

## 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  
 Lara: PUSSY GRABS BACK . OLY STASH  
 Hong: Can we talk about this? DVG  
 Masha: Gerome Bel "Gala"  
 Dustin: Pina Bausch "Vollmond"  
 Valbom: Akram Khan Criselle.  
 Britta: Maguy Marin's "Groosland"  
 ko: Chang-ho Shin "NoComent"  
 JACOB: "ROCK THE BALLET" RASTA THOMAS  
 RODOLFO "MY WAKING IS MY DANCING"  
 ANNE TERESA DE KESSELMAN  
 CLOWN AFTER CRANACH WILLIAM FORSYTHE  
 LONTALITIAF ab 65. Pina Bausch.  
 Legacy Nadia Bulgay  
 Goddesses and Demonesses - Blanca Li  
 Daria: Three Atmospheric Studies by William Forsythe  
 MARC: THE GREEN TABLE BY KURT JOOS

|||  
wir können unsere  
identität zeigen/finden

||  
experiencing other  
environments and  
connecting to dance  
CRAVE in the neighborhood

HH |  
difference is not as  
something that  
separates us

HHH ||  
\* mixed generations in  
the workshops  
teachers x students learning together

HHH  
each field  
has its own  
history

||  
seeing, experiencing  
what directions have  
in common

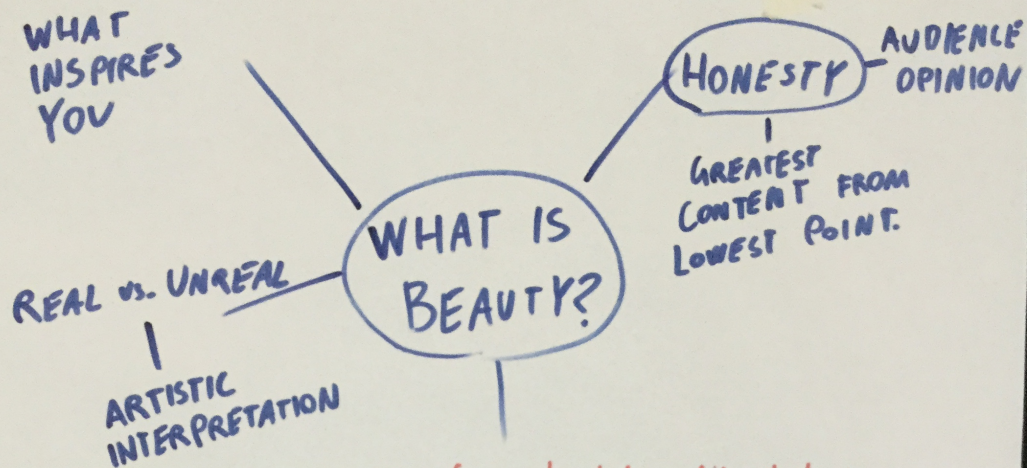
||  
partnerwork  
partnering, contact improv  
how to find the connection

||  
FREEDOM.  
"SELF"  
DIFFERENT.

HHH |  
MULTIPLE  
FORMS.

||  
sharing knowledge  
experimenting  
the unfolded

HHH ||  
variety of dance styles  
ability/accessibility to jump  
from one to another  
short reaction time



With reference to what we did yesterday:

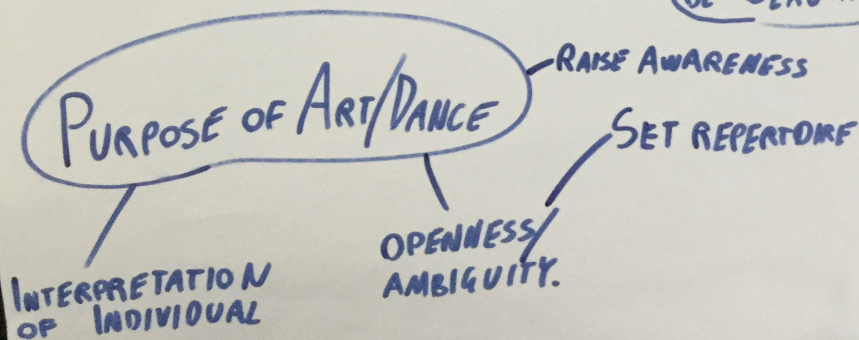
Discuss the relationship between challenging subject matter and aesthetic beauty in an artistic creation.

• FEELING VS. FORM.  
|  
HONESTY

Form as BEAUTY

• SHARING THE FEELING IS BEAUTIFUL.

CAN TORTURE BE BEAUTIFUL?  
|  
TORTURE IN DANCE



The dancer experiences  
part of the story just  
by doing the choreography

how much of the  
story does the dancer  
know / 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