received her vocal education from the Boston University Tanglewood Institute, the Musik Hochschule Luzern, the Conservatorium van Amsterdam, graduated with cum laude from the Dutch National Opera Academy, and has been accepted to start her Ph.D. in Breath Art research at the RITCS School of Arts in Brussels. She toured as a soloist for Alain Platel, choreographer at Les Ballet C. de la B., and has sung under the musical direction of Fabrizio Cassol, leader of jazz trio AKA Moon, having performed their creations VSPRS, Pitié! and most recently as musical dramaturg for Requiem pour L in tours throughout Europe, as well as performances in Japan, South Korea, South Africa and the Democratic Republic of Congo. Pitié! Last stop Kinshasa, a documentation of the performance Pitié!, was aired on ARTE TV. Most recently, she has performed in The Jewish Connection by Lisi Estaras and Ido Batash, Senza fine with director Gaia Saitta, and A Renue, which she continues to tour with director Benjamin Abel Meirhaeghe. She is currently performing a duo setting of Verdi's Otello and Toni Morrison's Desdemona for IN Series Opera in Washington DC, directed by Tim Nelson. She has also recently premiered SOLA SOLETTA, her debut opera as creator, director and performer combined, championing women's visibility in the opera industry and examining gender roles and diversity within the classical music canon. Maribeth continues to reside in both Gent, Belgium and Washington DC.

Andreea Duță, Ph.D. is a senior lecturer at the University of Theatre and Film "I.L. Caragiale", Bucharest, within the Department of Choreography. During the last four years she was coordinating classes and graduation theses being, also, part of admission and graduation committees. Over the last two years she was attending the Administration Board Committee as president of Syndicate of the Employees from the University of Theatre and Film "I.L. Caragiale", Bucharest. She is an active member of the academic community within the department and faculty, mostly for the creative parts, being involved in many interdepartmental artistic projects. As a representative of Choreography Department she was member of the evaluation panel for the Choreographic Olympics (the most important choreography national contest for undergraduates) and two times invited speaker at the national symposium "Pro Dance" in Craiova - 2015, 2016. As an artist she is developing projects with a broad range of interests: contemporary dance, dramatic and post-dramatic theatre, independent theatre and social projects, home and abroad. As future projects: dedicating more time to research and publishing.

Juri Jaworsky graduated in 2021 with a Bachelor's degree from the Institute for Performative Arts and Education at the HbK Braunschweig. He is part of the performance collective cindy+cate, which realises works at the interface of socio-culture and performance. He is currently studying dance at the Centre for Contemporary Dance at the HfMT in Cologne and realises freelance projects at the State Theatres in Braunschweig and Düsseldorf.

Sergej Maingardt, Composer and Guest Professor for Transdigital Composition in the Contemporary Music at HfMT Cologne "Born into the era of digitalization and globalization, Sergej Maingardt understands music as an important contemporary art to reflect the fast-paced global changing

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of the world.” (E. Hiller)

In his music, Sergej Maingardt tackles the boundaries of aesthetic principles of contemporary music and auditory perception and focuses on socio-politically relevant topics. Maingardt’s stylistic means often make use of pop cultural influences, which lends his music an immense directness. In collaboration with choreographers, he has created eleven full-length dance performances. In addition to numerous performances in Germany and Europe, including at the Donaueschinger Musiktage, the IRCAM ManiFeste, the Darmstädter Ferienkurse, the Acht Brücken Festival, the Münchner Kammerspiele, in HELLERAU, the Saarländisches Staatstheater and the Staatstheater Braunschweig and the Gaudeamus Music Week, his pieces have also been performed internationally in very different contexts: from Canada, Panama and Mexico to Russia, Ukraine, Pakistan, Vietnam, Laos and South Africa.

Maia Means is a Stockholm-based freelance dancer educated at DOCH (Stockholm University of the Arts) who spends time between performance, text and organisational practices, all with a strong base in dance. Currently she works with choreographers such as Oda Brekke, Sindri Runudde, Ellard/Lech and Mette Ingvarsen. Together with Max Wallmeier she created two books that are slowly developing into a performance.

The internationally active composer **Brigitta Muntendorf** has internalized referentiality as a compositional principle (music to kin) and creates a sound cosmos of analog-digital forms of expression with instrumental settings to large-scale music, dance theater and 3D sound/AR installations. She works predominantly in collaborative production forms and artistic-scientific collaborations.

Muntendorf has lived in Paris and Kyoto, among other places, with fellowships from the Cité Internationale des Arts Paris and Villa Kamogawa, and

is the recipient of the Ernst von Siemens Music Foundation Composition Prize and the German GEMA Music Authors Award. In 2023, her trilogy for two pianos (GrauSchumacher Piano Duo) was awarded the German Record Critics’ Prize. Her works are performed by various ensembles such as Ensemble Modern, Klangforum Wien, Mocrepe Chicago or Les Siècles at festivals worldwide, such as Ruhrtriennale, Donaueschinger Musiktage, Tanz im August, Münchner Biennale, Biennale du Venezia, Festival d’Automne Paris, Kyoto Experiment, TPAM Festival, ULTIMA Oslo or Warsaw Autumn. Her installations have been presented at Kunsthalle Mannheim, Duolun Museum of Modern Art Shanghai or BANKArt Temporary (Yokohama), among others.

