

# BIENNALE DANCE EDUCATION

EDUCATION – PROFESSION  
A CREATIVE PROCESS

DRESDEN  
15.–23.2.2014

AK|T

## INFORMATION BOOKLET

SPONSORED BY THE



Federal Ministry  
of Education  
and Research



Ostdeutsche Sparkassenstiftung  
gemeinsam mit der  
Ostsächsischen Sparkasse Dresden

# LOCATIONS

## Venues

- 1 Palucca Hochschule für Tanz Dresden  
Basteiplatz 4
- 2 Deutsches Hygiene- Museum Dresden  
Lingnerplatz 1
- 3 Semperoper Dresden  
Theaterplatz 2
- 4 HELLERAU European Centre for the Arts  
Karl- Liebknecht- Straße 56

## Local Public Transport

- 1 Station "Tiergartenstraße"  
Bus 61, 63, 85
- 2 Station "Deutsches Hygienemuseum"  
Tram 12, 4, 2, 1
- 3 Station "Theaterplatz"  
Tram 4, 8, 9
- 4 Station "Festspielhaus Hellerau"  
Tram 8
- 5 Station "Hauptbahnhof Nord"  
Tram 3, 7, 8, 9, 11
- 6 Station "Hauptbahnhof"  
Tram 3, 7, 8, 10 Bus 66
- 7 Station "Bahnhof Neustadt"  
Tram 3, 6, 11

## Accommodation

- 1 Pullman Dresden Newa  
Prager Straße 2c
- 2 Cityherberge Dresden  
Lignerallee 3



# CONTENT

<b>WELCOME</b>	p. 4 - 6
<b>PEOPLE</b>	p. 7 - 19
<b>SCHEDULE</b>	p. 20 - 24
<b>CLASS DESCRIPTIONS</b>	p. 25 - 26
<b>WORKSHOPS</b>	P. 27 - 29
<b>SYMPOSIUM</b>	P. 30 - 32
<b>THE CREATIVE PROCESS - ESSAYS</b>	p. 33 - 41
<b>NOTES</b>	p. 42 - 46
<b>MAIN ADRESSES</b>	p. 47 - 49
<b>IMPRINT</b>	p. 50
<b>NETWORK MAP</b>	p. 51

# WELCOME

**Prof. Jason Beechey | Rektor der Palucca Hochschule für Tanz Dresden**

**1. Sprecher der Ausbildungskonferenz Tanz**

**Gesamtleitung 4. Biennale AK|T**

*Das Thema der Biennale EDUCATION – PROFESSION\_ A CREATIVE PROCESS ist für mich von großer Bedeutung. Schon als Tanzstudierender bestand meine besondere Leidenschaft darin, anderen dabei zu helfen, die gesamte Bandbreite ihres Potentials auszuschöpfen und Qualitäten und Fähigkeiten an sich zu entdecken, derer sie sich bisher noch gar nicht bewusst waren. Ich war immerzu im Saal und damit beschäftigt, meine eigenen Klassenkameraden zu coachen, ihnen zu helfen und mit ihnen zu trainieren (oft zum Leidwesen meines Schulleiters!). Der Übergang vom Studierenden zum professionellen Tänzer kann einer der härtesten überhaupt werden. Aber gleichzeitig kann ein kreativer Prozess eine der faszinierendsten und lohnendsten Erfahrungen sein, eine Erfahrung, die jedoch auch große Herausforderungen mit sich bringt.*

*Mein größter Wunsch für die Biennale ist, die Studierenden in den Workshops mit Choreografen zusammenzubringen und ihnen ein Training mit erfahrenen Kompanieleitern und Ballettmeistern zu ermöglichen, damit sie in dieser Woche tatsächlich eine kreative Entwicklung und einen Prozess durchleben, der uns alle einen Schritt näher dahin bringt, die Lücke zwischen dem was wir in der Ausbildung tun und dem was Choreografen und Ballettdirektoren in der professionellen Tanzwelt erwarten, zu schließen. Ziel ist es, den Tanz voranzubringen und im Ausbildungs- wie auch professionellen Bereich weiterzuentwickeln: Tanz als ein einheitliches Ganzes und als einen lebendigen und inspirierenden, kreativen Prozess zu erleben. Ich hoffe sehr, dass diese Woche - genau wie ich in meiner Rolle als Rektor der Palucca Hochschule und als erster Sprecher der Ausbildungskonferenz Tanz, Katalysator bin - Menschen und Ideen in einer Atmosphäre zusammenbringt, in der sich eine wundervolle kreative Chemie entfacht.*



**Prof. Jason Beechey | Rector, Palucca Hochschule für Tanz Dresden**

**1. Speaker, Ausbildungskonferenz Tanz**

**Concept & Leader 4. Biennale AK|T**

*The theme of the Biennale EDUCATION – PROFESSION\_ A CREATIVE PROCESS has very significant meaning to me. As a student, I would spend my free time on the weekends coaching and teaching my classmates as even then, my passion was to help them discover and explore their own potential. We were always working away in the studios, much to the chagrin of our School Director, as everyone was so tired after what was supposed to have been recuperation time! Secondly, the transition from being a student to the life of a professional dancer can often be one of the most precarious; it is like moving from one world to another and at a very young age. Thirdly, a creative process is a journey riddled with challenges, but it can also be one of the most fascinating, inspiring and enriching experiences. My idea for the Biennale is that by bringing the students into workshops which are creative processes and through exploring with Choreographers and their teams and having classes with Directors, Teachers and Assistants who predominantly in Theatres, Dance Companies and in the Independent Scene – that this week could provide a bridge to help close the gap between these two often very disconnected worlds. The focus is to foster and nurture dance as an art form that surpasses such barriers and thrives as a connected, creative living experience. I hope this week can function in a similar manner to how I see my role as both Rector of the Palucca Hochschule für Tanz Dresden and as the First Speaker of our Ausbildungskonferenz Tanz, to facilitate as a „Catalyser“ to bring people together, so they can explore their ideas in an atmosphere charged with creative energies!*

## **Prof. Dr. Johanna Wanka | Bundesministerin für Bildung und Forschung**

*Die Biennale Tanzausbildung ist ein renommiertes Forum und ein angesehener Treffpunkt für Lebende und Studierende der Sparte „Tanz“. Es freut mich dabei besonders, dass die Biennale nun auch in die Reihe der kulturellen Bundeswettbewerbe des Bundesministeriums für Bildung und Forschung (BMBF) aufgenommen wurde. Der Wettbewerb wurde damit in Abstimmung mit den Bundesländern verstetigt. Neben Film, bildender Kunst, Musik und Theater verstärkt der Tanz das facettenreiche Bild unserer Kultur. Tanz kennt keine Sprachbarrieren und ist damit eine international verständliche Ausdrucksform. Diese besondere Eigenschaft des Tanzes trägt dazu bei, dass die Biennale Tanzausbildung immer stärker auch auf internationaler Ebene wahrgenommen wird. Bei der diesjährigen Biennale beteiligen sich nun zum ersten Mal auch ausländische Hochschulen. Internationale Trainerinnen und Trainer wie auch Workshop-Leiterinnen und -Leiter lassen die Veranstaltung zu einem grenzüberschreitenden Ereignis werden. Bei der 4. Biennale wird mit dem Thema EDUCATION – PROFESSION\_ A CREATIVE PROCESS vom 15. bis zum 23. Februar 2014 in Dresden auf die Bedeutung der während der Ausbildung erworbenen Fähigkeiten für die spätere berufliche Laufbahn von Tänzerinnen und Tänzern eingegangen. Die diesjährige Biennale versucht aufzuzeigen, welche Anforderungen Choreografen und Ballettdirektoren in der professionellen Tanzwelt stellen. Dass der Tanz Bewegungsvielfalt und Körperbeherrschung erfordert, Selbstbewusstsein und Kreativität weckt und darüber hinaus eine sinnliche Kunstform ist, die das Publikum fesselt, werden die öffentlichen Präsentationen der Ausbildungseinrichtungen am 17. und 18. Februar 2014 in der Dresdner Semperoper zeigen. Ich danke allen Beteiligten für ihr Engagement und wünsche den Teilnehmerinnen und Teilnehmern der Biennale Tanzausbildung neue Erkenntnisse, interessante Begegnungen und frische Impulse für eine innovative Ausbildung. Den Gästen der öffentlichen Aufführungen wünsche ich viel Freude und bereichernde Erlebnisse.*



## **Prof. Dr. Johanna Wanka | Federal Minister for Education and Research**

*The Dance Education Biennale is a prestigious forum and esteemed meeting place for teachers and students of the “dance” field. I am therefore particularly pleased that the Biennale has now also been incorporated into the ranks of the federal cultural competitions supported by the Federal Ministry of Education and Research (BMBF). The competition has thus been given a solid basis for the future in agreement with the federal states. Alongside film, visual arts, music and theatre, dance forms an important facet of our rich cultural landscape. Dance knows no language barriers and is thus an internationally understood form of expressivity. This particular characteristic of dance plays a part in the increased attention that the Dance Education Biennale has received internationally. For the first time, foreign Universities will also be attending the Biennale. With its international trainers and workshop teachers, this event is truly one that builds bridges and connects worlds. From February 15th until 23rd, 2014, the 4th Biennale with the theme EDUCATION – PROFESSION\_ A CREATIVE PROCESS will address the importance of skills acquired during a dancer’s education for their later career. This year’s Biennale will attempt to formulate the needs of choreographers and ballet directors in the professional dance world. The presentations by various educational institutions on February 17th and 18th 2014 at the Semperoper in Dresden will demonstrate that dance requires great diversity of movement and physical control, can kindle self-confidence and creativity, and is a truly sensual art form capable of captivating audiences. I would like to thank everyone involved for their commitment and wish all of the Dance Education Biennale’s participants new insights, interesting encounters and new impulses for innovative learning, as well as the audience at the public performances a joyful and enriching experience.*

# WELCOME

## **Joachim Hoof | Vorstandsvorsitzender der Ostsächsischen Sparkasse Dresden**

*Sehr geehrte Damen und Herren,  
wenn sich Nachwuchstänzerinnen und –tänzer zahlreicher Ausbildungsinstitutionen in Dresden treffen, ist das ein Fest für die Sinne. Denn Tanz bewegt im wahrsten Sinne des Wortes. Die 4. Biennale Tanzausbildung lädt uns ein, dieser Bewegung zu folgen und dabei miteinander in einen aktiven Austausch zu treten. Und das hier in Dresden, wo die Palucca Hochschule für Tanz Dresden und das Semperoper Ballett sich gemeinschaftlich dafür einsetzen, dass Tanzausbildung und Bühnenerfahrung Hand in Hand gehen. Diese Art von Austausch bei der Tanzbiennale zu fördern, ist uns Anliegen und Ehre zugleich!*

## **Joachim Hoof | Chief Executive Officer, Ostsächsische Sparkasse Dresden**

*Ladies and Gentlemen,  
when young dancers from different schools gather in Dresden, it will be a feast for the senses. Because dancing creates movement in the true sense of the word. The fourth Biennale Tanzausbildung invites dancers and spectators alike to engage in this movement and to reach out to one another. It is fortunate that this meeting takes place in Dresden, where the Palucca Hochschule für Tanz Dresden and the Semperoper Ballet jointly work to integrate dance education and stage experience. To support such kind of interchange at the Biennale Tanzausbildung is both our request and our pride.*

## **Friedrich-Wilhelm von Rauch | Geschäftsführer der Ostdeutschen Sparkassenstiftung**

*Die Biennale des Tanzes wird von Dresden aus Akzente im internationalen Bereich setzen, die auch mittel- und langfristig mit der sächsischen Landeshauptstadt verbunden bleiben werden. Für die Ostdeutsche Sparkassenstiftung und die Ostsächsische Sparkasse Dresden ist es eine große Freude, der jungen Elite des Tanzes eine so einzigartige, hochkarätige Begegnung mit zu ermöglichen.*

## **Friedrich-Wilhelm von Rauch | Director, Ostdeutschen Sparkassenstiftung**

*On an international scale, the Biennale of dancing will set new tones that will remain closely related with the Saxon state capital in the medium and the long term. The Ostdeutsche Sparkassenstiftung and the Ostsächsische Sparkasse Dresden are delighted to help make this exceptional, top-class encounter of the finest young dancers possible.*

## REPRESENTATIVES OF THE PARTICIPATING INSTITUTIONS

### **Prof. Malou Airaud** | Folkwang University of the Arts Essen

Malou Airaud was born in Marseille and started her dance training at the age of eight at the School of the Opera de Marseille. Afterwards she danced in the ensemble of director Joseph Lazzini. She danced for the Ballet Russes de Monte Carlo as well as for the Ballet Théâtre Contemporain Amiens. In 1970, she went to New York to dance with Manuel Alum and Paul Sanasardo. In 1973 Pina Bausch offered her a contract to become a member of the newly founded Tanztheater Wuppertal, where she became one of the leading protagonists. Malou Airaud danced e.g. in the Pina Bausch choreographies "Fritz", "Iphigenie auf Tauris", "Orpheus und Eurydike", "Café Müller", "Bandoneon" and became internationally known for her interpretation of the solo in Bausch's "Le sacre du printemps". In 1984 she was appointed Professor for Contemporary Dance at the Folkwang University of the Arts. She also works as a choreographer for companies like Folkwang Tanzstudio, Ballet de Lorraine, Ballet du Grand Théâtre de Genève, Carolyn Carlson at the Centre Choréographique National Roubaix Nord-Pas de Calais or the Renegade Company in Bochum. In the Wintersemester 2012/ 13 she was appointed head of the Institute for Contemporary Dance at the Folkwang University of the Arts.

### **Roman Arndt** | Folkwang University of the Arts Essen

Roman Arndt is a dance historian at the Institute for Contemporary Dance, Folkwang University of the Arts Essen. In Addition he teaches Dance History and Theory at the Faculty for Dance Theatre of the National Theatre Academy in Krakow, Poland. He studied dance and dance pedagogy, as well as Literature and Drama in Poland and Germany. At the moment he mainly deals with the methodologies of teaching dance history to dancers.

### **Prof. Jason Beechey** | Palucca Hochschule für Tanz Dresden

Jason Beechey graduated from Canada's National Ballet School and completed his training at the Vaganova Ballet Academy in St. Petersburg and under Stanley Williams at the School of American Ballet in New York. Beginning his career as a soloist with the London City Ballet, he went on to dance for fifteen years for Frédéric Flamand at Charleroi/Danses in Belgium. Parallel to performing, he was the training director of the National Choreographic Centre, founded and ran his own studio "The Loft" and developed and co-ordinated the D.A.N.C.E. Program (until 2009) in close collaboration with William Forsythe, Wayne McGregor, Frédéric Flamand and Angelin Preljocaj. Since becoming Rector of the Palucca Hochschule für Tanz Dresden in 2006, he has created Tanzplan Dresden with the European Centre for the Arts HELLERAU as well as an Apprentice Program with Aaron S. Watkin and the Dresden Semperoper Ballet. He was a member of the Artistic Committee of the Prix de Lausanne from 2009 – 2012 and is the first Speaker for the Dance Education Conference (AK|T).

### **Prof. Dr. Stephan Brinkmann** | Folkwang University of the Arts Essen

Stephan Brinkmann is Professor for Contemporary Dance at the Folkwang University of the Arts Essen. He is a dancer, choreographer, teacher and author. He studied dance at the Folkwang University, theatre-, film- and mediascience, German language and sociology at the University of Cologne and Dance Pedagogy in Essen. He danced for the Folkwang Tanzstudio and the Tanztheater Wuppertal Pina Bausch. In Addition, he created numerous choreographies and taught contemporary dance worldwide. He holds a PhD in movement science from the University of Hamburg. Topic: types of memory in dance. (Publication: "Bewegung erinnern. Gedächtnisformen im Tanz" (2013)).

### **Prof. Jan Broeckx** | University of Music and Performing Arts Munich, Ballet Academy

Jan Broeckx is from Antwerp, Belgium, where he completed his dance training at the Stedelijk Instituut voor Ballet Antwerp.

He holds a Ballet Teacher Diploma of the French State. In 1978, he won the Prix de Lausanne. He served as principal dancer for the Ballet of Flanders from 1978 to 1981, the Deutsche Oper Berlin from 1981 to 1984, and the Bavarian State Ballet in Munich from 1984 to 1986. In 1998, he began dancing for the danseur étoile at the Ballet National de Marseille. His choreographic work includes collaborations with Rudolf Nurejew, George Balanchine, John Cranko, Jiří Kylián and Zizi Jeanmaire. Since 2010, Broeckx has served as director of the Ballet-Academy at the University of Music and Performing Arts Munich. He is also assistant to Roland Petit.

