Dancing in the Street:  
Was bewegt Tanz?

• Begin to open up the field
• Why do artists make socially and politically engaged work?
• Who is the audience for the work?
• Where is the work shown?
• What is the aim of the work?
• Whose stories are told? Who does the telling?
• How do dancers experience different processes in creating such work?

Sara: Im Puls by David Russo

Hong: Can we talk about this? DVF.
Masha: Geroma Bel Gala.
Dushi: Pina Bausch Vollmond.
Vollmond: Akrom Khan Ciselle.
Britta: Maguy Marin's "Grooland".
Ko: Chang-cho Shin "Nonomen".
Jacob: "Rock the Ballet" Rasta Thomas.

Rodolph "My Warming is My Dancing" Anne Teresa de Keersmaeker.


Verschlebte Hof 65. Pina Bausch.

Legacy: Nadia Beugay.

Goddess and Demons" - Blanca di Nardo.

Dance Three Atmospheric Studies by William Forsythe.

PCR: The Green Table by Kurt Jooss.
the workshop

- mixed generations
- teachers/students learning together
- seeing, experiencing, what directions have in common
- in partnership, context, improv, mirroring, content
- how build the connection
- sharing knowledge, understanding the tool/field

- experiencing other environments and connecting to dance community (e.g., in the neighborhood)

- freedom, self, different

- multiple forms

- each field has its own history
WHAT IS BEAUTY?

WHAT INSPIRES YOU

REAL VS. UNREAL

ARTISTIC INTERPRETATION

HONESTY

AUDIENCE OPINION

GREATEST CONTENT FROM LOWEST POINT

With reference to what we did yesterday:

- Discuss the relationship between challenging subject matter and aesthetic beauty in an artistic creation.

FEELING VS. FORM

HONESTY

FORM AS BEAUTY

SHARING THE FEELING IS BEAUTIFUL

CAN TORTURE BE BEAUTIFUL?

PURPOSE OF ART/DANCE

RAISE AWARENESS

SET REPERTOIRE

INTERPRETATION OF INDIVIDUAL

OPENNESS AMBIGUITY

WHAT INSPIRES YOU
The dancer experiences part of the story just by doing the choreography. How much of the story does the dancer lends/understand?

With reference to what we experienced yesterday:

Discuss the relationship between the story told and the person telling the story.

Every dancer puts their own story into the dance. Interpreting stories that are not our own is part of being a dancer.

Often the person whose story is being told is not the person telling the story.