As a long-time artistic director of Ensemble Garage and the queer-feminist F*MN Festival (Deutschlandfunk), she organized and produced numerous concerts and festivals. Since 2018 she is professor for composition at the HfMT Cologne.

Justyna Niznik, born in 1981 in Krosno (Poland), entered a musical development program at the age of 7 and has since won numerous competition prizes and awards, including a scholarship from the Polish Prime Minister. She began her violin studies in 2000 at the „Akademia Muzyczna im. Karola Lipinskiego” in Wrocław (Breslau) with Prof. B. Bryla. Since 2003 she studied in Weimar at the „Franz Liszt” Academy of Music, where she graduated in 2006. After that she started her postgraduate studies in the class of Prof. Friedemann Eichhorn, graduating in 2007. In the chamber music class of Prof. Ulrich Beetz she became interested in historical performance practice, so she studied at the „Hochschule für Musik Köln” in the baroque violin class of Prof. Richard Gwilt, graduating with a Master’s degree in 2010. She participated in master classes with Midori Seiler, Stefan Mai, Anton Steck, Enrico Onofri, Elisabeth Wallfish and Jaapter Linder, among others. In 2011 she was on numerous European tours with the

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„European Union Baroque Orchestra“ (EUBO), in years 2016–2018 she was concertmaster of the Cologne Baroque Orchestra. In her creative work Justyna Niznik focuses mainly on chamber music and solo concert activities. She is also in demand as a soloist and improviser in cross-over projects such as the „SpezialMaterial“ label (Zurich/Switzerland) or the formation „Mertin-Niznik“. Since 2019 she dedicates herself mainly to her solo work and the interdisciplinary work with dancers and performers. Her most recent work includes New Ocean Sea Cycle at Kolumba with Richard Siegal / Ballet of Difference am Schauspiel Köln (August 2021), Under Construction Festival / Tanztheater Wuppertal Pina Bausch I (May 2022), Traditional Unconventional (October 2022) and Performance Zu „Senga Nengudi“ with Tanztheater Wuppertal Pina Bausch in Van der Heydt- Museum (August 2022–February 2023).

After a career as a free-lance dancer, based in Brussels (BE), **Rasmus Ölme** founded the production unit REFUG in 2001 through which he produced and toured several works throughout Europe until 2008, as he moved back to Sweden and started a PhD in choreography at Uniarts (SE). Rasmus successfully defended the doctoral thesis From Model to Module in 2014 and in January 2015 he was appointed head of education at the Dance and Choreography program at the National Danish School of Performing Arts in Copenhagen. Subsequently (2019), he was appointed professor and acts today as head of program for the BFA in Dance and Choreography and the MFA in Choreography, as well as head of research. Currently he is running the research project An Indiscernible Zone, funded by the Danish Ministry of Culture, and preparing a new work for stage, premiering in February 2024. Parallel to the work as dancer and choreographer Rasmus has taught extensively throughout the world at festivals, companies, educations, and professional studios.

Anna Roßmüller is an artist, who is mainly working in the field of Contemporary Dance, but strongly interested in interdisciplinary work. She wishes to find new ways of connecting to other people and other species of life, to make transformation happen. At the moment she is in her last year of studies at the Centre for Contemporary Dance at the University for Music and Dance Cologne.

Eleonora Siarava is a choreographer working between Greece and Germany. Some of her pieces are BLUE BEYOND (National Theatre of Northern Greece) and The Body and the Other~ (Tanzhaus NRW) supported by the Ministry of Culture of Greece, NRW KULTURsekretariat, Goethe Institut, I-Portunus/Creative Europe, SNF Artworks et. al. She creates enigmatic multilayered performances through the experimentation with aesthetic forms, imaginary and real spaces, overlapping temporalities, multisensory perception, hybridity.
www.per-dance.com

Vera Sander is Professor for Contemporary Dance and Choreography and Head of the BA Dance program at the Centre for Contemporary Dance / University for Music and Dance Cologne and has been instrumental in its development as director over the last decade. Choreographer, dancer or lecturer with Tanzforum Köln (D), Dansgroep Krisztina de Chatel (NL), Itzik Galili (NL), Semperoper Dresden (D), DV8 (UK), Adventures in Motion Pictures (UK), verasanderartconnects (D), among others. She is interested in choreographic and physical knowledge as a source of interdisciplinary and intercultural creativity. In addition to choreography, teaching and collaborating on lectures, she is involved in developing exchange formats in the field of dance. Among other things, as artistic director on the topic of „Feedback and Reflection“, she advanced the design of the 5th Dance Education Biennale as a collaborative and participatory process, took