## **Indrani Delmaine | Hamburg Ballet - John Neumeier**

Indrani Delmaine was born in London, where she completed her training as a ballet dancer and teacher. She then attended the John Cranko Schule in Stuttgart before being offered her first contract by John Neumeier in 1977 for the Hamburg Ballet. She later danced for three years with The Stuttgart Ballet before returning to Hamburg in 1982. Indrani Delmaine worked as a teacher of ballet and on dance projects with the Hamburg Youth Orchestra, "Focus on Youth", TuSch Hamburg and workshops at the Leuphana University. She returned in 2013 as the Managing Coordinator of the School of the Hamburg Ballet.

## **Prof. Nik Haffner | HZT Inter-University Centre for Dance Berlin**

Nik Haffner became guest professor at the HZT Berlin in 2008 and in 2012 was appointed Artistic Director of the Centre. As a freelance dance artist, Nik Haffner has created numerous stage, film and installation projects, frequently in cooperation with other artists, such as Christina Ciupke and Thomas McManus. He studied at the University for Music and Performing Arts Frankfurt am Main, as well as at the Australian Ballet School in Melbourne. Between 1994 and 2000 he danced with William Forsythe's Ballet Frankfurt. At that time, he also worked on the development and publication of the Forsythe CD-Rom Improvisation Technologies. From 2011 until 2013 he was advisor for the Motion Bank online score of Jonathan Burrows and Matteo Fragon.

## **Prof. Dieter Heitkamp | University for Music and Performing Arts Frankfurt am Main**

Dieter Heitkamp is Professor for Contemporary Dance at the University for Music and Performing Arts Frankfurt a.M. and director of the Department for Contemporary and Classical Dance | ZuKT since 2001. Parallel, he is on the Board of Directors for Tanzlabor\_21/ Tanzbasis Frankfurt\_Rhein\_Main since 2006. In 2009, he initiated the interdisciplinary research platform THE ARTIST'S BODY. He has been involved with studying, teaching and performing Contact Improvisation for over 35 years. His ongoing interest in developing and documenting CI as a social dance form and a choreographic tool took a new direction with the Global Contact Improvisation Archive Project in collaboration with Nancy Stark Smith and with the support of the HfMDK Frankfurt a.M. For 20 years (1978–1998) he worked with Tanzfabrik Berlin as a choreographer, dancer, teacher, collective member and one of the artistic directors (until 1995). Besides creating over 18 full length pieces for Tanzfabrik, he also worked as a guest choreographer for Ballet Frankfurt ("Pizza Girl"), choreographed two theatre productions (Peter Palitzsch, Holger Schulze) at the Freie Volksbühne Berlin and made work for video and tv. In 1997, he created both, the choreography and the set design for "Le Disperazioni del Signor Pulcinella", a ballet by Hans Werner Henze, for the State Opera Berlin. In his choreographies and lecture performances, Dieter Heitkamp combines movement, text, concepts, images, objects, light, film and music. His choreographies have been presented throughout Germany, in Europe, USA, Canada, Japan, Hong Kong. He was the artistic director of the 3rd Biennale Dance Education 2012 and a speaker of the AK|T (2007-2014). He is a member of ITI Germany and ID\_Frankfurt and has also worked as a curator for Tanzplan Deutschland, Fonds Darstellende Künste and Kunststiftung NRW.



## **Prof. Rosemary Helliwell | Mannheim University of Music and Performing Arts, Academy of Dance**

Rosemary Helliwell trained at Doreen Bird College, and then at the John Cranko Schule in Stuttgart, under the directorship of Anne Wooliams. While still a student, she produced her first choreography for members of the Stuttgart Ballet, in a performance of the Noverre Gesellschaft. From September 1976 until August 1983 she danced with the Stuttgart Ballet under director Marica Haydee. In 1977, she became House Choreographer of the Stuttgart Ballet and created thirteen ballets for the company, including various works for the prima ballerina Marcia Haydee. She was guest choreographer with numerous ballet companies, such as the London City Ballet, the Northern Ballet or for the opera in Berlin, Brussels, Vienna, Frankfurt, and Mannheim. In Addition, she choreographed the film "Johannes Passion". Since 1984 she is Professor of Dance at the Mannheim University of Music and Performing Arts. In 1998, she became assistant director of the Academy. She is a guest teacher with the Ballet of the Opera Kiel, the Ballet of the National Theatre Mannheim, Ballet Hagen, Peruvian National Ballet, Philippine National Summer School, Doreen Bird College.

## **Kojiro Imada | University for Music and Dance Cologne, Centre for Contemporary Dance**

Kojiro Imada was born in Tokyo. He completed his studies in Tokyo and London. After graduating from the West Street School of Ballet, London, he became a member of the Performing Arts Council Transvaal (PACT) Ballet in Pretoria, South Africa. Since then he has danced e.g. with the Ballet Schindowski of Schillertheater NRW, Tanzcompagnie of Stadttheater Gießen and with the Dance Theatre of the Städtische Bühnen Osnabrück. He worked with choreographers such as Gregor Zöllig, Guy Weizmann/ Roni Haver, Roberto Galván, Vera Sander, Jean Renshaw, David Bintley and Ronald Hynd. He is a regular guest teacher for the dance ensembles in Bielefeld, Kassel among others. From April 2009 to August 2011, he worked at the Japan Women's College of Physical Education (Japan) as a lecturer for Contemporary Dance Technique and Choreography as well as Classical Dance Technique. In September 2011, he began as a lecturer for Contemporary Dance at the University for Music and Dance Cologne. Kojiro is GYROKINESIS® certified master trainer and GYROTONIC® certified pre-trainer and trainer.

## **Prof. Birgit Keil | Mannheim University of Music and Performing Arts, Academy of Dance**

Birgit Keil joined the Stuttgart Ballet in 1961 when John Cranko took over the company. Her outstanding talent gained her a one year scholarship to the Royal Ballet School in London. On her return in 1963, she was appointed soloist and shortly after principal dancer. As a member of the Stuttgart Ballet, she gained international recognition during international tours with the company and was often invited as a guest to the Opéra Paris, La Scala Milano, to the American Ballet Theatre New York, the Royal Ballet London and the Wiener Staatsoper. She became known worldwide as "The German Ballerina of her Time". As such she danced leading roles in all the company's productions of the classic and the modern repertoire. In 1995, Birgit Keil finished her active stage career with a gala at the Staatsoper Stuttgart. At that point, together with the Milanese Marchesa Maddalena Mina di Sospiro, she initiated the Dance Foundation carrying her name. The aim of the foundation has since been to support young dancers and choreographers by giving them scholarships to finance and complete their education and to demonstrate their talent in performances and productions created for them. In January 1997, Birgit Keil gave her very successful stage debut as an actress at the Stuttgart Theatre "Tri-Bühne" when she performed the role of Sylva in the play "Das Geschöpf" by Geza Revay. In 1997, Birgit Keil began teaching as a professor at the Academy of Dance of the Mannheim University of Music and Performing Arts. That same year she also became director of this institution. Since the season 2003/04, she is simultaneously artistic director of the Ballet Company of the Badisches Staatstheater Karlsruhe. The newly formed company has gained recognition far outside of region. At her initiative, the Balletstudio of the Badisches Staatstheater was established in cooperation with Academy of Dance Mannheim. Unique in Germany, it is a springboard for many of its members either into the Karlsruhe Company or other renowned ballet companies. Throughout her career, numerous honours and distinctions have been bestowed upon her: Sudeten-deutscher Anerkennungspreis (1996), Emmy Award (1984), John Cranko Medaille (1985), Deutscher Tanzpreis (1998). In 2005

# PEOPLE

she became honorary member of the London Ballet Circle. In January 2008, the Konrad-Adenauer-Stiftung honored Birgit Keil with a homage in Berlin for her exemplary dedication to young dancers, her outstanding activities as leader of the Mannheim Dance Academy and last but not least, as artistic director of the Ballet Company Karlsruhe.

## **Angela Linssen | Artistic Director of the Modern Theatre Dance Department, Amsterdamse Hogeschool voor de Kunsten**

Angela has been teaching Contemporary Dance Technique in the Netherlands and internationally. She teaches at the Modern Dance department since 1989. In 2000, Angela Linssen became the artistic director of the Modern Theater Dance department of the AHK, where she developed the program towards a contemporary dance education. In this education the students are getting skilled as dancers/performers and as co-creators. The department is working towards a wider spectrum of styles in relation to the most updated developments in the field. Angela Linssen graduated at the Rotterdam Dance Academy and worked as a professional dancer and choreographer from 1978 until 1991. She worked with Bianca van Dillen, Jean Claude Galotta, Mirjam Berns, Angels Margarit, Deborah Hay and theatre directors as Jan Ritsema, Sam Bogaerts and Erik de Kuyper. Linssen has created numerous pieces in the Netherlands and abroad and worked in the dance collective "het Concern". At the moment she is busy formulating "5point focus" which is her teaching methodology. Next to that she has been part of boards and advising funding committees in the art field, such as FAPK and RKKC in the Netherlands, accreditation committee of Parts (Belgium) and the master educations in Frankfurt and Cologne in Germany.

## **Claudio Muñoz | Houston Ballet**

Claudio Muñoz joined Houston Ballet's Academy in 1999. He trained with a variety of choreographers, including John Cranko, George Balanchine, Ben Stevenson and Ronald Hynd. During his career as a dancer, he filled principal roles in Peru, Uruguay, Argentina, and New York. In 1989, he founded the Chamber Ballet of Santiago. Muñoz has taught classes and seminars in Paraguay, Bolivia, Peru and the United States. He has worked as an instructor for the Ballet Nacional de Chile, Ballet de Santiago, and Ballet Nacional de Peru. The dancers he has coached have won the silver medal at the International Ballet Competition in Jackson (1990), third place in the Shanghai International Ballet Competition (1995) and first place at the Prix de Lausanne (2010). In 1996, he was awarded "Best Teacher" at the Interdance Competition in Asuncion, Paraguay. Muñoz has staged a ballet for Ben Stevenson at the Florida Ballet and also staged Stanton Welch's work at the Cincinnati Ballet and Tulsa Ballet. He also coaches Houston Ballet II students for the Prix de Lausanne and Beijing International Ballet Competition. Claudio. Muñoz serves as a judge for the Youth America Grand Prix competition nationally and internationally.

## **Prof. Christine Neumeyer | Mannheim University of Music and Performing Arts, Academy of Dance**

Christine Neumeyer first came into contact with dance at the age of eight. After finishing high school, she began professionally studying Dance and Dance Pedagogy at the Mannheim University for Music and Performing Arts. During and after university, she studied Spanish Dance in Barcelona, Madrid, Granada and Seville and was invited to numerous performances, courses and trainings in this field. She danced for Telos, Stuttgart and was a guest performer at the National Theater Mannheim. In 1984, she received a teaching position at the Mannheim University for Music and Performing Arts and was entrusted, two years later, by the Ministry for Science and Art, with the establishment of a preliminary study program at the Dance Academy Department of the University for Music and Performing Arts. In 1990, she was appointed professor for the fields of Classical and Spanish Dance. She developed own choreographic pieces for the Badische Staatstheater Karlsruhe, University for Music and Performing Arts, the Rosengarten Mannheim, Schlossfestspiele Zwingenberg and the Birgit Keil Dance Foundation. She has been serving as a speaker for the Dance Education Conference (AK|T) since 2007.

## **Shelly Power | Houston Ballet**

Shelly Power assumed the position of Academy Director of the Houston Ballet in 2004, bringing over 25 years of artistic and administrative experience. Power began her dance training in her home-town dance school, Southbridge School of Ballet, in Massachusetts. Shelly Power went on to study at the Boston Ballet, Harkness Ballet and Houston Ballet. While at Houston Ballet, she danced in classical favorites such as "The Nutcracker", "Alice in Wonderland", and "Swan Lake". Shelly Power then went on to teach at the Academy. In 2002, she left the Academy to finish her university education and graduated summa cum laude from the University of Houston with a Bachelor of Science in Interdisciplinary Studies, with specializations in Psychology and Business. Shelly Power was privileged to serve as a judge at the 2010 Prix de Lausanne. In 2011, Texas Executive Women honored her as one of Ten Outstanding Women in Houston.

## **Keith Randolph | Codarts - Rotterdamse Dansakademie**

Keith Randolph, born in New York in 1965, has lived and worked in Europe and abroad for twenty-six years as a dancer, independent choreographer and teacher. In New York City, he trained in Ballet and Modern Dance at the High School of Performing Arts, The (Alvin) Ailey School and Dance Theatre of Harlem. In addition to his early education, Randolph received his Didactic Teacher's diploma in 2005 and in 2010, a Master's Degree in Choreography. He is also an accomplished costume designer. As a dancer, Randolph has worked with Haris Mandafounis Dance Company (Athens), Peridance (New York), and for fifteen years as a featured dancer, choreographer and artistic staff member with Scapino Ballet Rotterdam. As an independent choreographer he has made works for e.g. Korzo Theater (Den Haag), Prix de Lausanne (Switzerland) and the National Ballet of Bosnia and Herzegovina. He is now a coordinator, répétiteur and ballet teacher at Codarts - Rotterdamse Dansakademie.

## **Prof. Vera Sander | University for Music and Dance Cologne, Centre for Contemporary Dance**

Vera Sander is director of the Centre for Contemporary Dance and Professor for Contemporary Dance at the University for Music and Dance Cologne and has since been central to its development as a teacher, publisher and organizer. She teaches e.g. Contemporary Dance, Choreography and Performance Practice. She has worked as a choreographer, dancer or teacher with e.g. Tanzforum Köln (D), Dansgroep Krisztina de Chatel (NL), Itzik Galili (NL), Semperoper Dresden (D), DV8 (UK), Adventures in Motion Pictures (UK), as well as for various international festivals. Her interest centers on choreographic and body knowledge as a source for interdisciplinary and intercultural creativity. She has been regularly invited to choreograph, to lead workshops and classes, as well as to collaborate in lectures where she shares her research. She is one of the four speakers of the Dance Education Conference (AK|T) and as such member of the steering group of the Dance Education Biennale. She participated in the research project "Dance Techniques 2010" initiated by Tanzplan Deutschland and is currently occupied with the establishment and development of study programs and exchange formats in the field of dance. Vera Sander studied at the London Contemporary Dance School (UK) and Hogeschool voor de Kunsten Amsterdam (NL)

## **Prof. Gregor Seyffert | State Ballet School of Berlin**

After graduating from the State Ballet School of Berlin in 1987, Gregor Seyffert danced for 13 years as a soloist in the ballet company of the Komische Oper Berlin. His technical perfection and unique embodiment of character parts won him numerous international prizes such as the gold medal at the Prix de Lausanne in 1986 or the first prize as best partner at the International Ballet Competition in Jackson, USA (1994). In 1997, he was the first German dancer to be given the coveted Prix Benois de la danse- UNESCO as the world's best dancer of the year. In 1996, he founded Gregor Seyffert & Compagnie and that same year was commissioned to produce "Über das Marionettentheater" and "Clown Gottes" as official German cultural contributions to the Olympic Summer Games in Atlanta, USA. The successful piece "Clown Gottes" about the legendary Vaslav Nijinsky was filmed by a WDR and ORB co-production in 2002. In appreciation of his remarkable artistic achievements, Gregor Seyffert was

awarded the German Dance Prize in 2003. In 2002, the Kammertänzer Seyffert was named artistic director of the stage dance department at the State Ballet School of Berlin, and in 2006, appointed professor for stage dance at the Hochschule für Schauspielkunst "Ernst Busch". As artistic director of the Gregor Seyffert Compagnie Dessau am Anhaltischen Theater between 2004 and 2009, he staged "Der kleine Prinz", "Tango Palast", "Peri – Ein Engel zwischen Himmel & Erde", "In 80 Tagen um die Welt" as well as the cross-over spectacle "Marquis de Sade" at the Kraftwerk Vockerode, which was shown over 220 times between 2006 and 2009. In 2010, he created the dance piece "Menschensohn" about the life of Jesus Christ based on texts by Klaus Kinski for the Theater & Philharmonie Thüringen. His latest production, "Wagner Reloaded", was the opening event of the MDR-Musiksommer during the Wagner anniversary year 2013. A multi-media cross-over spectacle with the Finnish cello rock band "Apocalyptica".

## **Prof. Marc Spradling | University for Music and Performing Arts Frankfurt am Main**

Marc Spradling was born in Michigan, USA. He studied music at the Interlochen Arts Academy. After graduating from the Academy he studied Ballet at The School of American Ballet and the Joffrey School in New York. He danced professionally with NDT 2, Washington Ballet, San Francisco Ballet and the Frankfurt Ballet. In 1989, he joined the Frankfurt Ballet under the direction of William Forsythe, where he danced for almost 10 years creating many roles, among the "Herman Scherman" pas de deux with ballerina Tracy Kai-Maier. In 1994, he danced the same pas de deux at the Théâtre du Châtelet with guest artist Sylvie Guillem. He continued dancing with Ms. Guillem over a four-year period in such cities as Palermo, Athens, Brussels, Antwerp, Paris and extensively throughout France and at such events as Gala D`etoiles-Monte Carlo, Birthday Gala for Maurice Bejart-Lausane and at the 6th Rencontres Chorégraphiques Internationales de Seine-Saint-Denis where he was named honorary citizen of Seine Saint Denis. In 1997, he began teaching Classical Technique at the University for Music and Performing Arts Frankfurt am Main and in 2003 was named Professor. He is now teaching Classical Technique, Men`s Class, Pas de Deux, setting ballets from Forsythe and traditional classical and neo-classical repertoire as well as choreographing works for the students. In 2003, he created "8 Duos for 2 Dancers" for the Stuttgart Ballet Noverre Society and was subsequently invited to create new works, "Melodious Gimmick to Keep the Boys in Line", which premiered February 2005 and "The Shaking Tent" which premiered in June 2006 for the Stuttgart Ballet. In 2007, he was invited to participate in the New York Choreographic Institute.

## **Andrea Tallis | University for Music and Performing Arts Frankfurt am Main**

Andrea Tallis, born in Los Angeles in 1962, studied many styles of dance with specific early influences from Irina Kosmovska, John Clifford and Melissa Hayden, Stanley Holden and Benjamin Harkarvy. She continued her education through her teenage years, under scholarship, at the Pennsylvania Ballet School and the School of American Ballet in New York. Andrea worked with Makarova and Company and with the Los Angeles Ballet. In 1983, she joined the Ballet Frankfurt under the direction of Egon Madsen and subsequently, from 1984-1999 worked for William Forsythe. During this period she worked extensively on the development of creations and concepts with William Forsythe. She is now a reconstructor for William Forsythe`s pieces. Andrea is a teacher of Classical Ballet Technique, Composition and Improvisation, as well as a choreographic assistant, ballet master and reconstructor. From 1999-2002, she was based as ballet master with the Gothenburg Ballet and then worked freelance until October 2009. She has taught Classical Ballet and assisted in creations for companies such as The Royal Danish Ballet, Norwegian National Ballet, Netherlands Dance Theater, Gothenburg Ballet, Cullberg Ballet, The Royal Ballet of Flanders, Houston Ballet, The Portuguese National Ballet and The Vienna State Opera Ballet. During this period, she worked on pieces by choreographers such as Ohad Naharin, Jiri Kylian, Sidi Larbee Cherkaoui, Jacopo Godani, Didi Feldman, Twyla Tharp, Martino Muller, Pascal Touzeau, Douglas Lee, Per Isberg, Tero Saranin, Tim Rushtin, Alicia Alonso and William Forsythe.

## **Ludmila Valentinovna Kovaleva | Vaganova Ballet Academy St. Petersburg**

Ludmila Valentinovna Kovaleva, born 1940 in Leningrad, graduated in Chorography at the Vaganova Ballet Academy in 1959. She worked at the Mariinsky Theater until 1981, where she performed in several works, such as "Don Quichotte", "Cinderella" and "Giselle". In Addition she was part of the Kammerballett under direction of G. Aleksidze. From 1982 to 1984 she studied Dance Pedagogy. In 1982, she became a member of the Vaganova Ballet Academy and is currently one of the main ballet teachers .

## **Britta Wirthmüller | HZT Inter-University Centre for Dance Berlin**

After receiving her dance diploma at the Palucca Hochschule für Tanz Dresden, she attended the MA course Performance Studies at the University of Hamburg from 2006 until 2008. In 2009, she received the Dance Research NRW scholarship for her research project "Bodies on the borders of reality". She works as a performer, dancer and choreographer in different cooperations a.o. with Lilo Nein, deufert&plischke and Petra Zanki. From 2007 on she created the stage performances "Rekonstruktionenmaschine"(2007, in cooperation with Lilo Nein) and "Kissing Elisabeth"(2008). Together with Petra Zanki she developed the performative guided city tour "The Silent Walk"(2010) and the cycle "Antibodies" with the pieces "Holding on to..."(2009), "Vierfüßer"(2010) and "Paces"(2011). In 2009, she was a guest teacher at the Institute for Theatre Studies at the University of Leipzig. Since autumn 2011, she is artistic research associate at the BA course "Dance, Context, Choreography" of the HZT.

## **ARTISTIC FACULTY FOR THE BIENNALE**

### **Christine Anthony | Freelance Teacher and Coach**

Christine Anthony trained at the Royal Ballet School in London and danced with the Sadler's Wells Theatre Ballet and with the Royal Ballet in London. She was principal dancer with the Dutch National Ballet and ballet mistress from 1973-1982. Christine Anthony was principal teacher and rehearsal director for Maurice Bejart's Ballet du XXe Siècle 1982-1987. Since 1987 she works as a freelance teacher and coach on an international basis. In this position she has worked on a regular basis with the following companies: English National Ballet, Birmingham Royal Ballet, Nederlands Dans Theater, Lyon Ballet, Ballets de Monte Carlo, Compania a Nacionale de Danza Nacho Duato. Other companies include: Royal Ballet London, Asami Maki in Tokyo, Bayerisches Staatsballett in Munich, Charlerois Dance, Preljocaj in Aix, etc. Anthony is closely associated with the Prix de Lausanne as coach and teacher for 17 years and has been teacher for The Monaco Dance Forum 1st Audition in 2000, 2002 and 2004. Taught at Jackson International Competition 1900 and 1994, Jacobs Pillow 2000 and various summer workshops in Japan and Europe.

### **Avatâra Ayuso | Freelance Teacher and Choreographer**

Avatâra Ayuso has graduated in Ballet and Linguistics before moving to London in 2004, where she obtained a Certificate in Higher Education (LCDS). In 2008, she attended a Master Class in Professional Dance at the Palucca Hochschule für Tanz Dresden. She was part of the D.A.N.C.E. program where she worked and performed internationally under the artistic direction of William Forsythe, Wayne McGregor, Frédéric Flamand and Angelin Preljocaj. Avatâra has received various awards including the Young Artist of Saxony 2012. Since creating the AVA Dance Company, she has developed short and full length productions and received commissions from several institutions among them the European Center for the Arts HELLERAU, Palucca Hochschule für Tanz Dresden and Dance Base Edinburgh. Alongside choreographing and running her own company, Avatâra teaches professional contemporary classes and also performs regularly with Shobana Jeyasingh Dance.

## **Cyril Baldy | Member of the Forsythe Company**

Cyril Baldy was born in Woippy, France and studied in Paris at the Conservatoire National Supérieur. He worked with The Jeune Ballet de France, Nederlands Dans Theater (NDT) II and NDT I before joining the Frankfurt Ballet in 2002. In 2005, he became a member of The Forsythe Company.

## **Deborah Bull | Artistic Advisor**

Deborah Bull is a British dancer, author, creative director, media personality and commenter on the arts. She enjoyed a 30 year career dancing for the Royal Ballet, has written four books on subjects ranging from Nutrition to Dance History, including "The Vitality Plan" (1998), "Dancing Away" (1998), and "The Everyday Dancer" (2011) and currently serves as the Creative Director of the Royal Opera House. Additionally, Bull has written for and presented several television and radio programs and frequently delivers speeches and written commentary on the arts. In 2012, Bull joined the King's College of London as Director of Cultural Partnerships to provide leadership and guidance for the school's cultural and artistic collaborations.

## **Katharina Christl | Assistant to Frédéric Flamand**

Katharina Christl studied at the Palucca Hochschule für Tanz Dresden from 1990-1996. Her collaboration with Frédéric Flamand started with the project "The Future of Work" for the Expo 2000 in Hanover. In January 2005, she followed Frédéric Flamand as a soloist to the Ballet National de Marseille (BNM). Since then, she has danced in almost every production he did and was also his choreographic assistant. In 2006, she worked on her own choreography - the solo "Manfred". These and many other productions, are part of the repertoire of BNM and partially still on tour. Specializing in Dance, Architecture/ Dance, New Media Technology, Contemporary Dance and Improvisation, Katharina Christl taught as part of many international festivals, has been a guest instructor for various companies and guest lecturer in academies.

## **Hans Joachim David | Assistant to Frédéric Flamand**

Hans Joachim David got his first dancing skills in classes by Britta Lieberknecht and the "Tanzfabrik" in Berlin. In 1983 he started to study at the "Theaterschool opleiding" in Amsterdam and finished it in 1988 with a BA in Modern Dance. Since then he worked several times with Frédéric Flamand; first as a dancer and then later as a choreographic assistant. From 2005 to 2007, he worked as a freelance teacher, dancer and choreographer in Belgium. In 2008, he became professor for contemporary dance at the "Ecole supérieure de Danse de Marseille" in France. He lives and works in Brussels since 2012.

## **Marguerite Donlon | Choreographer and Ballet Director**

Marguerite Donlon is one of the most successful and innovative choreographers to carve out a place for herself on the international dance scene. Donlon grew up in Longford, Ireland, and began her dance practice by studying traditional Irish Dancing. At the age of 16, she began her professional ballet training and in time joined the English National Ballet. In 1990 she joined the Ballet of the German Opera Berlin as a soloist and in 2001 she was appointed ballet director and head choreographer of the Saarland State Theatre. Since then, Donlon has also choreographed for a number of ballet companies worldwide including Nederlands Dans Theater II, the Stuttgart Ballet, the Hubbard Street Dance Company in Chicago, Rambert Dance in London and the Companhia Nacional Bailado in Portugal. In March 2014, Donlon will be premiering a new choreographic project in Verona. In addition to her artistic pursuits, Donlon is also politically active: in November 2009, she became a member of the Presidium of the Federal German Ballet and Dance Theatre Directors Conference (BBTK) and in the spring of 2012, she became the Deputy Prime Minister of Ireland as appointed member of the Global Irish Network.

## **Luc Dunberry | Guest Teacher Sasha Waltz**

Luc Dunberry is a Canadian dancer, choreographer, director, teacher, and performer of visual arts. He studied Music at the Collège de Sherbrooke, Drama at the Université du Québec à Montréal and Dance at Les Ateliers de Danse Moderne de Montréal Inc. As a member of the Groupe de la Place Royale, Dunberry met choreographer Sasha Waltz, whose own company he joined in 1996. While performing with Sasha Waltz & Guests, Dunberry choreographed many of his own works, including "No thanks I'm fine"(1997) and "Anything else"(1998). From 1999 to 2004, Dunberry served as dancer and choreographer at the Schaubühne in Berlin where he developed, among other projects, "The rest of you"(2000) with Juan Kruz Diaz de Garaio Esnaola, later teaming with Sidi Larbi Cherkaoui and Damien Jalet for d'avant (2002). Dunberry also served as assistant choreographer for Sasha Waltz in "Roméo et Juliette" and appeared in many of her other works including "Zweiland and Allee der Kosmonauten". In 2008, he choreographed "Mi-un ni d'eux" for PPS Danse (Montréal) and "Mond...Days" for the Tanztheater Osnabrück. Dunberry has taken part in developing choreography for "Roméo et Juliette" for the Ballet of the Teatro alla Scala, Milan and Sacre for the Mariinsky Theatre in St. Petersburg. He has also directed two films "Left Between Us"(2004) and "Just May Be"(2007). In Addition, he has taught Choreography at LADMMI, as well as technical classes for Sasha Waltz & Company.

## **Frédéric Flamand | Artistic Director and Performance Artist**

Frédéric Flamand is a Belgian visual and performance artist, choreographer, artistic director, instructor, producer and creative visionary. Over the span of his 40-year career, he has produced a multitude of performance pieces in collaboration with a number of world renowned visual artists and architects. His creative focus has been described as "the interaction between memory and innovation", with an emphasis placed on the body and physical, structured environment. In Addition, Flamand has served as creative and artistic director for a number of revered organizations including the Choreographic Centre of the French Community of Belgium and the Ballet National de Marseille. Flamand is also credited with founding the group Plan K, a group dedicated to exploring the representation of the body through audio/visual performance and serving and holding the position of Officer in the Order of the Arts and Letters in the French Republic. Some of Flamand's best-known works include a trilogy of performances developed in collaboration with Venetian artist Fabrizio Plessi entitled "La Chute d'Icare"(1989), "Titanic"(1992) and "Ex Machina"(1994), the 2000 Pritzker-Prize-winning "Metropolis" in collaboration with Iraqi-British architect Zaha Hadid, "Cité radieuse" with French architect Dominique Perrault, "Métamorphoses" with the renowned Brazilian designers Humberto & Fernando Campana and "La Vérité 25X par seconde" with Chinese architect and visual artist Ai Weiwei. Flamand's works have been performed on over 25 leading international stages in over 20 countries.

## **Rebecca Gladstone | Ballet Mistress, Dresden Semperoper Ballet**

Rebecca Gladstone was born in Sydney. She trained at the Marie Walton- Mahon Dance Academy and English National Ballet School and afterwards had engagements as a soloist at the Deutsche Oper Berlin and the Wiener Staatsoper. Gladstone is a member of the Semperoper Ballet since 2006 and was promoted to ballet mistress in 2010. Her diverse repertoire includes choreographies by Schaufuss, Nureyev, Neumeier, Dawson, Bejart, Schroder, Cranko, Spoerli, Scholz, Forsythe, Macmillan, Kylian, Balanchine and van Manen.

## **Gamal Gouda | Principal Ballet Master, Dresden Semperoper Ballet**

Gamal Gouda was born in Port Said, Egypt. He trained at the Higher Ballet Institute at the Academy of Arts in Cairo. After his engagement as a soloist at the Cairo Ballet, he danced for 14 years as a principal dancer for the the Hamburg Ballet, including many guest commitments. He has been awarded the Silver Mask (1991) for outstanding ballet and film productions for his work in "Othello"(Neumeier) and "The Sleeping Beauty"(Ek). After retiring as a dancer in 1998, he became a ballet master, working

# PEOPLE

for companies such as the Nürnberg Ballet and the Bayerische Staatsballett. In 2009, Gamal Gouda became the ballet master of the Semperoper Ballet. As a ballet master, he has worked with choreographers such as Barra, Bart, Godani, Kylian, Neumeier, van Manen, Schläpfer and Wright.

## **Laura Graham | Ballett Master and Choreographic Assistant, Dresden Semperoper Ballet**

Laura Graham, born in Philadelphia, completed her education at the Joffrey Ballet School and the National Ballet of New Jersey. As a principal dancer, she danced with the Royal Ballet Winnipeg, Canada and the Frankfurt Ballet, dancing leading roles in Forsythe's point ballets, such as "In the Middle Somewhat Elevated" and original creation of "The Vertiginous Thrill of Exactitude". Graham is one of Forsythes choreographic assistants and sets his works world-wide. After being assistant director at the Saarländische Staatstheater, then guest teaching at places like the Bolshoi Ballet, Cullberg Ballet, Les Ballets de Monte Carlo, etc, she came to Semperoper Ballet as first ballet master in 2006. She also won the top award at the International Ballet Competition in Varna (1990).

## **Youn-Hui-Jeon | Assistant to Maguerite Donlon**

Youn Hui Jeon studied dance at the Seoul Arts High School and got her BA at the Ewha Womans` University. She then moved to New York City, where she graduated from the NYU Tisch School of the Fine Arts with a MA in Fine Art. In Korea and in the U.S., she has danced in works by choreographers including Kevin Wynn, Doug Elkins, Martha Graham and most notably Eun Me Ahn. While working with the Daegu City Dance Troupe (Directorate: Eun Me Ahn) in Daegu City, Korea, Jeon was elected "Outstanding Young Artist" in 2003, and received a grant from the Korean Culture & Arts Foundation. In August 2003, Jeon was hired by ballet director Marguerite Donlon to work for the Donlon Dance Company at the Saarland State Theater. She has also worked at the University for Music and Performing Arts in Frankfurt am Main, the Companhia Nacional de Bailado in Portugal, and at the Korean National Opera as a choreographic assistant to Marguerite Donlon. Jeon also teaches every year at schools and universities in Korea, and choreographs ballet pieces.