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part as artistic director in the „Atlas Workshops“ (DAAD project to promote cultural dialogue with the Islamic world). In „Signifying Ghosts“ - a project funded by the Federal Cultural Foundation in the TURN - Fund for Artistic Cooperation between Germany and African Countries - Vera Sander created NULLSTELLE, a work that focuses on communication as the basis for cooperation, memory and identity. She engages in the DAAD ERASMUS+ project RELAY in a network of partners (Danish National School of Performing Arts/Denmark, University for Music and Dance Cologne/Germany, National Dance Center Bucharest CNDB, National University of Music Bucharest, UNATC, National University of Theatre and Film/ Romania and Sikkinis/Greece). Currently, she works on a series of choreographic events that explore the phenomenon of presence through absence.

Stephanie Thiersch is a multi-award-winning choreographer, director, media artist and artistic director of the dance company MOUVOIR, which moves experimentally between the genres of dance, music and visual arts. In more than 20 years, she has created over 50 choreographies, performances, installations and films touring worldwide, which place the body as a social medium at the centre of research. In her often large-scale productions, which occupy urban landscapes, industrial halls or opera and theatre spaces, she develops a concept of art that negotiates the principle of „hospitality“ in terms of staging and structure. Her most recent works have been created in cooperation with the Ruhrtriennale, the Theater der Welt Festival, Tanz im August Berlin, Théâtre de Nîmes, the National Opera of Athens, and the SIDance Festival in Seoul Korea, the Bielefeld Theatre, the Ecole des Sables in Senegal and the tanzhaus nrw. In Cologne, she is part of the Freihandelszone and organises the URBÄNG! Festival. Thiersch was a guest professor in Gießen, and has taught at the HfMDK in Frankfurt, the Mozarteum Salzburg, Conservatoire de Liège, Folkwang and HfMT Cologne, among others.

Alina Uşurelu is an visual artist, performer and curator. In the past 10 years she has been working with photography, video and sound tools to discover the various relationships forming between body, space, movement and image, developing frameworks for artists coming from various backgrounds (painting, choreography, architecture, psychology, etc.) to research and create new forms of expression. Being immersed in an artistic network while working at the National Dance Center in Bucharest enabled her to pay attention to the practices of different artists and integrate them in community projects, questioning the way they react and interact with each other. Therefore, photography and video-making are the mediums which allows her to create and constructively connect to the contemporary collective, looking for ways to understand and express the mutual relationships that shape and influence interactions. In 2019 she has added an extra layer, the creation with her body, and became a performer after she did an intensive performing arts program - PACAP 3 - Advanced Program in Performing Arts, Lisbon - Forum Dança. Since then she has performed in and co-created national and international performances.

Max Wallmeier is a choreographer and dancer based in Copenhagen. He holds an MfA in Choreography from the Danish National School of Performing Arts. He worked for choreographers such as Yvonne Rainer, Luísa Saraiva and Lisa Bysheim and as a member of Weld Company in Stockholm.

In his work, time perception and different states of attentiveness play a central role. He aims to counteract the acceleration and overstimulation present in many aspects of today's life. Lately he has been working with reversibility as a movement and composition principle. Together with Maia Means he created two books that are slowly developing into a performance.

BIOS

Netta Weiser works at the intersection of choreography, experimental radio and discursive practice. Her works have been presented internationally in performing arts venues such as Tanzquartier in Vienna, Akademie der Künste and KW Institute for Contemporary Art in Berlin, Villa Medici in Rome, as well as in sound and radio contexts such as WDR, reboot.fm, Tonspur Micro Sound Museum at MQ Vienna, and The Israeli Centre for Digital Art. In 2019 she established the long-term artistic research project Radio-Choreography, together with collaborating dancers, theorists, sound and radio artists. In 2020 she received the Tanzrecherche NRW residency for international artists and in 2021 a research fellowship at the Studio for Electroacoustic Music at the Akademie der Künste. Moreover, she teaches at the Klangzeitort Institute for New Music and at the Universität der Künste Berlin.

PRACTICAL INFORMATION

Location: All events happen on the campus of ZZT (Centre for Contemporary Dance), Turmstrasse 3-5, 50733 Köln Nippes. The campus can easily be reached via U-Bahn (Florastraße). There is no parking space available exclusively for the event.

Floorplan: All formats of the symposium take place in Studio 1,2 and 3 and the adjoining spaces. Please find the exact location on the floor plan handed out at the symposium.

Hybrid/Online-Formats: All formats marked as „hybrid“ are accessible online via Zoom. Please register here for the online formats and we will send you the link.

Accessibility: All spaces are located on the ground floor and can be accessed with a wheel chair. A barrierfree toilet is located next to studio 2 (see floor plan). Unfortunately the symposium doesn't provide sign language or audiodescription.

In this event all participants are welcome to make themselves comfortable. There will be a variety of seating options and a nap room.

Accreditation: [Please register here](#)