## **Jan Kodet | Ballet Master, Czech National Theatre Ballet**

Jan Kodet learnt the rudiments of dance in the University Artistic Ensemble of Charles University (later Dance Theatre Prague), a member of which he was for nine years. In 1991 he graduated from the Dance Department of the Academy of Performing Arts in Prague, where he studied Modern Dance Pedagogy under Prof. Ivanka Kubicová. He was engaged as a dancer with a number of foreign Theatres, including Dance Berlin, S.O.A.P. Dance Theatre Frankfurt and Ballet Gulbenkian, where he encountered such renowned choreographers as Naharin, Duato, Ribeiro, Galili, etc. The most significant for him remains, however, the Portuguese choreographer Rui Horta, in whose group he danced for several years and for whom he worked as an assistant with numerous european companies (Cullberg Ballet, Compagnie National de Marseille, Icelandic Ballet, etc.). Kodet teaches Modern Dance Technique, Improvisation and Composition at several dance schools/companies abroad and many other dance groups and theatres in Germany, Sweden, France, Portugal and Switzerland. He is a teacher at the Dance Department of the Academy of Performing Arts in Prague (HAMU), collaborates with the Prague Dance Conservatory, Dance Centre Prague and works as a ballet master for the Czech National Ballet in Prague.

## **Juan Kruz Diaz de Garaio Esnaola | Guest Teacher Sasha Waltz**

Juan Kruz Diaz de Garaio Esnaola is a Spanish singer, dancer, choreographer, and teacher. He completed his musical studies at the Conservatorio Superior de Música de San Sebastian, and received an Early Music degree as a countertenor at the Akademie voor Oude Muziek in Amsterdam. There he began collaborating with choreographer Marcelo Evelin, who encouraged him to participate in a production of Muzot. Since then, de Garaio Esnaola has collaborated with P.C. Scholten, Emio Greco, Arthur



Rosenfeld and Lloyd Newsom, among others. In 1995, de Garaio Esnaola met Sasha Waltz, who invited him to participate in "Alle der Kosmonauten". Shortly thereafter he joined Sasha Waltz & Guests, eventually directing and composing various pieces for the group and serving as artistic assistant to Sasha Waltz. As a director and choreographer, de Garaio Esnaola's works focus on exploring the relationship between music and dance. His most recent works include "Casi", for Danza Contemporánea de Cuba, and "Romances", a commission by the Bienal de Flamenco de Sevilla 2012 for which he received a "Giraldillo" Award for best direction.

## **Maria Nitsche | Assistant to Jan Pusch**

Maria Nitsche was born in Dresden in 1977. She started her dance education at the Palucca Hochschule für Tanz Dresden and continued her study at the Royal Conservatoire Den Haag. From 1996 to 2002, she worked for several state theatres such as the Saarländische Staatstheater and the state theatres in Nuremberg and Oldenburg. During that time she performed in works by choreographers such as William Forsythe, Jo Stromgen and Nicolo Fonte. From 2002 to 2008, she worked as a freelance dancer with companies e.g. in Zurich and Rotterdam. After graduating from the Palucca Hochschule für Tanz Dresden in the master class program for Dance Education in March 2010, she moved to Braunschweig and worked as a choreographic assistant and soloist for the State Theatre under the direction of Jan Pusch. In September 2013, Maria Nitsche began working as a freelance dancer, coach and choreographic assistant again.

## **Alessandra Pasquali | Ballet Mistress, Berlin State Opera Ballet**

Alessandra Pasquali was born in Italy. She danced as demi-soloist with the Vienna State Opera Ballet (1993–2005) and as a soloist for the Berlin State Opera Ballet (2005–2011). Among others, she danced in "Giselle" (Peasant Pas de Deux, Zulma), "Cinderella" (Ugly Sister), "Serenade" (Balanchine), "As you like it" (Neumeier), "Nutcracker" (Grigorovich), "Sleeping Beauty" (Malakhov), Forsythes "Second Detail" and "Swan Lake" (Bart). From 2010 to 2011, she was the "face" and creator of a ballet workout for adidas (DVD). In 2011, she became a ballet mistress at the Berlin State Opera Ballet. She has worked as a guest teacher for the Royal Ballet (London), Aterballetto (Italy), La La La Human Steps (Canada), Greek National Ballet (Greece) and the Bolshoi Theater (on tour in Berlin).

## **Jan Pusch | Artistic Director of Staatstheater Tanz, Braunschweig**

After studying piano and violoncello, Jan Pusch studied dance at the University for Music and Performing Arts Frankfurt am Main. and graduated from the Ballett-Akademie/Heinz-Bosl-Stiftung in Munich. Among others, he worked as a dancer with Youri Vamos at the Bonner Ballett and danced several years in John Neumeier's Hamburg Ballett. From 1994 on, he worked as a free-lance choreographer. Besides creating work for national and international companies as a guest, he produced his dance pieces regularly at Kampnagel in Hamburg. His productions has received several awards and were invited to the German Dance Platform and numerous other festivals, touring through e.g. Russia, Latin America, India and Japan. From 2007 to 2010, he established the Tanzcompagnie Oldenburg at the local state theatre as choreographer in residence with several new creations. Since the 2010/2011 season Jan Pusch is artistic director of Staatstheater Tanz Braunschweig, the resident contemporary dance company of the Staatstheater Braunschweig.

## **Christopher Roman | Member of the Forsythe Company**

For the past 12 years Christopher Roman has been a principal dancer with the Frankfurt Ballet and The Forsythe Company under the direction of William Forsythe. He has been a full company member, soloist and principal dancer with the Pacific Northwest Ballet in Seattle, The Miami City Ballet with Edward Vilella, Les Grands Ballets Canadiens in Montreal, the Pennsylvania

Ballet in Philadelphia and was a guest artist with Complexions Contemporary Ballet in New York City and Sasha Waltz & Guests in Berlin. Through these affiliations, he has had the great honor to perform on just about every major stage and theatrical venue in North, Central and South America, Europe and Asia and to perform the choreography of every major and up and coming choreographer to date. He has worked as a teacher and ballet master staging the works of William Forsythe and improvisational technologies with such companies and institutions as the Lyon Opera Ballet, Staatsballett München, The Finnish National Ballet, La Scala Opera Ballet, Universal Ballet, Seoul, Boston Ballet, D.A.N.C.E. in Brussels and The Goethe Institute and as a guest teacher for NYU Tisch School of the Arts, Juilliard and the dance department at Ohio State University for the groundbreaking "Synchronous Objects" project. Roman was featured as well in the Thierry De Mey film of the piece on which it is based "One Flat Thing, reproduced".

### **Yannick Sempey | Guest Ballet Master, Dresden Semperoper Ballet**

Born in France, Yannick Sempey began his training at the Conservatory of Toulouse before moving to Cannes to study at the Rosela Hightower Dance Centre, where he graduated. He has danced with the Basel Ballet, Deutsche Oper am Rhein, Zurich Ballet, Semperoper Ballet and Opera de Nice. He is now a freelance ballet teacher and ballet master and works regularly with several ballets such as the Nederlands Dans Theater, Royal Swedish Ballet, Forsythe Company, Semperoper Ballet, Norwegian National Ballet, Cullberg Ballet, Tokyo City Ballet and others. He is also guesting at schools and teaches students at The Royal Conservatory of The Hague, Ecole Nationale Supérieure de Marseille, University of Dance in Stockholm and the Ballet Academy in Goteborg. He has participated several times at the Nederlands Dance Theater summer intensive programme, the Artelibera summer course in Valencia and often teaches in Japan.

### **Jorge Soler Bastida | Assistant to Marguerite Donlon**

Jorge Soler Bastida was born in Murcia, Spain. He studied dance at the Royal Conservatory Murcia from 1995 to 2005 and continued with the Royal Conservatory of Madrid Maria de Avila from 2006 to 2008. He has performed for the Saarländische Staatstheater in several works including "Cinderella" and "Menschen", as well as the Staatstheater Ballet Nuremberg, Dantzas Kompania and Bocas Producciones. In addition Bastida has performed for the Ballet de Carmen Roche and the Santamaria Compañía de Danza. Bastida has taught Choreography by Maguerite Donlon for the Step Up: Dance Project in Ireland, and has choreographed several works, including "Vino"(2012- 2013), "Hipocampo"(2010- 2011) and "El Hombre del Tiempo" (2008-2009).

### **Dr.- Ing. Michael Steinbusch | Architect**

Michael Steinbusch received his degree as Graduate Engineer for City and Regional Planning from the Technical University Berlin, worked first as freelancer and then as a research associate in a research project by the Daimler-Benz Foundation about metropolitan regions. He began working for Prof. Gunter Henn in 2007 (HENN Munich, Berlin, Shanghai, Beijing) at the Department for Industrial Construction at the Technical University Dresden and wrote his doctorate in 2009 at the University of the Arts Berlin on the relationship of language and space. He presented his first choreographic piece in 2007 with Angela Schubot (TwoFish) at Sophiensaele Berlin, followed by collaborative teaching projects with the Palucca Hochschule für Tanz Dresden, as well as workshops and dance projects with Prue Lang, the MichaelDouglas Kollektiv and Georg Reischl. Michael Steinbusch is a participant of the workshop series Dance Engaging Science (VW Foundation, The Forsythe Company). Recent publication: "Open Architecture" together with Dominik Walcher (Salzburg).

## **Pipo Tafel | Interdisciplinary Videoblog created together with Carina Musitowski**

Born in Stuttgart in 1979, Pipo Tafel studied Contemporary Dance in Essen and participated at the D.A.N.C.E program in Marseille/Aix-en-Provence, Brussels and Dresden. He also graduated with summa cum laude in Media Arts from the Karlsruhe University of Arts and Design. Throughout his multidisciplinary career he has always focused on combining different forms of art and storytelling. Last year, he showcased his ability for seamlessly moving between disciplines as a choreographer for the multidisciplinary light performance project "Speed of Light Ruhr" by Scottish Arts Association NVA: he developed seven location-specific choreographies for 120 marathon runners dressed in LED-lightingsuits. The art performance took place on industrial heritage locations with more than 15.000 spectators. In 2011, he was awarded the Cultural Prize for Media Arts (Baden-Württembergischer Kulturpreis Förderpreis). Pipo Tafel is a guest lecturer for the dance & media modules at the Palucca Hochschule für Tanz Dresden since 2010.

## **Aaron S. Watkin | Artistic Director, Dresden Semperoper Ballet**

Born in Canada, Aaron Sean Watkin graduated from The National Ballet School of Canada in 1988 winning the prestigious Erik Bruhn Award. Watkin is experienced in a variety of different styles of dance including Cecchetti, Vaganova, Bournonville, Balanchine and the French and English styles. Watkin enjoyed a full career in dance beginning with leading classical companies including the National Ballet of Canada, the English National Ballet and the Het Nationale Ballet. After 7 years of classical repertoire, he was invited by William Forsythe to become a principal dancer with the Ballet Frankfurt. Watkin always admired the works of Nacho Duato and in 2000 he joined his Company, La Compañía Nacional de Danza de Nacho Duato. In June 2002, Watkin was appointed associate artistic director of the Víctor Ullate Ballet in Madrid. Watkin was a personal choreographic assistant to Mr. William Forsythe, in charge of setting and rehearsing his ballets on dance companies throughout the world. In 2005, he assisted Mr. David Dawson for his creation of "Reverence" for the Kirov Ballet and Johan Inger for his creation of „Negro con Flores“ for the Cullberg Ballet. Watkin was a guest teacher to many of Europe's leading dance companies and artistic associate director of "The Loft" Dance Studio in Brussels. Watkin was also the artistic associate director of the annual "Dance For Life" AIDS benefit gala at the Cirque Royal Theatre in Brussels. In 2006, Aaron S. Watkin became the Artistic Director of the Semperoper Ballet. In 2007, Aaron S. Watkin created his first full-length ballet production "The Sleeping Beauty" followed by "La Bayadère" in 2008, "Swan Lake" in 2009 and in 2011, together with Jason Beechey, Rector of the Palucca Hochschule für Tanz Dresden "The Nutcracker".

## **Ander Zabala | Member of the Forsythe Company**

Ander Zabala was born in Bilbao, Spain. He started dancing with Ion Beitia in 1983, studied at Béjart's Mudra school for one year and John Neumeier's Hamburg Ballet School as well as Rosella Hightower's Centre de Dance International in Cannes. Zabala danced with the Centre Choregraphique National de Tours, under Jean Christophe Maillot, Frankfurt Ballet in 1992 and the Birmingham Royal Ballet under David Bintley from April 1997 until December 1999. He rejoined the Frankfurt Ballet in 2000. He is a member of The Forsythe Company since 2005.

# SCHEDULE

## SATURDAY, 15<sup>TH</sup> FEBRUARY 2014

until 4:00 p.m. Arrival

### Hygiene-Museum Dresden

6:00 p.m. Get together and Introduction  
Visit of the exhibition "tanz! Wie wir uns und die Welt bewegen"

7:30 - 10:00 p.m. Official Reception by the Mayor of Dresden

## SUNDAY, 16<sup>TH</sup> FEBRUARY 2014

### Palucca Hochschule für Tanz Dresden

9:30 - 10:30 a.m. Kick off and Workshop Presentations *Grüner Saal, Room 1 & 2*

11:00 a.m. - 12:30 p.m. Dance Classes (7 Parallel Classes: please see detailed list in Palucca)

12:30- 1:30 p.m. Lunch *Cafeteria & Studio10*

1:30 - 3:00 p.m. Workshops:  
Workshop I: Sasha Waltz and Guests *Studio 3*  
Workshop II: Frédéric Flamand *Studio 1*  
Workshop III: Jan Pusch *Studio 8*  
Workshop IV: The Forsythe Company *Studio 2*  
Workshop V: Marguerite Donlon *Studio 6*

3:15 - 4:30 p.m. Rehearsals for the Semperoper Performances on the 17<sup>th</sup>/18<sup>th</sup> Feb.  
Dinner Packets for the Students *Cafeteria*

### Semperoper Dresden

from 5:00 p.m. Dinner for Workshop Leaders and People with a Voucher *Canteen*

7:00 p.m. A William Forsythe Ballet Evening

## MONDAY, 17<sup>TH</sup> FEBRUARY 2014

### Semperoper Dresden

9:00 a.m.- 5:00 p.m. Rehearsals Group A for the Semperoper Performances

9:00 - 9:55 a.m. Warm up Folkwang University of the Arts, Essen *Studio 1*

10:00 - 10:55 a.m. Staging Folkwang University of the Arts, Essen

10:00 - 10:55 a.m. Warm up University of Music and Performing Arts Munich *Studio 1*

11:00 - 11:55 a.m. Staging University of Music and Performing Arts Munich

11:00 - 11:55 a.m. Warm up Codarts - Rotterdamse Dansakademie *Studio 1*

12:00 - 12:55 p.m. Staging Codarts - Rotterdamse Dansakademie

1:00 - 1:55 p.m. Warm up HZT Berlin *Studio 1*

2:00 - 2:55 p.m. Staging HZT Berlin

2:00 - 2:55 p.m. Warm up University for Music and Dance Cologne *Studio 1*

3:00 - 3:55 p.m. Staging University for Music and Dance Cologne

3:00 - 3:55 p.m. Warm up University for Music and Performing Arts, Frankfurt a.M. *Studio 1*

3:00 - 4:55 p.m. Staging University for Music and Performing Arts, Frankfurt a.M.

# SCHEDULE

## Palucca Hochschule für Tanz Dresden

10:00 - 11:30 a.m.	Dance Classes (7 parallel Classes: please see detailed list in Palucca )	
11:00 a.m. - 1:00 p.m.	Meeting AK   T- Speaker Group and BMBF	Room A 116
11:45 a.m. - 1:00 p.m.	Rehearsals Group B for the Semperoper Performance	
1:00- 2:00 p.m.	Lunch (Dinner Packets for Group B)	Cafeteria
2:00 - 5:00 p.m.	Cultural Program Group B ( <i>details see below</i> )	

## Staatliche Kunstsammlungen Dresden

2:00 - 3:30 p.m.	Cultural Program Group B: Guided tour in English of the exhibition "Dionysos. inebriation and ecstasy" and the new green vault Afterwards sightseeing and walk through the city	Kleiner Schlosshof
------------------	--	--------------------

## Semperoper Dresden

from 5:00 p.m.	Dinner for Workshop Leaders and People with a voucher	Semperoper Canteen
7:00 p.m.	Official Reception by the Federal Minister Prof. Johanna Wanka   Representative of the BMBF	
	Performance of Group A at the Semperoper Dresden: Folkwang University of the Arts Essen University of Music and Performing Arts Munich, Ballet Academy Codarts - Rotterdamse Dansacademie HZT Inter-University Center for Dance Berlin University for Music and Dance Cologne University for Music and Performing Arts Frankfurt am Main	
11:30 p.m.	Reception of the Biennale Participants	

## TUESDAY, 18TH FEBRUARY 2014

### Palucca Hochschule für Tanz Dresden

10:00 - 11:30 a.m.	Dance Classes (7 Parallel Classes: please see detailed list in Palucca )	
12:00 - 1:30 p.m.	Lunch (Dinner Packets for Group A)	Cafeteria

### Semperoper Dresden

8:00 a.m. - 5:00 p.m.	Rehearsals for Group B for the Semperoper Performance	
8:00 - 8:55 a.m.	Warm up Palucca Hochschule für Tanz Dresden	Studio 1
9:00 - 9:55 a.m.	Staging Palucca Hochschule für Tanz Dresden	
9:00 - 9:55 a.m.	Warm up Canada's National Ballet School Toronto	Studio 1
10:00 - 10:55 a.m.	Staging Canada's National Ballet School Toronto	
10:00 - 10:55 a.m.	Warm up Vaganova Ballet Academy	Studio 1
11:00 - 11:55 a.m.	Staging Vaganova Ballet Academy	
11:00 - 11:55 a.m.	Warm up Amsterdamse Hogeschool voor de Kunsten	Studio 1
12:00 - 12:55 p.m.	Staging Amsterdamse Hogeschool voor de Kunsten	
1:00 - 1:55 p.m.	Warm up Mannheim University of Music and Performing Arts/ Academy of Dance	Studio 1

# SCHEDULE

2:00 - 2:55 p.m.	Staging Mannheim University of Music and Performing Arts/ Academy of Dance	
2:00 - 2:55 p.m.	Warm up Houston Ballet	<i>Studio 1</i>
3:00 - 3:55 p.m.	Staging Houston Ballet	
3:00 - 3:55 p.m.	Warm up State Ballet School of Berlin	<i>Studio 1</i>
4:00 - 4:55 p.m.	Staging State Ballet School of Berlin	

## Staatliche Kunstsammlungen Dresden

2:00 - 3:30 p.m.	Cultural Program Group A: Guided tour in English through the sculpture collection and the new masters gallery. Afterwards sightseeing and walk through the city.	<i>Lichtbof, Albertinum</i>
------------------	--	-----------------------------

## Semperoper Dresden

from 5:00 p.m.	Dinner for Workshop Leaders and People with a Voucher	<i>Canteen</i>
7:00 p.m.	Performance of Group B at the Semperoper Dresden: Palucca Hochschule für Tanz Dresden Canada's National Ballet School Toronto Vaganova Ballet Academy of Russian Ballet St. Petersburg Amsterdamse Hogeschool voor de Kunsten Mannheim University of Music and Performing Arts, Academy of Dance Houston Ballet State Ballet School of Berlin	

## WEDNESDAY, 19<sup>TH</sup> FEBRUARY 2014

### Palucca Hochschule für Tanz Dresden

10:00 - 11:30 a.m.	Dance Classes (7 Parallel Classes: please see detailed list in Palucca )	
10:00 - 10:45 a.m.	Optional: „InnoLernenTanz – Praxis and Research in Dance“ Information point: 5-year Research Project at the Palucca Hochschule für Tanz, supported by the Federal Ministry for Education and Research	<i>Room 4</i>
12:00 - 5:00 p.m.	Workshops (including 1h Break for Lunch): Workshop I: Sasha Waltz and Guests Workshop II: Frédéric Flamand Workshop III: Jan Pusch <i>Workshop IV: The Forsythe Company</i> Workshop V: Marguerite Donlon	<i>Studio 3</i> <i>Studio 1</i> <i>Studio 8</i> <i>(Location: see below)</i> <i>Studio 6</i>
12:00- 2:30 p.m.	Lunch is available	<i>Mensa &amp; Studio 10</i>
12:00 - 12:45 p.m.	Optional: „InnoLernenTanz – Praxis and Research in Dance“	<i>Room 4</i>
11:30 a.m. - 1:00 p.m.	Meeting AK T with international guests	<i>Room A116</i>
2:00 - 2:45 p.m.	Optional: „InnoLernenTanz – Praxis and Research in Dance“	<i>Room 4</i>
2:00 - 3:30 p.m.	Meeting AK T- Themes will follow	<i>Room A116</i>
5:30 - 6:30 p.m.	Dinner	<i>Cafeteria &amp; Studio 10</i>

# SCHEDULE

until 9:00 p.m. Evening for half of the participants to see The Forsythe Company perform in HELLERAU, the other half of the participants has studios available for student-led activities or free evening.

## European Centre for the Arts HELLERAU

1:00 p.m. - 5:00 p.m. Workshop IV: The Forsythe Company  
(Lunch Packet for Students and People with a voucher)

8:00 p.m. Sider - a work from William Forsythe and The Forsythe Company

## THURSDAY, 20<sup>TH</sup> FEBRUARY 2014

### Palucca Hochschule für Tanz Dresden

10:00 - 11:30 a.m. Dance Classes (7 Parallel Classes: please see detailed list in Palucca )

10:00 - 10:45 a.m. Optional: „InnoLernenTanz – Praxis and Research in Dance“ *Room 4*  
Information point: 5-year Research Project at the Palucca Hochschule für Tanz, supported by the Federal Ministry for Education and Research

12:00 - 12:45 p.m. Optional: „InnoLernenTanz – Praxis and Research in Dance“ *Room 4*

12:00 - 2:30 p.m. Lunch is available *Cafeteria & Studio 10*

12:00 - 5:00 p.m. Workshops (including 1h Break for Lunch):  
Workshop I: Sasha Waltz and Guests *Studio 3*  
Workshop II: Frédéric Flamand *Studio 1*  
Workshop III: Jan Pusch *Studio 8*  
*Workshop IV: The Forsythe Company* *(Location: see below)*  
Workshop V: Marguerite Donlon *Studio 6*

11:30 a.m. - 1:00 p.m. Meeting AK|T and Dachverband Tanz *Room A116*

2:00 - 3:30 p.m. Meeting AK|T (Elections and Future- Biennale 2016) *Room A116*

2:00 - 2:45 p.m. Optional: „InnoLernenTanz – Praxis and Research in Dance“ *Room 4*

5:30 - 6:30 p.m. Dinner *Cafeteria & Studio 10*

Evening Evening for half of the participants to see The Forsythe Company perform in HELLERAU, the other half of the participants has available Studios for student lead activities or free evening.

### European Centre for the Arts HELLERAU

1:00 p.m. - 5:00 p.m. Workshop IV: The Forsythe Company HELLERAU  
(Lunch Packet for Students)

8:00 p.m. Sider - a work from William Forsythe and the Forsythe Company

## FRIDAY, 21<sup>ST</sup> FEBRUARY 2014

### Palucca Hochschule für Tanz Dresden

9:00 - 10:30 a.m. Dance Classes (7 Parallel Classes: please see detailed list in Palucca )

11:00 a.m. - 1:30 p.m. Workshops:  
Workshop I: Sasha Waltz and Guests *Studio 3*

# SCHEDULE

	Workshop II: Frédéric Flamand	<i>Studio 1</i>
	Workshop III: Jan Pusch	<i>Studio 8</i>
	Workshop IV: The Forsythe Company	<i>Studio 2</i>
	Workshop V: Marguerite Donlon	<i>Studio 6</i>
12:00 - 12:45 p.m.	Lunch	<i>Cafeteria &amp; Studio 10</i>
1:30 p.m.	Lunch Packets for Workshop Leader and Students	

## Deutsches Hygiene- Museum Dresden

1:00 - 7:00 p.m.	Symposium	
8:00 p.m.	Frédéric Flamand- Interactive Installation- Workshop II (free entree for all Biennale Participants)	

## SATURDAY, 22<sup>ND</sup> FEBRUARY 2014

### Palucca Hochschule für Tanz Dresden

10:00 - 11:30 a.m. Dance Classes (7 Parallel Classes: please see detailed list in Palucca )

12:00 - 4:00 p.m.	Workshops:	
	Workshop I: Sasha Waltz and Guests	<i>Studio 3</i>
	Workshop II: Frédéric Flamand	<i>Studio 1</i>
	Workshop III: Jan Pusch	<i>Studio 8</i>
	Workshop IV: The Forsythe Company	<i>Studio 2</i>
	Workshop V: Marguerite Donlon	<i>Studio 6</i>
1:00 - 2:30 p.m.	Lunch available	<i>Cafeteria &amp; Studio 10</i>
4:00 p.m.	Dinner Packets available for pick up	

## Deutsches Hygiene- Museum Dresden

10:00 a.m. - 4:00 p.m. Symposium

## European Centre for the Arts HELLERAU

From 6:00 p.m. Sharing of Biennale Workshops/ Closing Party and Dinner

## SUNDAY, 23<sup>RD</sup> FEBRUARY 2014

### Palucca Hochschule für Tanz Dresden

10:00 a.m. - 12:00 p.m. Feedback round followed by departure



# CLASS DESCRIPTIONS

## **Avatâra Ayuso**

This class brings together the principles of contemporary dance (level changing, rhythmical and spatial complexity) with some of the fundamentals of ballet (precision, alignment and épaulement). It begins with simple articulation exercises to build up strength, and develops into more challenging combinations. Special emphasis is put on healthy body mechanics, the efficient use of weight, and musicality.

## **Katharina Christl**

The class builds progressively from a deep stretching to a soft start to dance with the floor as a partner. Further on it becomes very physical while keeping in mind how to recycle the energy of a movement into another. How to keep the awareness of space and find a balance between "control" and "let go" especially while increasing the speed.

## **Hans Joachim David**

The class is based on the principles of "release". A profound understanding of gravitational flow, delicate control of muscular tonicity and the search for an energetic balance in order to favour the emergence of an authentic, personal and free dance.

## **Rebecca Gladstone**

When I joined the English National Ballet School I was fortunate to receive training from some of the best teachers of the Vaganova method, the French School, the Danish Bournonville method and the American School. This helped my understanding of the different ways to train and now as a teacher has enabled me to take what I consider to be the best parts of these methods and incorporate them harmoniously to offer dancers what I hope is a well-rounded class! I pay particular attention to musicality and try to use various rhythms and dynamics to ensure a good use of the muscles. Activating through exercises of different lengths and speed both the "slow twitch" and "fast twitch" muscle fibers, as well as focusing on elongation and artistry. In short, my aim in class is firstly to warm up the dancers bodies in the correct way, help them to build on technique, strength and stamina, but above all to help them start the day in a positive frame of mind and enjoy their love of dance to the full.

## **Amancio Gonzalez**

I give a ballet class, in which I try to instigate the dancers to search for new ways or ideas to work with their bodies.

## **Gamal Gouda**

Through a strong Vaganova-background, my experiences as a dancer, re-evaluating my approach after injury and working with teachers around the world from different schools, I acquired the knowledge, ability and a wide range of tools of choice to impart and pass on an understanding of the body through movement to young dancers. In my class I mainly focus on the elements of coordination and musicality.

## **Laura Graham**

My influences of being certified in both Zena Rommette floor-barre™ and Gyrotonic are in my trainings. As well as a long background in Vaganova and Balanchine. I hope to inspire dancers to involve their breath, natural/organic coordination, opposition, spiraling rotation, and correct skeletal alignment to find more connected efficient movement. Musicality and syncopation of articulated footwork is also very important to me, especially in petit allegro.

## **Youn Hui Jeon**

This class focuses on the correlation between conscious physical activity and mental perception. It is a dynamic process that uses imagination and self-assurance to enable the development of physical expression. Beginning with a formal ballet structure, the training develops a different movement vocabulary, while questioning and exploring the dynamics of space perception, focus, and rhythm—all while providing a joyous visual for the viewer.

## **Jan Kodet**

Jan Kodet's classes concentrate highly on the quality of movement they develop, rather than just the movements themselves. His strategy is to establish a full spectrum of different movements, and then explore the contrasts apparent among them. He focuses not only on the different energetic qualities of his movement alone, but also the contrast between these movements and the energies one uses to execute them. The

# CLASS DESCRIPTIONS

class begins with a slow warm-up, which concentrates on breathing and placement in preparation for the eventual center work, where he utilizes a sophisticated awareness of torso mobility, using the natural weight of the torso and arms. Center includes a logical development from stationary exercises to "across the floor" exercises and diagonals, culminating with a sophisticated dance phrase or complex jump combination at the very end.

## **Maria Nitsche**

Initiation and response, momentum, less muscular effort, working with and against gravity, releasing and catching the weight, use of energy and time, core strength, breath, oppositional force, alignment and coordination are keywords in my teaching process. An important aim of my contemporary class is that the dancers explore on allowing movement to happen and not doing it, to not copy a shape but to experience the shape as a result of energy with their individual bodies and anatomical facilities.

## **Alessandra Pasquali**

My class is based on the purity of classical ballet and the acknowledgement that the body will do what the mind tells it to do! To achieve the best results a dancer must be aware and focused. I believe that if you train your muscle memory correctly every day you can then enjoy the dancing, expressing and performing, rather than focusing on the execution of the movement. Every day we do more or less the same exercises but the beauty of ballet is to find new approaches to the very same movement and that can be done through musicality, coordination and dynamics. It's not what you do, it's how you do it!

## **Yannick Sempey**

Yannick Sempey not only uses his French education, but also his experience as a dancer abroad to form his class. Focusing mainly on placement, purity of port de bras and quality of footwork, coordination, while using musicality and phrasing to create smooth coordinated combinations. This is developed throughout the class in order to create precision in all aspects of the class.

## **Aaron S. Watkin**

Aaron S. Watkin's classes are based on musicality, coordination and épaulement, a mix of all of the schools he has been exposed to, but predominantly the Balanchine, Bournonville and English styles. A contemporary approach for the dancers of today.

## WORKSHOP I: SASHA WALTZ & GUESTS

### Workshop Leader: Juan Kruz Diaz de Garaio Esnaola

The workshop focuses on creating, analyzing and choreographing physical material. The meaning of movement is questioned, while the dancers look for a personal physical vocabulary, and are invited to challenge their movement patterns through the use of improvisation as well as through personal research, in directed exercises with concrete tasks and goals. Improvisation is used as a tool to create choreographic material, two being the main improvisational inputs: a purely physical one, and a theatrical situation (or an emotional state). The work will be individual, in couples, and as a group.

### Workshop Leader: Luc Dunberry

The general focus of the class is on encouraging the dancer to engage simultaneously with all the components of the moving body with ease, consciousness and efficiency. We will explore concepts of: skeleton and bone structure: exercises to specify and experiment the function of these structures and understand them as the most fundamental system for movement. Emphasis on conscious integration and connection of the whole skeleton at all times. Muscle use and coordination. Exercises to physically locate muscles on the body and explore function and range of movement. Exercises to establish dynamic relationships between different groups of muscles for specific actions, work on connectivity and sequencing of movement. Emphasis on movement efficiency through coordinated use of core muscle-based connections. Forces that create, influence and manipulate the body's motion. Spatial awareness: exploring awareness of the inner space of the body, reaching for a sensitive state to listen on a micro scale to the body's motion, and experimenting with the relationship between the internal movement impulse and the space in which the body moves. The class will start with a series of stretches and exercises on the floor with placement and anatomical awareness exercises that focus on the fundamental systems of the moving body. Once standing, a series of simple elements combined differently every day to get the body connected and warm, followed by a few phrased movement sequences integrating concepts from the previous exercises.

## WORKSHOP II: FRÉDÉRIC FLAMAND

The idea for the Dresden workshop is based on a text by Adolphe Appia, "The movement of the human body needs obstacles in order to flourish; every artist knows that the beauty of physical movement is dependent upon the different reference points that can open it, such as ground and object." The workshop challenges the evolution of the human/machine aesthetic, and the dream of overcoming physical limitations and time.

### 1) *Questioning the Relationship between Body and Artistic Technique*

This element of the workshop utilizes a labyrinth of wax wings, inspired by the maze of Icarus (excerpts from the piece: The Fall of Icarus), resumed by the students and two assistants of the Ballet National de Marseille (Hayo David and Katharina Christl), to remind that ritual dance has been connected to the labyrinth since ancient times.

### 2) *Questioning the Relationship between Body and Image*

Here mobile screens are moved by the dancers to create complex spaces in constant change. Images of dancers filmed in an empty room are projected on to the screens to create tension between the body and its image. An interactive circuit between dance and portable architecture conjures the energy of a city, with dynamic systems, voltages, interruptions, meetings and happenings. This is a space that radiates the play against the idea of the relation, and the transition to an unstable form of body and shape. The works challenge what is real and what is imaginary, and explore duplication and

# WORKSHOPS

transparency. They are about displaying elements of dance and architecture outside of their normal frameworks, throughout the Hygiene Museum, opposite an audience free in their own movements. "Dreaming, they were in search of the city but would not find her, and instead decided to build the city of their dreams." Italo Calvino in "Invisible Cities".

## WORKSHOP III: JAN PUSCH

As a dancer and performing artist you should generally be able to instantly draw other people's (visual) attention and awareness to what you are doing. To expand and develop the quality of this initial moment into a sustainable platform for creating interest in your audience is one of the key challenges and skills for dancers and performers. On the basis of a solo sequence from his work, Jan Pusch is going to work with the students on defining everything they do. What is my intention? Do I act or react? Why? Whereon? By what means? Voluntarily? One of the keystones of his choreographic approach is his improvisation technique "Imagine" that translates (emotional) states and situations into imaginary physical situations and environments, challenging the dancer to act in them.

## WORKSHOP IV: THE FORSYTHE COMPANY

### Workshop Leader: Christopher Roman

For the Ballett Frankfurt and The Forsythe Company process has been key. In this very unique environment it is understood that individual artists bring skill sets and forms that they may have in common as well as experiences, perspectives and interpretations that remain distinctly their own. William Forsythe has been actively creating an atmosphere of shared learning in these processes that allows for each artist to explore his/her possibilities while in dialogue with the whole, to create ensemble work of extraordinary complexity that relies on his own choreographic expertise and the artist's collective creativity and contribution. These works are, by the nature of dance, ephemeral but the ideas and investigation that were the basis of the creation of the works persist. They become part of the DNA of the creative body of work and are the threads that make the many streams of thoughts and ideas visible. The Forsythe Company's involvement in the Biennale Dance Education 2014 will attempt to share some of the ideas of this collaborative process that have been extracted from current and past repertoire. Dance students will be fully integrated into the company's world. They will take class with the company, observe rehearsal as the company prepares for their performances in Hellerau as well as engage with three of the company's artists for a series of workshops that will illuminate Forsythe and the company's very singular practice. The demands of form, rigor and practice will meet imagination, intellect and spontaneity to help prepare the dancer with a variety of tools to integrate into an everchanging landscape of creative collaboration.

## WORKSHOP V: MARGUERITE DONLON

The workshop is centered on the creative process of choreographing as a dynamic situation of constant re-orientation. Starting from the first conceptual ideas, continuing with the rehearsals until the premiere, a choreography goes through different stages of development, during which the initial notion becomes more and more concrete. In the course of this increasing process of things being fixed, it is important to find the right balance between realization of the original vision and the openness for new, alternative possibilities of development and impulses. In this workshop we will explore working structures augmenting the sensitivity for the new and unexpected. Monitoring one's own creativity in such a way demands willingness for high vigilance and readiness to put familiar ways of working at stake. Following the theories of Mihaly Csikszentmihalyi, we will question in each situa-

# WORKSHOPS

tion whether the balance between challenge and skill is still existent and which coordinates would have to be changed to get into the condition of „flow“, symbolising a state of harmony between concentration, motivation and the current activity. As a starting point we will create some basic material for and with the students, which will be developed into duets, trios and quintets. Experimenting with the effect of diverse acoustic backgrounds constitutes another central focus of this workshop. By analysing the movement vocabulary from every possible angle we shall exploit new textures and dynamics. Using the vocabulary as a language we will explore how to create new stories and meanings with it. The students will become more sensitive to the influence of music, speech and silence by experiencing how much they can change the connotations and emotional impacts of the choreography.

# SYMPOSIUM

FRIDAY, 21<sup>ST</sup> FEBRUARY 2014

GROSSER SAAL, DEUTSCHES HYGIENE-MUSEUM DRESDEN

1:00 - 1:15 p.m. **Opening/ Reception**

1:15 - 2:00 p.m. **KEYNOTE I – Creativity and Promoting Creativity**

Prof. Dr. Rainer Holm-Hadulla (Specialist in Psychiatry, Psychosomatic Medicine and Psychotherapy, Professor at the University of Heidelberg)

*Everyone is talking about creativity. But oddly enough, it is unclear what we mean by it, and how one can promote it. The foundations of creative action talent, knowledge, skill, motivation, personality traits and the environment – are explained with examples. The analysis of creative processes reveals the implications for the promotion of ordinary and extraordinary creativity.*

2:00-2:45 p.m. **KEYNOTE II – Creativity in Dance or: What Remains of the Artist!**

Prof. Jason Beechey (Rector Palucca Hochschule für Tanz) talks to Deborah Bull (Director Cultural Partnerships, King's College London)

**Coffee Break**

3:15 - 4:30 p.m. **Panel I: How Creative are our Institutions?**

Moderated by: Dipl. Econ. Christoph Backes (Director, u-Institut, Hochschule Bremen)

*Different fields of activity and new perspectives. On the defensive routines of universities, state theatres and venues or: why artists today sometimes choose to work outside institutions.*

Participants:

Aaron S. Watkin | Ballet Director, Semperoper Ballett

Dieter Jaenicke | Artistic Director, European Centre for the Arts in HELLERAU

Anna Anderegg | Dancer and choreographer, ASPHALT PILOTEN

Torsten Blume | Scenographer, choreographer and curator, artistic and scientific researcher at the Stiftung Bauhaus Dessau

4:30 - 5:45 p.m. **Panel II: Education- Profession.**

**The Conflict between EDUCATION AND PROFESSION**

Moderated by: Dr. Kerstin Evert | Artistic Director, K3 – Centre for Choreography, Tanzplan Hamburg

*Most young dancers probably share the goal of pursuing the career that they often have been preparing for since their childhood, once they have completed their education. But given today's labour market, which is characterised by precarious and limited contracts and in which more positions for dancers are being cut than added, the question is: When do we dance? The panel will discuss how to achieve a successful transition from education to profession, but will also address possible conflicts between the expectations regarding an artistic profession and the actual constraints of its structural and economic conditions: Do dance education programmes with different goals sufficiently prepare young dancers for the reality of their future careers? What do dance companies at city and state theatres expect of young dancers – and what does the independent scene expect? How many graduates succeed in transitioning to a dance career that enables them to make a living in their profession? How mobile do dancers have to be? And what do dancers do, who fail to make the transition or drop out of school?*

Participants.

Jan Pusch | Director, Artistic Director and Head Choreographer of the Staatstheater Tanz Braunschweig

Heike Scharpff | Dipl.-Psych., theatre director, Project Director of the Stiftung TANZ -  
Transition Centre Germany

Johanna Roggan | Dancer and choreographer, The guts Company

Prof. Nik Haffner | Artistic Director, HZT Inter-University Centre for Dance Berlin

Mavis Staines | Artistic Director/CEO Canada's National Ballet School

## KLEINER SAAL, DEUTSCHES HYGIENE-MUSEUM DRESDEN

5:45 - 7:00 p.m. **Panel III: I Will Dance – and What Else? Dance Education in Germany and Abroad**

Moderated by: Francesca Ammaturo, Xenja Föger, Ann-Kathrin Hennekes, Anne-Maria Wolf

*The panel is organised by 4 BA students from the Palucca Hochschule für Tanz Dresden. This forum is only for students in order for them to speak about their education and associated issues and goals. Why do students seek training? What do they expect? What are they passionate about? A panel of experts for and by students.*

## SATURDAY, 22<sup>ND</sup> FEBRUARY 2014

### MARTA FRAENKEL SAAL, DEUTSCHES HYGIENE-MUSEUM DRESDEN

10:00 a.m. **Reception/ Resumé - Deborah Bull**

10:15- 12:00 p.m. **Panel IV: The Role of Research - New Tools, Thoughts and Practices  
Concerning the Creative Process**

Moderated by: Prof. Ingo Diehl (Director, MA Programme for Contemporary  
Dance Pedagogy, Frankfurt University for Music and Performing Art, Frankfurt am Main)

*Over the past few years, dance artists have developed multiple research projects at the interface between practice and theory with experts from various disciplines and published them in a variety of media. These publications form a discourse that is derived from actual on-going practices and that promotes new new productives relationships. These days, such projects are frequently developed in cooperation with art schools or used and applied there. The following questions are especially relevant for this process: What effect does the development of such projects have on educational institutions? What does the use of such materials mean for teaching? Can research be integrated into tight curricula? How? This panel will discuss the framework of and questions concerning dealing with research projects in dance education.*

Participants:

Scott de Lahunta | Project Leader Motion Bank, TFC; Senior Research Fellow, Coventry University

Dr. phil. Friederike Lampert | Dance scientist, K3-Centre for Choreography/Tanzplan Hamburg

Bertha Bermudez | Dance Researcher International Choreographic Arts Centre - Emio Greco | PC

Annika Notér Hooshidar | Senior lecturer in Contemporary Dance and Interpretation at University  
of the Arts Stockholm, Head of Contemporary Dance at the Institution for Dance Pedagogy;

PhD Candidate at the University of Stockholm

## Mid-day break

# SYMPOSIUM

1:00 -2:30 p.m.

## **Panel V: Re-defining Competition in Dance: from Education throughout Profession - Friend or Foe of the Dance Artist?**

Moderated by: Prof. Jason Beechey | Rector, Palucca Hochschule für Tanz Dresden

*Competition is omnipresent in dance. From the daily effort to be the best, formal competitions and auditions, up to applications for grants, residencies or scholarships. In what way should criteria be defined for choosing (dance) artists in a subjective field such as artistic judgment and selection? And how can we ensure that competition leads to a long-term development of the art form in an age in which the younger generations define success in terms of the “immediate gains” of reality TV? What should the dance world do in order to change the formats and objectives of dance competitions in such a way as to better prepare dancers for their careers? What can personal and mental trainers do to reformulate competitions towards “opening doors with residencies and grants”? In what way should we develop dance competitions so that they support and encourage long-term artistic development? This panel will discuss these developments, compare them to tried and tested practices and ask what must be done to ensure that taking part in competitions represents a positive step for dancers – regardless of whether they “win” or “lose”.*

Participants:

Carmen Mehnert | Dipl. Theatre Scholar and Dance Dramaturge; Programme Director for Performing Arts at the European Centre for the Arts in HELLERAU

Amanda Bennett | Artistic Director Prix de Lausanne and Director Ballettschule Theater Basel

Susanne Stephani | Studienstiftung des deutschen Volkes

Dr. Grit Reimann | Sport psychologist, Praxis Heinrichshof

3:00 - 3:30 p.m.

## **Closing: Education- Profession\_A Creative Resumé: Deborah Bull**



# THE CREATIVE PROCESS- ESSAYS

## DARE TO BE MORE CREATIVE - THE FOUNDATIONS OF CREATIVITY AND THEIR PRACTICAL IMPLICATION

**Prof. Dr. med. Rainer M. Holm-Hadulla | Creativity Researcher and Consultant; Professor at the University Heidelberg and the Universidad Diego Portales, Santiago de Chile**

Creativity is on everyone's lips: We constantly hear about the importance of creative lifestyles, creative economies and promoting creativity. Oddly enough, it is remarkably unclear what exactly creativity is. Some people think of the arts, other think of child's play or scientific insights and technological innovations. Given this level of diversity, it seems to be imperative to establish what we mean when we speak of creativity.

Modern neurobiological and psychological studies can be boiled down to the following: creativity is the new formation of given information. New and useful products are created through appropriation and the continued development of existing knowledge and skills. Actually living in a state of change is not just a daily challenge in the arts, but also in the sciences and the business world. New problems are opportunities to create new solutions. Creativity is a part of the immaterial capital that never appears on a balance sheet, but still belongs to the most important assets that a business has. Entrepreneurial creativity involves such things as discovering real needs and unspoken desires, as well as offering solutions. Curiosity, bravery and confidence, but also a solid knowledge base, caution and self-criticism are therefore important prerequisites for entrepreneurial creativity.

A corporate climate that offers latitude for the development of creative talents plays an essential role. When leading employees, the interaction between structures and dynamics is an important gauge: clear hierarchies, transparent duty sharing, secure work conditions, but also spontaneous moments of exchange, individual work approaches and special incentives in the form of recognition. These principles must constantly be kept up. Differences between the areas of work are of great importance. Science is more focused on knowledge, economy more on utility. In the long term, basic research that is motivated by curiosity often leads to important technological innovations and applications. However, scientists and managers often have very different goals and methods of working. Difference that is practiced with respect equals creative potential. Modern science managers combine both elements, albeit not always successfully and some latitude should also be given to specialists.

Recognition is a key term in promoting creativity. It must be objective, competent and emotionally authentic. A climate of openness and trust is certainly supportive. However, classic, sometimes despised virtues such as diligence, discipline and order should not be undervalued. Original solutions are often the result of concentrated, meticulous and often tenacious work. The culmination of entrepreneurial creativity is the invention of a new and useful project, as well as its establishment as an innovative and market success. As far as we know from biographical and scientific study, success is not obtained via the Muses' kiss: It occurs when the creative spark ignites great professional skill and corresponding knowledge under certain conditions.

Science and business environments play an eminent role. All four Nobel Prize winners I accompanied always emphasized with great humility that it is all about working in the right place at the right time with the right people on a product that was simply on the verge of becoming relevant. Scientific and business developments are determined by the gathering of qualified, tolerant and culturally diverse employees. Flexibility, motivation and a willingness to learn are the motors of progress.

In order to keep abreast of and shape multifarious scientific and economic systems, it is vital to reduce complexity and control results and risks. The issue is also whether larger organisations are able to learn: the objective is not to reach occasional creative plateaus, but rather to establish a sustainable willingness to grow and change. This willingness is eased by the following leadership skills: clear and understandable visions, appreciative communication and incentives for company and personal development. An openly practiced system of values and respect for individuals, as well as a concentration on core competencies and simple but flexible work models are essential elements of "strict-loose leadership".

# THE CREATIVE PROCESS- ESSAYS

Global competition increases the flow of information and the willingness to be innovative. It can also lead to an unproductive rush in which creative ideas and products do not have time to mature. Organisational structures in corporate cultures that promote innovation must orientate themselves towards employees' individual situations. Only then can sustainable commitment and a creative corporate identity emerge. The balance of structure and dynamics is also important on an organisational level: security, clarity and tranquillity are as important, as the willingness to change, enthusiasm for experimentation and productive chaos. Employees should have the chance to transform their workspace to their own and the company's advantage.

To effectively promote creativity, it is helpful to be informed of its prerequisites: *creavit* – he created – the first verb of the Bible underscores the idea of creativity as an act of creation that is individual, independent and unique. This idea has become the central motif, especially in Western society: geniuses create unusual works – inspired by a divine spark or kissed by Muses. Etymologically, creativity is also associated with something else: allowing for things to grow and occur. This is especially relevant in Far Eastern cultures even today. People are not only creative in singular activities, but instead integrate their creative activities into a collective process. Contrary to the Western ideal of creative individuality and originality, people in China, for example, believe that creativity is a collective and repetitive process. Teachers or top managers are not necessarily people with a distinctly individual and original personality, but rather people, who best conform to tradition and subordinate themselves to the community. This Confucian concept still governs most of Chinese science, business and politics. The idea that people must constantly be active in order to keep the world running and oppose gravitation towards chaos is omnipresent in all cultures. The idea that human beings are caught up in a dialectic process between becoming and passing, construction and deconstruction has ruled much of Western thought since Heraclitus. Destabilizing accustomed structures to a certain degree is considered conducive to development and creativity. Nietzsche summarised it as: "One must still have chaos in oneself to be able to give birth to a dancing star".

From the perspective of modern brain research, human beings exist all life long in close dialogue with events occurring in both interior and exterior worlds. The brain organizes itself by creating networks of neurons in close interaction with the physical interior world and social environment. Events are neurally organized and saved as memories. In creative processes, these systems of knowledge, without which new things cannot develop, are repeatedly weakened and recombined. Infants not only already perceive their physical sensations and environment; they also actively process them. It is not a metaphorical exaggeration to postulate that every child composes its own world. Perceiving, remembering, thinking, fantasizing and dreaming are creative processes that stimulate the brain's maturity; they are closely related to a nurturing environment. It has been shown that even at an old age, creative activity stimulates brain function and assists neuronal plasticity.

Neurobiologically, creativity can be defined as the "new formation of information". Information must be saved by neuronal activity so that it can be recombined in an original way; it doesn't suffice for it to be saved somewhere on the Internet or on another external medium. In addition, creative thought and action needs spaces of quiet and calm in which to recombine what has been learned. In a state of calm contemplation, which oscillates between concentration and distraction, new neuronal networks are ceaselessly developing: in the brain's resting state, self-organising processes combine what has been experienced and learned into new patterns. This mode is often accompanied by feelings of reluctance and displeasure, especially when the expected solution has not yet been found. Feelings of pleasure and flow only appear when this tension has been transcended leading to new and useful results. This is the neurological correspondence to the often-described experience that creative activity is not only fun, but is also associated with exertion and internal strife.

Psychological research on creativity differentiates between five foundations of creativity: talent, knowledge or skill, motivation, personality and environment. Talent cannot be bred. It has to be discovered. This can only succeed if space is provided for its development. Intelligence is also important for creativity. However, from an IQ of 120 upwards, which indicates superior intelligence, creativity remains the same. Highly gifted people with an IQ above 135 are not more creative than people with superior

# THE CREATIVE PROCESS- ESSAYS

intelligence, but they are also no less socially competent or psychologically limited. Other factors such as diligence, which is conducive to gaining necessary knowledge and professional skill, also play a role. In addition, intrinsic interest, the motivation to apply oneself to something for its own sake, is likewise of great importance.

A successful combination of stubbornness and the ability to fit in, as well as openness and resilience, should be emphasized as personality traits that promote creativity. An advantageous environment enables talent to unfold by making structures available in which knowledge and skills can be attained; it also offers room for the talented to recombine what is being learned. Tranquillity and sometimes boredom is essential. From a psychological perspective, the creative phase of incubation is also associated with states of tension. If the sometimes-torturous search process is subject in this phase to distraction by external media, or if the tension is manipulated by consuming too much alcohol or too many drugs, then – usually – the creative process suffers.

In different phases of life, the development of creativity requires different stimuli and environmental conditions. In infancy and early childhood, secure bonds and attention are of elementary importance. Secure bonds allow children to fantasize and play freely and independently. They need protected free spaces and competent approval. A loving and approving glance from a mother or other caregiver is an essential stimulus for creative development. These internalised experiences with relationships are further developed and modified by later experiences. The interaction between learning and playing, concentration and distraction, conscious thought and intuitive fantasy is dependent on other peoples' approval. Competent approval is the best support for talent: it makes appropriate offers available and promotes budding talent.

Puberty is a phase of creative turmoil that is often difficult for young people and their environment to deal with. As the brain is re-organising, nerves lose old structures and build new ones; the physical and social self is created in a new way. In this phase, the point is to support talent, knowledge and abilities as well as motivation in a flexible way. Sufficient space for tenacious intuition as well as disciplined learning must constantly be provided in a healthy balance. This process continues as we engage in training and university studies, and culminates at the ripe age of 40 in an overabundance of responsibilities: careers are shaped, relationships become more demanding and families are founded. In this period, people often lose their childhood's playful joy as well as their adolescent originality. They become more stable in their personalities and more integrated into society, but often pay the price of dwindling creative resources. If lucky, they can discover new freedoms and can use them. In such cases, getting older not only brings with it a loss of physical and intellectual capacities, but rather a shift in enjoying and caring for the creative dimensions of daily life: the smell of morning espresso while remembering an image from a dream, getting lost in a cloud formation or the laughter of a loved one. Paying attention to reality with its sad and beautiful sides can be relearned at an older age and is accompanied by increased neuronal plasticity and an improved sense of wellbeing.

Sensitivity for music, art and science is also connected to paying more attention to the creative moments of daily life. Creativity is not merely a luxury to indulge, but rather one of life's elixirs. When we rise to this challenge, daily routines become more bearable; they may even become sources of creative ideas. Self-respect and approval, but also resilience are essential in the interaction of structured work and unfettered imagination, of knowledge and intuition, structure and freedom. Finally, accepting the daily reality of Goethe's "Stirb und Werde" - mortality and transformation - is the decisive prerequisite to approach the world in a creative way. This daily creativity can then, under favourable conditions, lead to the still mysterious miracle of extraordinary creation.

The concrete creative process is very different depending on the domain. Let us look at poetry and science. Poets constantly work with intuition and subjective experience. In contrast, scientists abstract their individual self and concentrate on defined assignments. Original insights are fewer and further between, and the phase of realisation usually lasts decades, as Nobel Prize winners regularly point out. Entrepreneurs feel flattered when they are compared to artists, but generally reject such comparisons by making reference to the routines and technical aspects of their activities.

# THE CREATIVE PROCESS- ESSAYS

The interaction of individual character traits, environmental factors and organisational context can be illustrated in a prominent example: Bill Gates. He was supported as a child, was diligent and demonstrated a particular mathematical skill in college. At the same time, he was also given enough freedoms to realise his ideas in a playful and concentrated way. Thus he was able to found his first company at the age of 16. He was driven by curiosity and was willing to risk failure. The failure of his first company only led to a short phase of withdrawal and resignation. Instead of discouraging him, it strengthened his interest and resolve. He had a clearly nonconformist attitude, exemplified by the fact that he didn't attend many required courses at Harvard, but rather went to the seminars that inspired him at that moment. However, Bill Gates recommends that all students acquire solid specialised knowledge in order to become innovative later. Specialised knowledge should be augmented by diverse cultural activities in order to enable scientific and entrepreneurial creativity.

Data acquired from the Internet, for example, only becomes information through knowledge. One can only recombine what is saved in one's neuronal processes. For Bill Gates, discipline and playfulness are not opposites: they are two sides of the same coin.

In his childhood, there were also moments of rebellion accompanied by a high level of parental care, so that at age 12, his parents even sought professional help. Gates understood how to use the counselling for his own needs. Later on, he found other companions such as his friend Paul Allen, with whom he then founded the global company Microsoft. Like the founder of Apple, Steve Jobs and Steve Wosniak, Gates found an older friend, who shared his interests. Both attempted to constantly improve themselves and their work; they supported each other in their "intrinsic interests" – in other words, in achieving their goals in the best way possible. That was a prerequisite for their success. In addition, they lived in an environment and a time in which their products were needed and valued. Bill Gates fit in well with the innovative culture of his environment and discovered organisational forms that promoted other talents by providing discipline and freedom, structure and dynamics.

One can conclude from this and other similar biographies that each of us faces the challenge of realising his talents in a motivated and resilient way, and of searching for or creating appropriate contexts. It is equally important that businesses and institutions make conditions available in which individual talents can develop. Competency, discipline and team orientation must always be balanced out by playfulness, originality and individualism.

# THE CREATIVE PROCESS- ESSAYS

## RECONSTRUCTION AS CREATIVE PROCESS – PINA BAUSCH'S TANNHÄUSER-BACCHANAL

Essay by Stephan Brinkmann | Professor for Contemporary dance, Folkwang University of the Arts Essen

Pina Bausch's *Tannhäuser-Bacchanal* premiered in 1972 as part of an opera production by director Hans-Peter Lehmann at the Wuppertal Opera House. It was reconstructed for the first time for the International Dance Festival NRW 2004 and now again a second time for the Dance Education Biennale 2014 in Dresden. The *Tannhäuser-Bacchanal* contains multiple references to the main topic of the Biennale: Education – Profession: a Creative Process. The choreography marked Pina Bausch's admission into professional theatre. Dance students also took part in the original world premiere and so attained a chance to experience the municipal theatre system. The Folkwang Dance Studio – also known in 1972 as the Folkwang-Ballet and both then, as well as in 2004, involved in the *Tannhäuser-Bacchanal* – is a 10-person company based at the University, which aims to ease the transition of Folkwang graduates and other external young dancers into the professional dance world, as well as simultaneously promote their artistic development. All her life, Pina Bausch cultivated her relationship with Folkwang by teaching there and allowing students to dance in her pieces. Barbara Kaufmann, who was also involved in the *Tannhäuser* reconstructions in 2004 and 2013, clarifies that a reconstruction can also be understood as a creative process. According to the Tanztheater Wuppertal dancer, it is not just about using one's body to reproduce already existing movements, but rather, first and foremost, about filling them artistically: "Imagination has to be summoned up from inside. I also think that it is important for young dancers to have the courage to see themselves as artists and actually create something." From April 17th until May 14, 2013, Barbara Kaufmann and Stephan Brinkmann, Professor for Contemporary Dance at the Folkwang University of the Arts Essen, worked on the 11-minute piece with B.A. and M.A. students. Together with 23 students from Germany, Switzerland, China, Taiwan, Italy, France, Iran, Brazil and Mexico, they brought the *Bacchanal* in June 2013 back on stage after almost ten years for a dance recital at the Folkwang University.

### Student Voices

Safet "I can only really say that it was very exciting for me personally and totally new and that it still is. Although the material is already so old, I find it incredibly interesting, exciting, brave and difficult to see how something "old" is passed on to us young people and thereby then becomes ours".

Linda "It was exciting to finally for once apply and put into action in a piece the techniques learned at the Folkwang and to simultaneously discover one's own expressivity and theatrical role. The challenge for me was to interpret the movements and the music and to fill the musical space that the piece provides. To perform the movements as precisely as possible and still incorporate my own personality as a dancer."

Lea "We learned to create an image, to produce an atmosphere... "The choreography does not allow much room for the individual, but for the group."

Lola "What I learned from the process was to feel more comfortable with what I have and with other bodies. To enjoy being inside my skin and everything that represents me. Because suddenly you just stand there naked with the option of closing yourself or to expand and be free."

Leonor "It brought me to a bigger comprehension of the link between emotion and movement. I felt the presence of a big symbol hiding behind the story of *Tannhäuser auf dem Venusberg* and that helped me a lot to be convinced by the true feelings that come through the whole body, not only dancing it, but also watching it."

Maria "The connection between the music and the choreography is particularly strong, so the awareness of the music makes more secure the execution of the movement."

Just "Creative? Yes, because we were shown the movements, but we also had to find our own way to dance them in a certain way and could build our own story into them. We could immerse ourselves in the roles of youth, nymphs and other creatures."

# THE CREATIVE PROCESS- ESSAYS

Jan *"I was already familiar from class with forms and qualities that serve as a basis for most of the movements in Tannhäuser. And nevertheless, their actual execution was then an entirely different, new type of challenge for me."*

Tim *"Working as a dancer in a large group was a great experience... It is all about finding one's place, fitting into the piece."*

## DECISION MAKING IN STUDENTS' HANDS

**Essay by Britta Wirthmüller | Artistic Research Associate, HZT Inter-University Centre for Dance Berlin**

In October 2013, ten HZT students decided to take part in the 4th Dance Education Biennale. They conceived and implemented their presentation for the Biennale alone. I accompanied this process together with Nik Haffner. In this case, "accompanied" means listening to the discussions, giving information, answering questions and making suggestions. When students are offered to make decisions concerning a presentation such as this one, along the way they gather experiences that will support their professional practice. This includes dealing with context – in this case, the Dance Education Biennale – and the requests, possibilities and expectations that are a part of this process. An added parameter also came from the HZT Berlin: that – in order to follow the theme of education and profession – the presentation should focus on the student festival In Zucht, which takes place once a year in April.

In Zucht is a format that attends to the interface between education and professional artistic practice within the HZT's "Dance, Context, Choreography" BA programme. Students from all three years develop new works for this platform, as well as assume responsibility for all parts of its artistic and organisational implementation. They meet regularly, discuss ideas, suggestions and problems and make decisions together. In small groups, they take responsibility for rehearsals, PR, technical requirements, dramaturgy, moderation, feedback and others. For a number of reasons, developing a presentation that features the In Zucht festival was a challenge for these ten students: agreeing to an appropriate format for a venue such as the Semperoper; understanding the Biennale context; making something tangible that one actually has to experience on location over the course of three days; and representing something that has a shared authorship. Formats such as a film, a slide show or a performance about the festival's various different aspects were all discussed as potential solutions. Relevant questions were: Who makes the decisions? Who has time to implement these ideas? When is everyone involved and how is responsibility delegated? What is the context of this presentation at the Semperoper? How much previous knowledge can one expect the audience to have? What do we have to explain? What is communicated by the presentation? How should we deal with a stage of these dimensions when we usually work on smaller formats? What exemplary piece could we invite that was shown at the festival? Who should select it?

The group decided that all students should vote. In early December, they outlined the presentation's context in an open call. Two weeks later, they organised a selection process: First the three suggested pieces were screened, then all students cast their ballots. In the end, Martin Hansen's solo "Monumental" was chosen.

At the current time and deadline of this workbook, the students have as yet to decide upon a final format for the Biennale presentation. Group processes such as this one are time-consuming and demand commitment and patience from all participants. At

# THE CREATIVE PROCESS- ESSAYS

the same time they provide the opportunity to practice collaborative processes, take on responsibility or delegate it, and realistically assess personal resources. In this students develop practical and organisational skills which they require for their continued professional practice and career. The aim here is not simply to use models that have been previously tested, but rather develop formats that correspond to their own ideas and objectives.

At the current time and deadline of this booklet, the students have as yet to decide upon a final format for the Biennale presentation. Group processes such as this one are very time-consuming and demand commitment and patience from all participants, but they also provide the opportunity to practice collaborative processes, take on responsibility or delegate it and realistically assess personal resources. Students develop practical and organisational skills that they can apply to their careers. The point is not just to use models that have been previously tested, but rather develop formats that correspond to their own ideas and objectives.

## "IT IS THE EYE THAT CREATES THE WORLD" – ON CREATIVITY IN THEATRE DANCE

**Essay by Ralf Stabel | Director Staatliche Ballettschule Berlin**

Everything is at some point – in its own time – new and thus contemporary. We can see the past materialized in historic images and architecture. We can listen to "early" music. But is this really true? Is what we hear today akin to Mozart or Beethoven? Is what we see in the theatre Aeschylus or Shakespeare? Of course not! We always see ourselves and our own day and age. We always create ourselves and our own day and age. Not just because artists always perform pieces as "present-day" people and thus also interpret the "work" – in whatever way it may be passed down – from a current, i.e., modern and contemporary perspective.

The process of creation should therefore be regarded from two sides: both as production and reception, i.e., from the perspective of performers and audience. Whatever is enacted and produced on stage is the result of something that already exists. Nothing comes from nothing. Whether we call that, which stage artists perform and thus also create on stage in the moment of a performance, "creative" is solely dependent on our limited or broad understanding of the term "to create". Our artistic faculty created a version of *Le Corsaire* under director Gregor Seyffert that never before existed in this form. It makes no sense to assume that our version was the same as that of the world premiere. Seyffert's dramaturgy makes the protagonists and motivations understandable. A subplot featuring hundreds of rats leaving the sinking pirate ship, as well as entire scenes such as that with the elves, were added in order to challenge the participating students on all age levels and make the piece more entertaining, exciting and accessible for the audience.

The choreographies in the individual acts were invented anew in accordance with the style of the work with the exception of a few so-called originals that appear as citations in the piece as a whole. However, the most important thing is that in every performance the performers create the ballet anew in a way that can not reproduced, in other words the ballet itself is recreated over and over again as it is performed. Christian Morgenstern's poem "Der Meilenstein" fittingly ends with the words: "Erst das Auge schafft die Welt." (It is the eye that creates the world). This also certainly means that it is the audience, who have the final say in observing and interpreting a piece. And regardless of when, where and with what prior knowledge or mood an audience member sees a performance (i.e., the "theatrical codes" that are offered to him), he or her will perceive these as new and surprising – or not. What produces such a reaction? As always, things can be viewed from different perspectives. Usually there are two contrasting positions. The amazing thing is that usually only one side (let us call it A) sees both perspectives as valid. However, its adversary (B) often "fights" against the opposing

# THE CREATIVE PROCESS- ESSAYS

perspective (A). This is based on attitude. We could also use the terms contemporary and creative here. While the majority of humankind has throughout history – and, unfortunately, also today – suffered under the conflict-ridden attitude of "either-or", many of us have nowadays moved on to the generous and more constructive new quality of "as well as". Every person is a living being, a creation, a creature. And isn't every new type of model actually a reproduction and copy of everything that has already existed – while simultaneously unique and irreproducible?

This is the paradox of creation. It includes everything that already exists. It merely reassembles and connects things in a way that appears new, unique and attractive to an audience. And each member of the audience decides for himself or herself whether he or she also sees it in this way. We wish you entertaining insights into the artistic work of the State Ballet School of Berlin!



# THE CREATIVE PROCESS- ESSAYS

## FEEDFORWARD – A DANCE AND ARCHITECTURE PROJECT

**Essay by Dr. -Ing. Michael Steinbusch | Architect Technical University Dresden and Prof. Vera Sander | Director Centre for Contemporary Dance at the University for Music And Dance Cologne**

When we speak of architecture in the field of dance, we usually mean "construction" or "form". This not only the case in dance. These concepts are generally used to deal with almost all encounters between architecture and other disciplines. Dance's focus on construction and form may have to do with the fact that anatomy is in itself a construction that codetermines our potential for movement and expression. Both dance and architecture create forms, and the forms that emanate from both fields can be similar to one another, augment one another, fit into one another or form a contrast.

It is astonishing that the specific nature of architecture often falls by the wayside in the process, and this is all the more astonishing when one considers that this may be architecture's unique characteristic. It is no less than what makes architecture architecture: namely, it's ability to differentiate. Differences have two sides that are kept separate, but can still develop a relationship to one another. A wall may separate and draw a distinction between two neighbouring spaces – but at the same time they are, as neighbours, indivisibly connected to one another (as anyone can tell you, who has a neighbour who studies piano instead of dance). A door closes a house – but that only works because the door can also open a house (and close it again, since a house is not a tin can). A window keeps the elements at bay, but at the same time it allows one to see snow and rain – from inside. In this manner, architecture ensures that the outside is somehow also on the inside (and the inside on the outside, at least a little bit). Although architecture is always also construction (otherwise buildings would not exist) and also creates – like sculpture – physical forms that appear in various perspectives, it primarily differentiates, hides, opens, divides and connects. It excludes the one in order to include the other. And what it excludes then becomes conspicuously present.

The Centre for Contemporary Dance of the University for Music and Dance Cologne organised a project with 11 dance students on the subject of dance and architecture in September 2013. The two fields were to meet by researching and experimenting on the way they differentiate and how these differentiations are connected. Where exactly is the potential for new contacts between the disciplines if one doesn't try to "connect" them, but rather is attentive towards their strategies of differentiation that can then be docked onto one another? While architecture can easily be understood as a practice of differentiation by observing the function of walls, doors, thresholds, etc., this perspective is not quite so obvious in dance. In choreographer Georg Reischl's approach, movements are created out of differences; e.g., between hands and knees, or a shoulder and a wall. The relationship between differentiating and deciding [unterscheiden and entscheiden in German] thus becomes apparent. A movement can also only occur in the onset – and the dancers can change their minds mid-way: what we then see is the intention rather than the complete movement. Differentiations can also occur in the coordination that controls a choreography, i.e., when one clearly differentiates between synchronicity and asynchrony – and this decision is left to the moment and the individual dancer. The remarkable thing is that such fluid "architecture" does not determine what should be done next. Architecture and choreography organise without giving commands, and that is probably the source of their current social relevance.

FEEDFORWARD was created at the Centre for Contemporary Dance in Cologne (Artistic Director: Prof. Vera Sander) in September 2013. The choreography was developed by Georg Reischl (choreographer), Michael Steinbusch (architecture theorist) and 11 ZZT students.

# NOTES



# NOTES



# NOTES

# MAIN ADRESSES

## VENUES

### Palucca Hochschule für Tanz Dresden

Basteiplatz 4

01277 Dresden

[www.palucca.eu](http://www.palucca.eu)

Telefon: +49 351 2590610

### Library Opening Hours :

Tuesday	9:30 – 12:00 a.m. 1:00 – 5:00 p.m.
Wednesday	9:30 – 12:00 a.m. 1:00 – 4:00 p.m.
Thursday	9:30 – 12:00 a.m. 1:00 – 5:00 p.m.
Friday:	9:30 – 12:00 a.m. 1:00 – 3:00 p.m.

### Semperoper Dresden

Theaterplatz 2

01067 Dresden

[www.semperoper.de](http://www.semperoper.de)

Telefon: +49 351 4911705

### HELLERAU – European Center for the Arts Dresden

Karl-Liebknecht-Straße 56

01109 Dresden

[www.hellerau.org](http://www.hellerau.org)

Telefon: +49 351 2646218

### Deutsches Hygiene-Museum Dresden

Lingnerplatz 1

01069 Dresden

[www.dhmd.de](http://www.dhmd.de)

Telefon: +49 351 48460

### Staatliche Kunstsammlungen Dresden

Residenzschloss

Taschenberg 2

01067 Dresden

[www.skd.museum](http://www.skd.museum)

+49 351 49 14 2000

### Albertinum (New Masters Gallery)

Tzschirnerplatz 2

01067 Dresden

## ACCOMMODATION FACULTY

### Pullman Dresden Newa

Prager Straße 2c

01069 Dresden

[www.pullmanhotels.com/Dresden](http://www.pullmanhotels.com/Dresden)

Telefon: +49 351 4814109

## ACCOMMODATION STUDENTS

### Cityherberge Dresden

Lignerallee 3

01069 Dresden

[www.cityherberge.de](http://www.cityherberge.de)

Telefon: +49 351 4859900

## TOURIST INFORMATION

### Touristeninformation für Dresden

Münzgasse 2

01067 Dresden

+49 351 4843800

## IN CASE OF EMERGENCY

### Hospitals:

#### Universitätsklinikum Carl Gustav Carus

Fetscherstraße 74

01307 Dresden

+49 0351 458 - 0

#### Krankenhaus Dresden-Friedrichstadt

Friedrichstraße 41

01067 Dresden

+49 351 480-0

### Emergency Call (+49) 211

# MAIN ADRESSES

## **Police Departments:**

### **Polizeidirektion Dresden**

Schießgasse 7  
01067 Dresden  
+49 351 483-0

### **Emergency Call (+49) 110**

## **SIGHTSEEING**

### ***Historic Old City:***

#### **Frauenkirche**

Neumarkt  
01067 Dresden

#### **Zwinger (Old Masters Picture Gallery)**

Sophienstraße  
01067 Dresden

#### **Albertinum (New Masters Gallery)**

Tzschirnerplatz 2  
01067 Dresden

#### **Deutsches Hygiene-Museum Dresden**

Lingnerplatz 1  
01069 Dresden

#### **Football Stadion Dynamo Dresden**

Lennéstraße 12  
01069 Dresden

#### **Volkswagen Gläserne Manufaktur Dresden**

Lennéstraße 1  
01069 Dresden

### ***Neustadt district:***

#### **Kunsthofpassage**

Görlitzer Straße 23  
01099 Dresden

#### **Militärhistorisches Museum**

Olbrichtplatz 2  
01099 Dresden

#### **Japanisches Palais**

Palaisplatz 11  
01097 Dresden

## **CAFÉS/ RESTAURANTS**

### **England England**

Martin-Luther-Strasse 25  
01099 Dresden

### **Raskolnikoff**

Böhmische Straße 34  
01099 Dresden

### **Café Neustadt**

Bautzner Straße 63  
01099 Dresden

### **Café Erdgeschoss**

Wallstraße 15  
01067 Dresden

### **Café Käseglocke**

Postplatz  
01067 Dresden

### **Vapiano Dresden**

St.Petersburger Straße 26  
01069 Dresden

### **Weißer Gasse Dresden**

with different Restaurants and Bars  
Weiße Gasse 1  
01067 Dresden

## **BARS/CLUBS**

### **Bon Voyage**

Louisenstraße 77  
01099 Dresden

### **Zille**

Görlitzer Straße 5  
01099 Dresden

### **Altes Wettbüro**

Antonstraße 8  
01097 Dresden

### **Ostpol**

Königsbrücker Straße 47  
01099 Dresden



# MAIN ADRESSES

*You can find lots of bars, cafés, restaurants and clubs in the Neustadt District on Alumnstraße, Görlitzer Straße and Luisenstraße.*

## SHOPPING

### **Altmarktgalerie**

Webergasse 1

01067 Dresden

### **Prager Straße**

01067 Dresden

### **Centrumgalerie**

Trompeterstr. 5

01069 Dresden

## INTERNET ACCESS

### **PALUCCA HOCHSCHULE FÜR TANZ**

Network Name: BIENNALE

Password: CREATIVE-PROCESS

## LOGIN INTERN

### **[biennale-tanzausbildung.de](http://biennale-tanzausbildung.de)**

Username: Login

Password: 2014

# IMPRINT

## **4<sup>th</sup> BIENNALE DANCE EDUCATION 2014 DRESDEN**

*A project by the Ausbildungskonferenz Tanz, organised by the Palucca Hochschule für Tanz Dresden, funded by the Federal Ministry of Education and Research and the Ostdeutsche Sparkassenstiftung, together with the Ostsächsische Sparkasse Dresden.*

Prof. Jason Beechey | Concept & Leader

Peter Boragno | Biennale Office

Eileen Mägel | Head of Press/ Public Relations/ Marketing

Katharine Schwarzer | Assistant Public Relations/ Marketing

Andreas Siegel | Assistant Public Relations

Ted Meier, Hanka Kühn | Technical Management ©szenographie moveart-school

Eva Maria Helfrich | Technical Director Symposium

## **BIENNALE STEERING COMMITTEE**

Prof. Jason Beechey | Rector Palucca Hochschule für Tanz Dresden (1. Speaker of the AK|T)

Peter Boragno | Biennale Office

Prof. Dieter Heitkamp | Director of the Contemporary and Classical Dance Department \_ZuKT HfMDK

Prof. Christine Neumeyer | Mannheim University of Music and Performing Arts/ Academy of Dance

Prof. Vera Sander | Head of the Centre for Contemporary Dance, University for Music and Dance Cologne

## **BIENNALE - TEAM Palucca Hochschule für Tanz Dresden**

Katja Auen, Sylvia Bähr, Christine Gölker, Lars Hofmann, Susanne Lehnhardt, Eileen Mägel (Head), Jörg Schotte, Katharine Schwarzer, Andreas Siegel, Markus Strothteicher

## **BIENNALE - TEAM Semperoper Dresden**

Aaron S. Watkin, Adi Luick, Frank Seifert | Project Management

Dr. Jörg Rieker | Head of Marketing and Communication

Ted Meier, Hanka Kühn | TM©szenographie moveart-school

## **BIENNALE - TEAM Deutsches Hygiene-Museum Dresden**

Prof. Klaus Vogel | Director

Dr. Susanne Illmer, Bettina Lehmann | Coordination

Christoph Wingender | Head of Press/ Public Relations

Hans- Hasso Ziegler (Head), Heike Waurich | Technical Director

## **BIENNALE - TEAM HELLERAU-European Centre for the Arts Dresden**

Dieter Jaenicke | Artistic Director

Sabine Stenzel | Managing Director

Carmen Mehnert | Program Director Performing Arts

Katja Solbrig | Head of Press/ Public Relations

Kai Kaden | Technical Director

Udo Baldauf | "Bühnenmeister"

## **Editorial & Layout**

Eileen Mägel (V.i.S.d.P.)

Katharine Schwarzer

## **Translation**

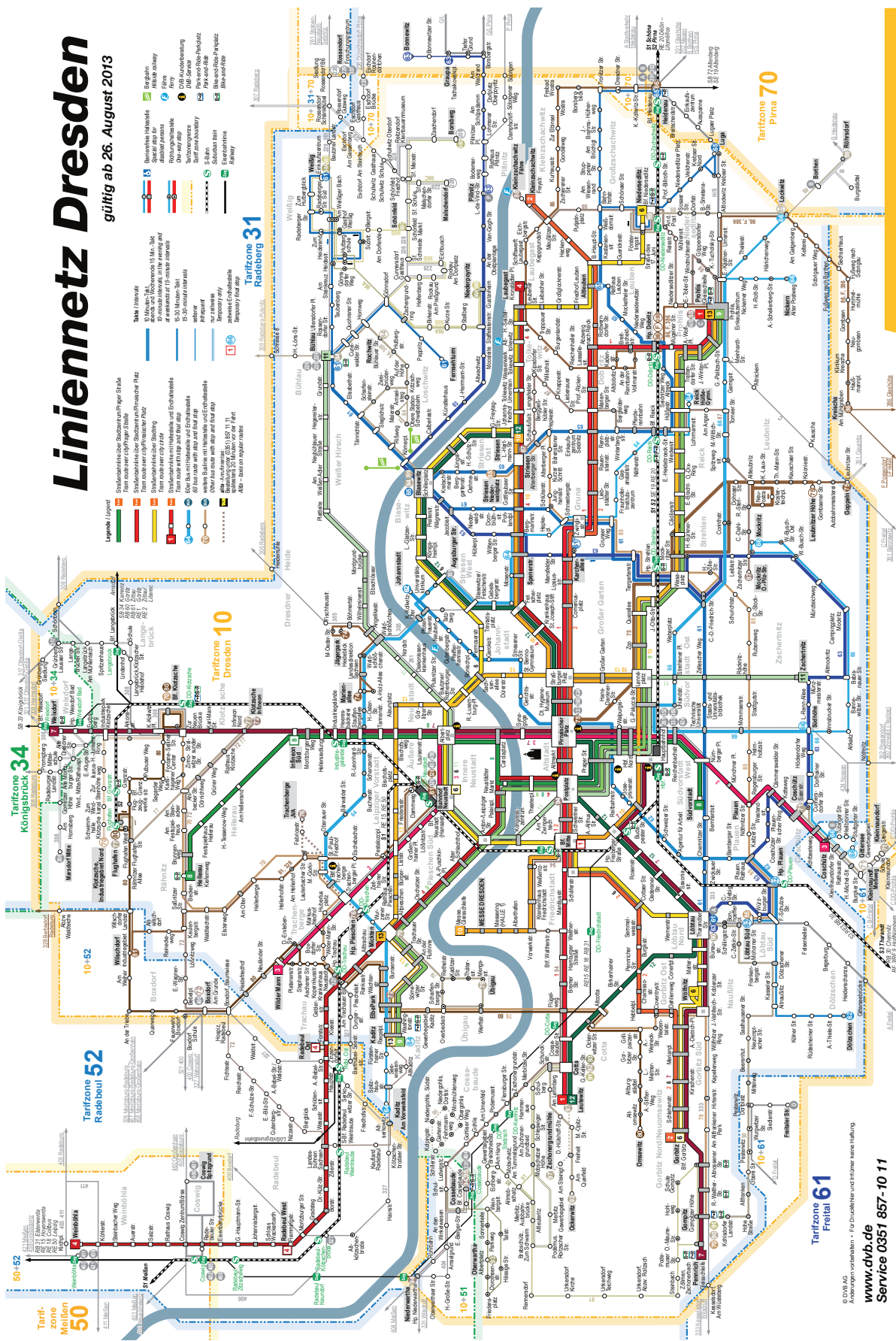
Elena Polzer, Naomi Spungen,

Katja Auen

# NETWORK MAP LOCAL PUBLIC TRANSPORT

## Liniennetz Dresden

gültig ab 26. August 2013



**DVB VVO**  
 Ihr Partner im

DVB AG  
 Änderungen vorbehalten • Für Details bitte unter: keine Haftung  
[www.dvb.de](http://www.dvb.de)  
 Service 0351 857-10 11

# BIENNALE DANCE EDUCATION

EDUCATION-PROFESSION  
A CREATIVE PROCESS

DRESDEN  
15.-23.2.2014



Supported by



Semperoper  
Dresden

